

Abstracts and Summaries

- Acharya, Abhimanyu. *Blindness as a metaphor: An Analysis of Abhishek Majumdar's Plays*. The University of Western Ontario. <Aachary5@uwo.ca>

This paper explores the myriad connotations of the nature of "Blindness" in Abhishek Majumdar's plays. Majumdar, a contemporary Indian playwright of International repute, has written plays that not only deal with the socio-political issues of contemporary India, but employs metaphors and formal experiments that resonate universally. "Blindness" becomes one such metaphor in his plays. This paper will examine some of the following questions in the context of two plays by Majumdar--How is blindness used as a theatrical device to meditate on the form of Theatre itself? How is it used within the plays as a plot device and as a character code? What does "vision" mean in the different contexts that character find themselves in? What are the thin lines that divide "inner" vision from "outer" vision?

These questions will work as a driving force of the paper. The plays chosen for analysis are *Kaumudi*, which is a meta-theatrical experiment based partly on Indian mythology, and partly on Jorge Luis Borges's famous essay called "Blindness," and *Djins of Eidgah*, a play that depicts the struggle of contemporary Kashmir using metaphors of "Dastaan" from Islamic culture. Apart from meditating on the idea of blindness as metaphor, this paper will also comment on how the form chosen by Majumdar, highly experimental and post-modern in nature, helps in accentuating the plots and exposing the interiority of the characters. The method employed in this paper will be mostly close, textual analysis.

- Adams, Lindsay. *Madness, Memory, and the Performance of Sanity: A Critical View of Stage and Screen Representations of Shakespeare's Ophelia*. Saint Louis University. <limericklinz@gmail.com>

This paper focuses on how we can reframe and reclaim Ophelia from Shakespeare's *Hamlet* by using Feminist and Disability Theory. It engages with Early Modern views on memory and emotion and how they relate to the way her madness was written and often has been interpreted. Memory was deeply connected to theories of reason and intelligence; for many writers of the time like Francis Bacon, memory was an essential part of exercising reason. This view was the foundation for the problematic performance dichotomy that quickly became established, separating the character of Ophelia into two persons, the Ophelia that is in possession of her "reason" and the Ophelia who has "forgotten herself." Through the analysis of film and stage depictions of her madness, it becomes clear how little the interpretive traditions have changed over the years in relation to her madness. Engaging with Tobin Siebers' concept of Disability as Masquerade and Rosemarie Garland-Thomson's work on spectatorship, the paper looks at the ethical problem of presenting madness as metaphor/symbol and argues that we need to change the way we view Ophelia's madness. Rather than focusing on her as a sane/abled person who suddenly "becomes" mad/disabled, we should look at her as a person living with an invisible disability that is attempting to "perform" sanity. This change in perspective will allow us to analyze and stage her in a more complete and inclusive way.

- Ahn, Jimmy. *The Boundaries of Political Violence in Albert Camus' Les Justes and Jean Anouilh's Antigone*. Scholar-at-large. <Jimmyahn2000@gmail.com>

In his seminal work *Theater and its Double*, Antonin Artaud decreed, "The Theater of Cruelty has been created in order to restore to the theater a passionate and convulsive conception of life...This cruelty, which will be bloody when necessary but not systematically so, can thus be identified with a kind of severe moral purity which is not afraid to pay life the price it must be paid." However, the role of theater as a voice for ethical questions and change remained contested in mid-century France. In particular, for Albert Camus and Jean Anouilh, theater was a site where the boundaries of acceptable and unacceptable behavior are explored, particularly a violence always present and potential in French life.

Through Camus' *Les Justes* and Anouilh's *Antigone*, this paper dissects the playwrights' philosophizing on political violence, as part of uneven calls for social change. In a moment where theater could be a philosophical rehearsal for revolution, spectators were coaxed into examining the role and boundaries of political violence amid twentieth century French crises of imperialism, war, occupation and revolution. Considering this context and the works themselves, this paper argues that *Les Justes* and *Antigone* provide contrasting categories for political violence that probe the limits of ethical behavior and social change.

- Akcamete, Aycan. *Politics of Adaptation in Zinnie Harris' This Restless House*. The University of Texas at Austin. <akcamete@utexas.edu>

This Restless House (2017) by Zinnie Harris is a modern day adaptation of Aeschylus's famous trilogy *Oresteia*, carrying the story of the dysfunctional family into the contemporary world. The main concern for this paper derives from Linda Hutcheon's (*A Theory of Adaptation*) theory of intentionality in adaptations, which she explicates as confronting the intentions of the playwright who adapts a play with the textual results. In this sense, Harris's main motive in rewriting *Oresteia*, which is to give voice to women characters who were marginalized in Aeschylus's world, fails to achieve this purpose due to the Electra's controversial portrayal. This, in turn, reveals a gap between the intentionality and the textual constructions.

Although Harris attempts to make her own intervention with *Oresteia*, she ends up reaffirming the patriarchal dynamics akin to the Greek text: The actions of her Electra are orchestrated by male characters, and she assumes a male subject position by killing Clytemnestra. This portrayal is further complicated in the third play of Harris's trilogy through the additional character Audrey, who is Electra's therapist at the psychiatric hospital. Although an identification between the two female characters becomes blatant, the depiction of this relationship is problematic, for Electra functions as a foil to Audrey, as a trigger for Audrey's suicide attempt, as the dark shadow, as an entity whose existence needs to be terminated so that Audrey can maintain a "healthy" life. Therefore, the answer to question of what she brings in with her own adaptation remains unanswered.

- Alamo, Bianca. *Theatre of Accessibility: How TYA Plays with Themes of Abandonment Serve Underprivileged Children and Youth*. University of Central Florida. <balamo@knights.ucf.edu>

Immigration is one of the heaviest and most popular topics of political debate. Furthermore, the identities of youth from migrant and immigrant families have been more prevalent in conversation within the last few years. In this current political climate, the media has broadcast many headlines and stories regarding the threats DACA and Dreamers are facing due to the current administration. Fears of deportation, exploitation, and separation are stronger than before. How does theatre become a tool for youth facing these challenges to find ownership of their stories and take action against the injustices they face? At HOPE CommUnity Center in Apopka, Florida, high school students within this demographic are doing just that.

A small group of students have founded the theatre troupe Abriendo Pasado Teatro de Monarchs in partnership with the Orlando Repertory Theatre. The students and teaching artists have devised an original piece inspired by the prompt "Walk a Day in My Shoes..." to speak upon the injustices they face individually as well as within their communities, and the hope that HOPE CommUnity Center provides. This paper will discuss the creative process and collaboration of producing a devised piece, the challenges faced with ensuring authenticity of the youth's voices within the script, and a look towards the future of the potential empowerment theatre contributes to marginalized youths' identities.

- Albert, Mandy Lowell. The Stage as Marketplace in the Plays of Cornelis Everaert. Saint Andrew's School. <Amanda.albert@saintandrews.net>

From the late fourteenth to the early seventeenth centuries, the drama of the Low Countries was dominated by the output of the Rederijkerskamers (Chambers of Rhetoric) - confraternities of amateur poets, called Rhetoricians, whose membership was drawn primarily from the growing bourgeoisie. While these plays most often dealt with explicitly biblical or classical subject matter, some Rhetoricians also used their platform to opine on contemporary social issues. Cornelis Everaert (1480-1556), the author of the largest surviving single-author collection of Rhetoricians' plays, was an especially outspoken social critic, and wrote eight of his plays against the backdrop of the massive economic crisis enveloping his hometown of Bruges. Focusing on three of Everaert's plays, "The Play about Plunder," "The Play about Willing Labor and People of Commerce," and "The Play about Debased Currency," I will explore how Everaert uses dramatic conventions to imitate the dynamics of both healthy and depressed market economies onstage. Through complex interactions between human characters and allegorical personifications, often representing poor or working-class citizens of Bruges, Everaert shows an understanding of economics as guided primarily by the choices of individuals, and dependent on the virtuous behavior of its participants to function. Until recently unavailable in English translation, these plays provide an extraordinary glimpse into the way laypeople in early modern county Flanders thought about their working lives.

- Algaba Granero, Aroa. "That he transforms himself into/the character he's to portray": **Pedro, the Great Pretender**, by the Royal Shakespeare Company and **Pedro de Urdemalas**, by Joven Compañía Nacional de Teatro Clásico. University of Salamanca. <aroyalgabgranero@usal.es>

Pedro de Urdemalas, a Cervantes's *comedia* which connects several sub-plots around a scoundrel and protean character, was not performed in his time and has not enjoyed a long life on stage in the following centuries. Nevertheless, it has been played in the 21st century by two famous national theatre companies: the English Royal Shakespeare Company in 2004 and the Spanish Joven Compañía Nacional de Teatro Clásico in 2016. The aim of this paper is to compare the different staging views focusing on production elements, as well as to draw conclusions about how the same play is considered in distinct geographical places, to link the most interesting aspects to the theatre directors and, finally, to value the reasons why this play is appealing to a contemporary audience. Thereby scenographic simplicity and metatheatrical ways of introducing actors will be discussed. Moreover, there will be an approach to music on stage: the function of popular music as atmosphere, as transition between actions or as comic repetition of situations. Another point in common is the role of Cervantes as a character in both stagings (creator or wizard, master of the revels or pretender). In addition, the productions impact on the press will be studied, taking their contexts into account (the Spanish Golden Age Season at the RSC in 2004 and the first decade of the JCNTC), also considering the political and social situation in each country. We will explain, therefore, how Cervantes and Pedro go through centuries and boundaries thanks to their chameleonic ability.

- Anderson, Marcia. *Ferguson in Antigone: The Prophetic Actualization on the Human Stage*. University of Florida. <marciamanderson@ufl.edu>

Fast forward almost 2500 years to the small town of Ferguson, Missouri, where the body of Michael Brown lay dead on the ground, exposed for hours under the hot summer sun, forbidden to be touched or moved by the foreboding chief of police, while onlookers, community members, and the State struggle to comprehend the atrocity of the death and the political, moral, and social implications it warrants, and one can only recall that this death, this scene, this situation has happened before and has been told before through the fictional but perhaps prescriptively prophetic narrative drama of Sophocles'

Antigone. Like Polyneices in *Antigone*, Michael Brown was a perceived “enemy of the state” whose exposed dead body sparked a woman to stand up against her State’s authority and to become a voice of an anti-establishment movement that would cripple the status quo, while providing a new narrative for those traditionally silenced in their society. Not only does the death of Michael Brown and the narrative following it parallel the dramatic plot in the *Antigone*, but so too do Sophocles’ language, vocabulary, and character development find their footing in the real-life drama of Ferguson, Missouri in 2014. Although fictional drama, the story of *Antigone* finds itself being “acted out” on a real-life stage in the 21st century. This paper presentation provides a cross-cultural analysis of the linguistic, symbolic, and situational themes that are evident in both Sophocles’ *Antigone* and in the circumstances surrounding the tragic death of Michael Brown in Ferguson, Missouri.

- Babaeva, Alissa. *Avant-Garde Allegory: E.E. Cummings & the Cave in the Closet*. Universidad de Granada. <Alissa.rufatovna@gmail.com>

The renowned American poet Edward Estlin Cummings has a lesser-known body of published and mostly unperformed dramatic texts. This research explores one of these elusive compositions as a modernist closet drama. Cummings’ aesthetic one-act allegory carries the title, *Anthropos: or the Future of Art*. Originally published in a satirical anthology entitled, *Whither, Whither, or After Sex What: A Symposium to End Symposiums*; Plato’s influence echoes throughout this research through the questioning of form, reality, and experimental thought structures. Cummings’ resistance to theatrical conventions is made evident through *Anthropos*, which captures and plays upon a reaction to the representation of art in society through frames of modernism and the avant-garde while demanding a reaction to the representation of theatrical art. Arguably the play is made to be read and not seen, which invites the exploration of textualized performance art and the imaginative interpretation of an invisible stage. Considering Cummings in all of his artistic inclinations, as a visual artist and a literary critic, Cummings’ aesthetic theories and proposals provide an investigative approach. Focusing on the artist’s reworking of Plato’s *Myth of the Cave*, Bürger’s theory of the avant-garde, Puchner’s theory of modernist closet drama, and Iser’s phenomenological approach are applied to uncover the aesthetic context and conditions of anti-theatricality. Respectively, these perspectives align the theoretical motivations and classifications of *Anthropos* as an exceptionally unconventional text.

- Bacalzo, Dan. *Empathy and Environment in The Jungle: Constructing Place in a Play About a Refugee Camp*. Florida Gold Coast University. <dbacalzo@fgcu.edu>

“When does a place become a place?” asks a character in *The Jungle*, by Joe Murphy and Joe Robertson. The play is set in a migrant refugee camp in Calais, France. The refugees call it “Zhangal,” a Pashto word meaning “forest.” But the name is misheard by British volunteers and the camp becomes known as “The Jungle.”

The West End production of the play transformed the Playhouse Theatre into an Afghan café. The environmental staging of the piece encompassed the entirety of the theatre with cast members frequently sitting side-by-side with audience members and localized activities occurring where only a handful of audience members could see them.

The impressively detailed set design creates the illusion of permanence, which has a metaphorical resonance with the refugee situation. One of the British volunteers in the play organizes a system of creating housing for the refugee population, which solves an immediate need for the populace but creates an enormous problem for the camp. As a French official warns, it looks like they’re building a city, which implies that the refugees plan to stay awhile.

In this essay, I examine both the environmental staging of the London production, directed by Stephen Daldry and Justin Martin, as well as the way the play humanizes the refugee population – a diverse population of displaced individuals from Afghanistan, Sudan, Eritrea, Kurdistan, Syria, and more

– to create empathy from both the characters portraying British volunteers and from members of the audience.

- Banerji, Arnab. *Understanding Bengali Group Theatre with Bratya Basu's plays: a surreal foray into everyday Bengali reality*. Loyola Marymount University. <Arnab.banerji@lmu.edu>

The Bengali Group Theatre centered in Kolkata is arguably one of the busiest urban theatre cultures in the world. Modeled on the colonial proscenium theatres Bengali Group Theatre has been able to characterize itself as an urban theatre phenomenon over the last seventy years. Bengali plays are firmly rooted to their local identity and yet aspire for the global like so many of its patrons and performers. The playwright Bratya Basu's plays exemplify the many distinctive qualities of Bengali Group Theatre.

Basu's plays are distinctive because they tell the story of a surreal, magic real Bengaliness which questions political consciousness, our increasing dependence on technology, and the corrosion of old-world values. The plays often use characters that are plugged into a reality that they do not belong to – a man who sleeps through decades of major political shifts, a comic book hero who comes alive, or a young boy who discovers special powers. These characters and their magical realities celebrate everyday Bengali life.

In this presentation and the essay that will develop from it, I will focus on three of Basu's most well-known plays – *Winkle Twinkle*, *Aranyadeb*, and *Virus-M*. The three plays offer a representative insight into the central tenets and themes of Bengali theatre. I will demonstrate using Basu's plays how they represent a distinctive Bengali style of dramatic writing embracing the many layers that distinguishes Bengali identity and Bengali theatre.

- Beach, David. *Gay Male Theatrical Canon's Revival: A Response to Increasing Homophobia in the Current American Culture*. Radford University. <dbeach6@radford.edu>

The resurgence of the gay male theatrical canon over the past three years is many things: a review of where we've been; a reckoning of where we're at now; a glimmer of hope for the future. This year marks the 50th anniversary of Mart Crowley's *The Boys in the Band* and the 25th anniversary of Tony Kushner's epic *Angels in America*, both of which enjoyed sold-out runs in New York in spring/summer 2018. In between these bookends, we saw *Torch Song Trilogy*, *The Normal Heart*, and *Falsettos*. Larry Kramer's work was revived in 2011, the other four in a period of 2016-18. All these works were derived from the bigotry gay males faced in America, pre- and post-AIDS. But what do they mean today? I argue that these revivals serve as a rallying cry in a culture that is seeing increased homophobia, particularly after the Obergefell ruling in 2015 and Donald Trump's candidacy and eventual election as President. It is important that theatre re-examines these canonical works in our current culture to see what we can learn to make the collective voices even louder when we seem to be drowned out, and how they can give new voice to dramatic works that examine a fuller LGBTQ spectrum.

- Bell, James. *#MeToo Oleanna*. Grand Valley Shakespeare University. <bellja@gvsu.edu>

David Mamet's 1992 play, *Oleanna*, has been controversial since it opened. It has been labeled as misogynist, anti-feminist, a satire on political correctness, and it has been decried for its violent ending and the utterance of a particularly incendiary pejorative. The play opened seven months after Anita Hill testified before the Senate Judiciary Committee in relation to the confirmation of Judge Clarence Thomas. *Oleanna* is often linked with Hill's testimony as an inspiration to the play, with the play seen as a response to he said-she said sexual assault and harassment accusations. In a now ironic 1994 interview with Charlie Rose about his film adaptation, Mamet asserts that the play is balanced between what he says and she says, declaring, "Each of them has a very firm point of view both of which I believe in . . . Each person, the man and the woman is saying something absolutely true at every moment." But has the landscape for such a play changed now with the #MeToo movement? Is Carol more to be believed? Or with the Kavanaugh confirmation hearings and the furor on both sides again over he said and she said, is

the play again a hotbed of fear over the potential power of false accusation? For this paper, I will look at the play and the past arguments and present political climate as well as considering a student-directed production of *Oleanna* at Grand Valley State University in winter 2018.

- Bersley, Tracy. *THE BODY'S BRAIN: Neurology in Theatrical Practice*. University of North Carolina Chapel Hill, <tracybersley@icloud.com>

When I touch the skin of my six-year-old daughter, I am activated as a Mother. When Lady Macbeth washes blood off her hands, she is activated as a Murderer. Connecting Touch to character seems obvious in these examples and yet it is one of the last things we consider when developing character. Wilder Penfield, a neurological surgeon, pioneered an operation in which he sawed through his awake patients' skulls, probed the exposed brains with electrodes while being able to converse with the patients learning what and where they felt something in the body. The extensive studies resulted in a clear understanding of the body maps in one's brain and their correlation to the sensory input that comes through the body. Our touch receptors allow us to truly and intimately know the world around us, much more so than sight or sound. This disproportion is critical to consider when looking at the practice of developing character. In a radical new approach to actor training through the lens of neurological body maps, using touch as one's primary sensory input can transform the route to understanding and embodying character. What this looks like in practice is a complete reversal of how we have come to approach character in American Theatre. Touch completely reorients the dramaturgical process and requires a complete trust in the inherent intelligence of the body

- Brown, Mitchell. *Simultaneity in Ancient Drama*. William and Mary. <Mdbrown02@wm.edu>

One of the greatest dramaturgical changes from fifth- to fourth-century BCE Greek theater concerns the relationship of the offstage fictional universe to its onstage counterpart. The tragic and comic poets of the fifth century make no attempts to interweave the onstage and offstage worlds of their plays. The flexible nature of time in fifth-century drama allows characters to traverse long distances offstage in only a few short moments of onstage time, resulting in an incongruity in the seen and unseen settings of the play. Offstage spaces serve only as a scaffolding to support the more developed onstage world. In contrast, the fourth-century comic poet Menander goes to great lengths to preserve a realistic temporal relationship between his offstage and onstage worlds. In this paper I highlight Menander's dramaturgical techniques in building such a relationship through analysis of three of his most well-preserved plays – the *Samia*, the *Dyskolos*, and the *Perikeiromene* – which all feature unseen, offstage households as settings that the playwright coherently incorporates into his drama through the reporting of characters who come on and offstage frequently. Through this technique, Menander invests his play with a simultaneity between offstage and onstage worlds, convincing his audience that seen and unseen events happen at the same time. I argue that this simultaneity greatly expands the capabilities of Menander's drama and allows him to shift away from the political themes that dominate fifth-century drama and instead focus on the private, interior lives of his characters.

- Cameron, Rebecca. *Environmental Vertigo in Caryl Churchill's **The Skriker***. DePaul University. <rcameron@depaul.edu>

My paper argues that vertigo, as a thematic and stylistic device, is an integral aspect of Churchill's ecological critique in *The Skriker*. Roger Caillois, a well-known theorist of games, uses the term "ilinx" (the Greek word for "whirlpool") to describe vertigo-inducing games that seek temporarily to destabilize perception and to induce panic. As Caillois notes in *Man, Play, and Games*, such games often take place on fairgrounds featuring a variety of attractions "designed to disorient, mislead, and stimulate confusion, anxiety, nausea, and momentary terror". Vertigo is a defining feature of the Underworld in *The*

Skriker, with its shrieks, chaotic singing, and dances of “increasing frenzy” in which figures “fly into the air.” This world has a disorienting, nausea-inducing effect on the play’s human characters, who nonetheless find themselves drawn to it. Vertigo might also describe the language of the Skriker, whose wordplay and stream of free-associations destabilize order and meaning (e.g. “I’ve been a hairy here he is changeling changing chainsaw massacre massive a sieve to carry water from the well well what’s to be done?”). Churchill draws connections between the dizzying Underworld and the environmental disaster threatening the world inhabited by humans--“the nation wide open wide world hurled hurtling hurting hurt very badly.” I argue that Churchill makes use of vertigo to present a disorienting, disintegrating world in keeping with an ecological aesthetic that ecocritic Timothy Morton terms “dark ecology”--an ecology characterized by uncertainty and strangeness.

- Carey, Nolan. *Antiquity in the Future Tense: An Analytical Comparison of Mr. Burns to Trends on the Early Jacobean Stage*. University of Colorado at Boulder. <Nolan.carey@colorado.edu>

My paper contends that Anne Washburn’s *Mr. Burns, a Post-Electric Play* follows the model of early-Jacobean/post-Gunpowder Plot dramatizations. While Washburn’s work and the themes therein are redolent of the time of its own composition (ca. 2012), the play is a sublime rendering of a society in subsequence, analogous to the ramifications of early-Jacobean theatre. Washburn appropriates familiar and comfortable tropes, specifically those from a particular, memorially-recreated episode of the most enduring sitcom in the era of television, *The Simpsons* (1989-current), in order to make sense of an uncertain cultural futurity. This examination compares Washburn’s work with the historical and stage-worthy early modern English trend of appeasing a living zeitgeist with the vestiges of another. Washburn crafts her play upon the ashes of cultural appreciation much as post-Elizabethan dramatists would scour their own previous and popular orientations in order to oblige the evolving cultural tastes in a shifting political artscape. As the prospect of anthropogenic climate change and “War on Terror” sensitivities pervade the essence of Washburn’s post-apocalyptic play, so too did similar sentiments inhabit the dramatic laboratory that was London in the years following 1605.

- Cavanaugh, Jennifer. *On a Double-Dog Dare: Margo Jones’ Production of Inherit the Wind*. Rollins College. <jcavanaugh@rollins.edu>

In 1954 Margo Jones’ longtime friend Tad Adoue sent her letter saying that he had “discovered” a courtroom drama that, despite having been rejected by eight Broadway producers, might just be right up Margo’s alley. “I double-dog dare you to produce this” he wrote, “It will take GUTS to do this in the bible belt.” But “guts” was one thing that the lady whom Tennessee Williams called, the “Texas Tornado,” had plenty of. Playwrights Lawrence and Lee had written a play based upon the famous 1927 Scopes Monkey Trial, but since they believed that by the 1950s, the debate over evolution vs creationism was long settled, they felt sure that audiences would recognize *Inherit the Wind* as an allegorical protest against McCarthyism. A play rejected by New York producers as too controversial seemed an unlikely script to have its world premiere in Dallas, but Jones immediately saw the power and potential of the script. This paper will explore how Margo drew upon her own religious upbringing in a small Southern town, her experience with Houston’s short-lived Federal Theater unit, and her history of presenting socially conscious works to conservative Dallas audiences in order to stage what the influential Dallas theater critic John Rosenfield called “a new play of power, humanity and universal truth.” The production broke all attendance and box office records and soon caught the attention of the very Broadway producers who had originally rejected the script. As had happened in the past, Margo was excluded from the Broadway production of a play that she had had the vision and courage to produce when no one else would. In this case she even ended up in court fighting the producer for the right to keep *Inherit the Wind* running in her own theater’s repertory season. I end with a brief discussion of the 2017 production of *Inherit the Wind* at TheaterJones, a Dallas theater company founded in 2009, inspired by its namesake, Margo Jones.

- Chigwende Gangaidzo, Lorna. *Comparing representations of authority and the social in Churchill's Cloud Nine and Gurira's The Convert*. University of Birmingham. <Lorna1401@icloud.com>

This paper uses Jean-Francois Lyotard's concept of 'Language Games' to analyse how modes of authority are presented in Caryl Churchill's *Cloud Nine* (1979) and Danai Gurira's *The Convert* (2012). That 'the social bond is composed of language 'moves'' is evident in both play's expression of the religious colonial context and the different racial players engaged in language games. These games make explicit the patriarchal European imperialist power that exerts coercive control within the Victorian Southern African setting of *Cloud Nine*'s act one and the 1895 Rhodesian setting of *The Convert*.

This paper extends the notion of language games to incorporate Judith Butler's theory of Performativity, as it analyses how in both plays 'the homogeneity and the intrinsic duality of the social' is shown to be false through challenges to patriarchal and colonial authority. Challenges to the white European colonial authority by repeatedly subversive performances by black Africans and by women are, significantly, presented as subversive in *Cloud Nine* but as revolutionary in *The Convert*.

Where *Cloud Nine* excludes black female Africans and centres act one on white European colonial patriarchal authority, *The Convert* centres the entire play on the consequences of that authority on the colonised bodies, religion and psyches of the Africans in Rhodesia. This is evident because the 'intrinsic duality of the social' is communicated through performativity of gender in almost entirely white European terms in *Cloud Nine*. However, *The Convert*'s female African protagonist problematises binary oppositions relating to religion, gender and race, and destabilises European colonial authority.

- Christian, Mary. *Stage Sermons in Candida and Getting Married*. Middle Georgia State University. <mary.christian@mga.edu>

Shaw, in his plays as well as essays and other writings, described his plays as "stage sermons" and drew repeated comparisons between theater and church, preaching and acting.¹ These comparisons are especially prominent in *Candida* (1894) and *Getting Married* (1908), two plays in which debates about love, law, and marriage are used to raise questions about religious ritual, theatrical performance, and the links between them.

In both plays, Shaw uses clergyman characters both to articulate variations on the orthodox Christian definition of marriage and to offer samples of theatrical pulpit delivery—performances that one character in *Candida* describes as "as good as a play."² In addition to their oratorical talents (and perhaps thanks to them), these characters are endowed with a confident (albeit fallible) authority regarding marriage and family relations. They are also, like famous actors, shown as star performers with a fan base and a power of near-universal romantic fascination. I argue that in showing these preachers as performers and other characters as an onstage audience with varying reactions, Shaw adapts and revises the familiar nineteenth-century theatrical type of the stage clergyman, while also underscoring his own self-proclaimed role as prophet or preacher. Thus, religious homiletics and church rituals, especially those pertaining to the marriage ceremony and to marriage relationships, became an essential part of Shaw's ongoing efforts to redefine English drama.

¹ Bernard Shaw, preface to *Mrs Warren's Profession*, in *The Bodley Head Bernard Shaw*, edited by Dan H. Laurence, vol. 1 (Bodley Head: 1970), 234.

² Bernard Shaw, *Candida* (1894), in *The Bodley Head Bernard Shaw*, edited by Dan H. Laurence, vol. 1 (Bodley Head: 1970), 562.

- Considine, Kerri Ann. *Caryl Churchill's Uncanny Children*. University of Tennessee Knoxville. <kconsidi@utk.edu>

Caryl Churchill is not known for writing plays about children, and yet children play crucial dramaturgical roles in many of her works. *Seven Jewish Children* features characters who speak throughout the performance to absent children. *Ding Dong the Wicked* includes a child shut in another room that we never see but can hear crying. In these cases, a child or children provide a theatrical focal point while remaining conspicuously absent in terms of their embodied presence. Even when children are present, however, as with Angie and Kit in *Top Girls* or Cathy and young Edward in *Cloud 9*, their role as children is almost always challenged, and their existence as children is often effectively erased as they become touchpoints in a larger conversation. Typically played by adult actors, these characters are consistently criticized in a way that calls attention to the contrast between the adult bodies onstage and the child personas they inhabit.

Churchill's children are uncanny; the unformed, absent/erased, or fluctuating reality of Churchill's children forces us to confront the similarly mutable nature of the world around us and the rules by which we structure that world. The child in Churchill's plays forms a conduit through which the play's broader themes travel, taking on a variety of difficult qualities and roles to create what Ernst Jentsch, in his 1906 essay "On the Psychology of the Uncanny," calls "a lack of orientation." Focusing primarily on *Cloud 9*, *Top Girls*, and *Seven Jewish Children*, this paper will consider the way the Churchill's uncanny children operate in both their metaphorical and literal performances on the stage.

- Constantinidis, Stratos E. *Greek Drama: Its Evolution and Devolution from Antiquity to Modernity (Part One)*. The Ohio State University. <constantinidis.1@osu.edu>

Is Greek drama an endangered literary species? Its presence on this planet has been longer than that of any other drama including Indian and Chinese. However, the Greek language – the backbone of Greek drama – has never had a critical mass of speakers comparable to that of Chinese (Mandarin), Spanish, English, Indian (Hindi), Arabic, and Portuguese; nor has it had the geographical spread of those languages that are recognized as an official language in many countries. The Greek language in 2010 was spoken by just twelve million people, and was recognized as an official language in only two countries – Greece and Cyprus. Greek drama, which was initially invented for the edification and entertainment of far less than one million people, has survived for nearly three millennia and has shown a remarkable tenacity in overcoming cultural discontinuity, disciplinary fragmentation and historical periodization – from Archaic to Classical, from Classical to Hellenistic, from Hellenistic to Roman, from Roman to Medieval, from Medieval to Neoclassical, and from Neoclassical to Modern. The discovery of sparse data (from excavating a lost theatre or from finding a lost manuscript) over the centuries has had a way of destabilizing the leaning tower of scholarly consensus and its established pedagogies every four generations more or less. So it would seem that the evolution or devolution of Greek drama overrides disciplinary divisions and academic historicism. The standard chronological, geographical, sociological, and economic considerations of nativist and nationalist pedagogies of Greek drama in Europe and in Greece manufactured continuity, consent, and cohesion through oppositions between religious dogmas, social classes, ethnic communities, nation-states, and, relatively recently, federated states. These considerations are often unhelpful for reaching a better understanding of the drama (pun intended) of many Greek playwrights from Herodas to Hatziaslanis. This paper examines old and new data to see how the paradigm of literary evolution rationalizes the long and spotty itinerary of Greek drama from antiquity to modernity.

- Cooperman, Hilary, and Kalli Joslin. *College Theater, "Me Too," and the Emergence of a Feminist Dramaturgy in a Collaboration between the Farm Theater and Rollins College*. Rollins College.
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In a time where college theater departments are still, for the most part, led by older men, and the majority of theater majors are younger women, the role of the dramaturg to research and offer critical approaches and perspectives for plays becomes more complicated by the intergenerational and gender-based power dynamics of collaborative projects in a college setting, particularly during a time of "Me Too" politics.

This paper looks comparatively at a conventional dramaturgical process within new play development and what we are calling "a feminist dramaturgy" or a set of practices and strategic interventions that question traditional patriarchal power structures in collaborative processes. We build our narrative through practice, as Kalli Joslin, an undergraduate theater major, works as dramaturg on a new play development and collaboration between the Farm Theater, located in Brooklyn, New York, and Rollins College in Winter Park Florida. Joslin's experiences of working as a dramaturg on a project with a female playwright, male faculty director, and male artistic director of the Farm Theater, on a play that deals with the sexual assault of a young female student by her male teacher at a high school, creates a complicated web of gender politics. Because the content as well as the process of working with college-aged women during a time of "Me Too" politics requires a profound sensitivity to questions around not only the play, but the degree to which a feminist approach to process is afforded, Joslin finds herself at the intersection of patriarchal, hierarchical, and artistic power dynamics not readily apparent in projects without these complicated gender dynamics.

This paper looks at the ways in which Joslin and her mentor, Dr. Hilary Cooperman, use feminist theory to think about the dramaturgical process, and what a feminist dramaturgy looks like in practice. This paper also asks the questions, "What is a feminist dramaturgy?" and "Why do we need a feminist dramaturgy?" Does a feminist dramaturgical practice only apply to feminist plays, or is there a dimension of feminist dramaturgy that helps us realize better ways of working across gender lines and making theater more equitable for all?

- Craft, Peter. *Damage Control and Failure by Association in Restoration Comedy*. Felician University.
<craftp@felician.edu>

This presentation complicates frequently cited explanations for *A True Widow's* failure on the London stage in the 1670s, including Shadwell's own. I argue that through a psychological phenomenon known as the "primacy effect" Carolean theatergoers associated Shadwell's work with Dryden's failed play *Mr. Limberham, or The Kind Keeper* in a disproportionately strong way. Dryden's prologue to *A True Widow* discusses the "crying sin of keeping," and in doing so invokes the central theme of his own play that had failed ten days earlier on the same stage, Dorset Garden. *A True Widow* is unusual, if not unique, in the length and specificity of the attack on the audience during the play-within-the-play scene in act four, and Shadwell's dramatization allowed theatergoers no way to distance themselves from his satire. Shadwell ridiculed libertine audience behaviors in excruciating detail that other playwrights, such as Wycherley, attacked in a few couplets. The dedication of *A True Widow* to Sir Charles Sedley after the play had been rejected by viewers at Dorset Garden reveals Shadwell's shrewd damage-control strategy. While Sedley could not turn back time and force the audience to appreciate *A True Widow*, he could protect the things that the failure of this play put at risk: Shadwell's professional reputation and his future financial status and career.

- Crane, Robert. *The Bolsheviks of Babylon: Revolutionary Time, Imperial Space, and Anatolii Glebov's Zigmuk*. University of Pittsburgh. <chipcrane@hotmail.com>

Of the heroic dramas premiering on Moscow's stages in during the 1925/26 season, the subject of Anatolii Glebov's *Zigmuk* stands out: rather than following the exploits of a Red Army soldier or factory worker turned revolutionary, it depicts a slave uprising in ancient Mesopotamia. Carrying out a conspiracy of Babylonian merchants and slaves aiming to overthrow their Assyrian rulers, Zer Siban assumes the role of a God-King during the New Year celebration, using his ceremonial power to expel his city's regent. Refusing to be sacrificed at carnival's end as ritual dictates, Zer Siban turns against the merchants as well, freeing the slaves and initiating a commune, only to have the rebellion undone by the perfidy of his upper-class countrymen.

The premiere at the Maly offered a fascinating--if somewhat bizarre--meditation on the Marxist understanding of time, in which Zer Siban's tragic downfall was a result of historical development; his hamartia was starting the revolution a few thousand years too early! This paper will focus, however, on how the many subsequent productions of *Zigmuk* on the ethno-national periphery of the Soviet Union allowed non-Russian artists to grapple with the Orientalist worldview produced when revolutionary time was mapped onto the territory of the former Russian empire, demanding that other nationalities--Georgians, Tatars, Azeris, "catch up" to their more developed European comrades.

- Craig, Lydia. *Pinero's "Erotometer": A Gyrating Theatre Puppet and Moral Outrage in the Edwardian Press*. Loyola University Chicago. <lcraig1@luc.edu>

After enjoying the new comedy *A Wife Without a Smile* (1904) at Wyndham Theatre by Arthur Wing Pinero, journalist William Thomas Stead awoke at midnight, rethinking his initial amused response to a prop in the play. This was a child's doll hung from the ceiling, its strings tied around a sofa-leg in the room above to amuse the character Rippingill's listless wife Avis by moving in tune with an amorous couple's motions upon the furniture. In a review for *The Times*, A.B. Walkley termed the doll "an erotometer," which Stead echoed in his own piece, insisting he now realized the objectionable puppet's rhythms (unspecified in the script) simulated the rise, "climax and fall" of sexual intercourse and thus should be "suppressed by the police as an outrage on public decency." A national furor erupted, only terminating when the British Censor of Plays forced the play to close prematurely. My exploration of this early twentieth century media event argues that blame for the play's closure belongs to journalists who used the objectionable "erotometer" as a battleground for reinforcing declining Victorian morals in a rapidly transforming English theatre environment. Policing morality acted to defend British drama from "corrupting" Modernist influences from Henrik Ibsen and other European playwrights, but actually provoked a backlash against the censor, waged by the likes of Joseph Conrad, representing a movement towards increased freedom of speech in theatre.

- Cross, Monica. *Science Fiction on the Fringes*. New College of Florida. <mcross@ncf.edu>

Science fiction theatre struggles to overcome audience assumptions about the genre of science fiction. Chiefly, that science fiction is incompatible with the stage (Willingham) and that it has little literary merit (Cavalier and Johnson). However, science fiction theatre is a mainstay of the current fringe festival circuits. Plays such as *Sybil of Mars*, which toured the Fringe circuit in 2018, present unapologetic science fiction narratives. The fringe ethos of "anything goes" provides a platform for these plays, which may not find a home in more traditional venues. However, it is the audience reception that makes or breaks performances touring on the fringe circuit. This paper will look at *Sybil of Mars* as a case study to explore the reception of science fiction among fringe audiences. *Sybil of Mars* employs an innovative premise that actively involves the audience in the construction of the science fiction narrative: a tarot deck, from which audience members draw cards, creates the sequence of scenes that the audience will see, which is different for every performance. L. Nicole Cabe, author and solo performer of *Sybil of*

Mars, generates a frame narrative which strings these scenes together and leaves audiences with a message to take care of our planet lest we end up like the Martians in her narrative. By employing interactive techniques to generate an ecological message, *Sybil of Mars* creates the ideal fringe show that is embraced because of its science fiction elements, not in spite of them.

- Dailey, Zach. *Thoughts and Prayers: The Absence of Empathy in Branden Jacobs-Jenkins's Gloria* (2015). Texas Tech University. <Zach.Dailey@ttu.edu>

This paper examines the disruption of social identity politics in the public dialogue in Branden Jacobs-Jenkins's *Gloria*. In the last ten years, there has been a sea change regarding the amount of conversations surrounding identity politics, and playwright Jacobs-Jenkins uses his work to respond and add to these conversations. *Gloria* is no different. At its center, this play responds to several different factions of identity politics, including race, socioeconomic status, sexuality, and mental health. Jacobs-Jenkins makes a deeper connection to the public dialogue by rendering a mass shooting on stage, an event that continues to affect the twenty-first century milieu. By the end of the first act, the title character perpetrates the shooting, killing several characters. Jacobs-Jenkins explores the aftermath of this shooting, showing how the surviving characters fail to connect with one another due to their social identity markers. With this paper, I explore how social identity politics causes failures in empathy between people following traumatic events. In failing to connect with fellow survivors, the characters within this play turn to ambition and disconnection, and how they can use their social identity markers to their advantage. While no one in this play explicitly sends their "prayers," many do express how much they have been "thinking" about both victims and survivors. Overall, this play speaks to a greater issue of how comparing identities breeds disconnection and prevents group healing.

- Denman, Merritt. *The Contrast: Two Crises in American Identity and the Art that Defined Us*. Florida State University. <md17g@my.fsu.edu>

The end of the American Revolution resulted in a nation occupying the complex space between the opportunity to define itself and the daunting nature of that same task. *The Contrast* was the first American play to step into this uncomfortable space in an attempt to help define American identity through art. Several other moments in American history have seen the nation struggle with its identity, and in each of these moments artists have joined in that struggle in an attempt to help work through these issues of identity. Following the terror attacks of September 11, 2001, the third season of the popular television series *The West Wing*, stepped into this complex space. The episodes highlight the difficulty of navigating the post 9/11 world and mirror *The Contrast* in its attempt to help establish the way forward after a period of national tumult. This paper will explore *The Contrast* and the third season of *The West Wing* and illuminate the relationship between the two. It will demonstrate the distinctions between the ways in which *The Contrast* and *The West Wing* each utilized their art to navigate these uncertain times in American history. This argument will illustrate the differences between these two points in the development of the American psyche and illuminate the similarities between art and the role that it played in the life of the nation at each of these points in time.

- Derbyshire, Harry. *London's Brilliant Parade: Artistic Directorship and the Politics of Representation*. University of Greenwich. <H.G.Derbyshire@Greenwich.ac.uk>

The over-representation of white men in the role of Artistic Director has long been a feature of the London theatre (and British theatre in general), but in the last few years the balance has significantly altered. The year 2012 may be seen as a watershed: artistic leadership roles were taken on by Madani Younis at the Bush, Josie Rourke at the Donmar Warehouse and Indhu Rubasingham at the Tricycle Theatre. The following year Vicky Featherstone became the first female Artistic Director of the Royal

Court, and in 2016 Emma Rice was appointed AD of Shakespeare's Globe, succeeded in turn by Michelle Terry in 2018. Finally, in 2017 Nadia Fall took over at Theatre Royal, Stratford East and Kwame Kwei-Armah became the first black Artistic Director of a British theatre when he joined the Young Vic. Other appointments announced in 2018 and 2019 suggest a continuing trend.

This significantly increased diversity is clearly to be welcomed, but it also suggests some interesting questions. Most notably, does Rice's controversial tenure at the Globe – she left after just two seasons, afterwards finding support at the post-Kevin Spacey Old Vic – offer evidence of push-back by the forces of reaction? Does the resistance to Rubasingham's 2018 re-branding of the Tricycle as the Kiln suggest something similar? How far is it true that female and non-white Artistic Directors must carry a 'burden of representation' by which their white male precursors and peers have never had to be troubled?

This paper will consider these questions and consider what the next ten years may have in store for the diversity of London theatre at Artistic Director level.

- Desen Mbachaga, Jonathon. *Ogun's Rites of Passage and the African Sense of Tragedy: Excursions in Yerima's Abobaku and Soyinka's Death and the Kings Horse Man*. Federal University Oye – Ekiti. <desenmbachaga@yahoo.com>

The hope for eternity and or continuity of life within the Yoruba cosmology revolves around the world of the living, the dead and unborn. This circle of life is sustained through passage rites that ensure harmony, stability and blessings for the living as well as social regeneration through purgation of sins. This study explores Yerima's *Abobaku* and Soyinka's *Death and the Kings Horseman* with a focus on ritual dramaturgy and confrontations with death on the backdrop of communal psychic dislocations and human actions towards maintaining cosmic harmony. It uses content analysis as an instrument to look at the characteristic use of language with attention to the content on contextual meaning of the text in discussing these confrontations with death as captured in the two texts under study. The paper submits that, disruption in the communal psyche breeds disharmony between the living and dead which requires restoration to sustain continuity and order. This is one strong reason for the belief in spiritual beings and faith in their power to influence and improve the lot of mankind in Yoruba cosmology and across traditional cultures in Nigeria. The paper concludes that, Love, honor and a sense of personal and or communal dignity propels the two principal characters in both plays and defines their willingness to confront death in the two plays.

- Diaz, Noelia. *Traumatized Bodies in The Holy Ground (1990) by Dermot Bolger*. Queensborough Community College. <noeliadz@hotmail.com>

This paper will address the intersection of Irish nationalism and a masculinity in crisis as evidenced in Dermot Bolger's *The Holy Ground*. Although Bolger's monologue precedes the Celtic Tiger period, it prefigures the unfolding of the hegemonic patriarchal masculinity that subsequent playwrights, like Connor McPherson, will explore in depth. As such, *The Holy Ground* can be interpreted as a play where the seeds of subsequent collapsed masculinities are embedded, and a close reading of the monologue will unmask how Monica and Myles's disastrous marriage is, sadly, not an exception but rather the result of discriminatory gender practices very common in Irish culture at the time the play was written. Through the narration of their marital alienation Monica unravels not just her own pain, but also the failure to achieve human bonding in a world in which archaic gender roles inhibit truthful relationships. The political inability to seek divorce in Ireland at the time *The Holy Ground* was written ensures that Monica and Myles are locked in a relationship which has become stale and poisonous to both of them, and yet there is no way out of it, not even when one of them dies. Monica's voice, unrepentant and angry, leaves audiences to ponder the sad fate of an ordinary Irish woman, who commits, or attempts to commit, a barbarous act in order to gain autonomy, only to fail, yet again. Staged at the cusp of the Celtic Tiger period, *The Holy Ground* is an urgent reminder of the discriminatory gender inequity

practices afflicting Ireland, and the dire consequences of ignoring those individuals who have been made to vanish.

- DiQuattro, Marianne. *Enter Vice: The Dramatic Imaginations of Simon Stephens, Martin McDonagh, and Cormac McCarthy*. Rollins College. <mdi quattro@rollins.edu>

This paper compares a series of freaks, outsiders, loners, misfits and psychopaths in the contemporary western dramatic imagination to argue that these characters—who resist psychological analysis—are reincarnations of the medieval Vice. I will first examine how the Vice character functioned in late medieval and early modern drama: his bawdiness, his adept manipulation of language, and his intent to disrupt the moral order. Then, I will examine similar agents of chaos in works such as Simon Stephens' *Punk Rock*, Martin McDonagh's *The Lonesome West* (with similar characters appearing in films like *Seven Psychopaths* and *Three Billboards Outside Ebbing, Missouri*), and Cormac McCarthy's *The Sunset Limited*. I conclude by considering the demands this allegorical reading would place on the spectator to enter into a paradox of identification with the Vice. In seeing oneself in the Vice, the spectator engages with the stage incarnation of danger, similar to the moment of communion between the Grandmother and the Misfit in Flannery O'Connor's "A Good Man's Hard to Find."

- Dolgin, Ellen. *Striving in Plain Sight: Chasing the 'dream deferred' in Lorraine Hansberry's A Raisin in the Sun (1959)*. Dominican College. <ellen.dolgin@dc.edu>

Even if much of the audience of the premiere run of the first African-American drama to ever open on Broadway did not know the poetic context of its title, Lorraine Hansberry's family drama—its characters and their conflicts—placed each spectator squarely inside the play's contradictory world.

On the surface, *A Raisin in the Sun* is a family drama, complete with melodramatic overtones to heighten the play's departure from gender, race, and playwriting norms spoken about by Margaret Wilkerson. Mama holds on to her faith, her dignity and freedom, and a plant that barely gets enough sunlight to survive. The dream she and her late husband had when they joined the Great Migration and arrived at their 'temporary' home in Chicago has never faltered. Walter Lee is as starved for opportunity as Mama's plant is for light, but Walter chafes at his confinement, winces with shame as his son sleeps on the living room sofa and sees no respectable way out of his financial bind. Anticipating the second-wave feminism and reclamation of African culture that will emerge within a decade, Hansberry constructs Walter's younger sister Beneatha, who believes that her college education, determination to study medicine and grit will be her escape hatch. She seeks self-expression through African dance, learning African languages, and paying attention to social structures she must negotiate on a daily basis.

Behind all of these characterizations is Langston Hughes's poem, "Harlem" (1951), in which he ponders what happens to a 'dream deferred'?/ Does it dry up like a raisin in the sun?..... Hughes then lists several more potential outcomes and finally asks "Or does it explode?" The poem's endgame is where Hansberry's character explorations and radical exposé of a family's future can begin. In a 60-year backward glance, this paper will zero in on how and why Hansberry balked conventional dramatic action in black writers' scripts, and signaled the reconfiguration of "types" in dramaturgical as well as onstage performance of the late 1950's.

- Dotsenko, Elena. *Actualization of "Candide": Enlightenment's questions for the New drama*. Ural State Pedagogical University. <eldot@mail.ru>

Candide, ou l'Optimisme (*Candide: Optimism*) by Voltaire is not only the first philosophic novel of the Age of Enlightenment, but a classical plot which has been adapted and interpreted for several centuries. The plot was translated to the theatre as well, and there are, e.g., Leonard Bernstein's famous musical *Candide* or recent Russian performance on the scenario by A. Rodionov and E. Troyepolskaya

and music by Andrey Besonogov. British *Candide* by Mark Ravenhill is not actually an adaptation of the classical novel, but an original project ‘inspired by Voltaire’.

Ravenhill presents an interpretation of the classic story of adventure of some naive characters, but he criticizes the concept of optimism which is, the playwright believes, particularly relevant nowadays. *Candide* by the British playwright has been his most ambitious postmodern game with a precedent plot so far, but in the play there is also an un-precedented story of the modern heroine Sophie, killing her own family to save the planet from environmental disaster: “The Earth is not our garden to own and tend” (Ravenhill).

One can add that the slogan of optimism and its critical analysis are actual for Russian spectators as well – due to Rodionov’s and Troyepolskaya’s musical based on the story of Voltaire (The performance has been released by the Studio of Dmitry Brusnikin under the auspices of the theatre ‘Praktika’ in Moscow.) A. Rodionov and E. Troyepolskaya don’t use the second part of the story’s name (Optimism) for their *Candide*. Nevertheless, the whole collection of their poetic plays is called Optimism. The same authors are responsible, e.g., for the successful Project ‘SWAN’, a poetic anti-utopia about migration policy.

In the paper, it is proposed to compare British and Russian new versions of *Candide* and to consider whether the adaptation of philosophic novel in the theatre should necessarily become a philosophical play.

- Dubost, Thierry. *Adaptation, “Science Plays,” and Political Resonance: Miller’s An Enemy of the People*. University of Caen. <thierry.dubost@unicaen.fr>

In 1950, Arthur Miller adapted Ibsen’s *An Enemy of the People*, a play in which the Norwegian playwright had staged the story of a doctor who, after finding that the springs of a city were infected, endured the ire of people who were worried about the financial consequences of his discovery.

Miller’s adaption about a scientist confronting society falls in the category of Shepherd-Barr’s “science plays”, a label designating dramatic works which give pride of place to science. However, beyond an investigation of truth and knowledge, the struggle for the public good through science shows that *An Enemy of the People* is also a political play, resonating with a specific American context.

Indeed, Dr. Stockmann’s fight for truth and for the well-being of the community meets with strong opposition from what Ibsen called the “compact majority”, and thus questions the relevance of the democratic process. This conflicting situation involving a doctor enabled Miller to address major political and ethical issues about the links between science and truth in a post-World-War-II society.

Miller took a distance from the original and partly reshaped the play, showing that adaptation is a significant gesture which, under the circumstances, resonates at political as well as artistic levels. Beyond its flaws, which partly echo those of the original, one should keep in mind that from an aesthetic perspective, the revisited portrait of Ibsen’s scientist may help characterize Miller’s approach to playwrighting as well as his definition of the artist, especially through his occasional censorship of Ibsen’s work.

- Dubost, Thierry. *Anna Christie: From Text to Film, Ending What Does Not End*. University of Caen. <thierry.dubost@unicaen.fr>

Eugene O’Neill, who lived in France in 1930, never saw the film adaptation of his Pulitzer Prize play *Anna Christie*. According to Richard Watts, “He did not see the Greta Garbo, or garrulous, version because some friends had come to him with unpleasant reports.” Even if Garbo’s performance instantaneously placed *Anna Christie* in the hall of fame, O’Neill’s aficionados proved harsh with the Hollywood film version.

A move from stage to film requires changes, and whether they corresponded to what O’Neill initially had tried to achieve should not solely rely on spectators’ aversion to a famous actress. To focus

on the move from text to film, this paper analyzes a vital aspect of the play: its ending. When *Anna Christie* was first performed, its conclusion became a bone of contention between author and reviewers. For various reasons, the last scene was deemed unsatisfactory by critics and playwright alike.

Starting from this original difficulty, and from a conclusion which led to a series of misunderstandings, this paper will focus on its film adaptation. In terms of aesthetics, beyond optimistic or pessimistic readings of the play, O'Neill had set for himself an immense challenge since, according to him, the conclusion of *Anna Christie* showed that the play did not end. Taking into account some of the technical limitations and social expectations of the time, I explore whether film director Clarence Brown's adaptation responded to the playwright's challenge.

- Eisenstein, Sarah. *From the Pale of Settlement to the Broadway Stage: How an Isolated Milkman Became the Voice of a Culture*. Loyola University Chicago. <seinstein@luc.edu>

Sholem Rabinowitz, better known as the popular Yiddish writer Sholem Aleichem, published the short stories collectively titled "Tevye and His Daughters" over a twenty-year span. During this time, he repeatedly declared the work done before returning to write additional stories. Often, these new stories reflected changes in the lives of the Russian Jewish community where Rabinowitz lived and toured to hold readings of his stories. As such, the Tevye stories can be seen as a conversation with the culture they are set in, both speaking to the culture and changing as it does.

By the time writer Joseph Stein, composer Jerry Bock, and lyricist Sheldon Harnick adapted the stories into *Fiddler on the Roof* nearly fifty years later, the setting no longer existed. To them, and to many of the other creative minds who worked on the play, the Eastern European *shtetl* was the land of their parents and grandparents. Unlike Rabinowitz, they were attempting to honestly represent this culture to an audience who would never be able to experience it.

While some major differences between the short stories and the play are due to the necessities of the genres, many more reflect the different relationships the texts have with Russian Jewry in the early twentieth century. Rabinowitz speaks as a member of the community who is fully grounded in the culture and has no more idea of the consequences of the changes he depicts than Tevye does himself, while the musical reflects a distance from the culture and the ability to view decades worth of changes with the benefit of hindsight.

- Emerick-Brown, Dylan. *Exiles: James Joyce as an Insecure God*. Scholar-at-large. <dylaneb@live.com>

I argue that James Joyce used his only drama, *Exiles*, to therapeutically and introspectively work out one of his greatest fears—that the love of his life, Nora, would fall out of love with him. Joyce used onomastics, symbolism, and fiction to play God while the characters of his life lived out a scenario that plagued him deeply. His writing of the play was an omniscient coin flip to see if his literary avatars would land on heads—in which he comes out on top—or tails—in which Nora chooses another. When an audience views *Exiles* in isolation, it is a wonderful play filled with complexity, closing the curtain in an ending that leaves one truly haunted; however, if Joyce's writings as a whole are taken into account, an audience can watch Joyce's subconscious play on stage before them, working out a scenario he first heard from Nora, deeply explored in "The Dead", and ultimately settled in *Exiles*. Joyce revealed through letters to Nora, his earlier fiction, and even the use of symbolic naming to revisit a past he couldn't control and see if life had taken a different turn for Nora, would she have still chosen Joyce or been tempted in another direction by one of her youthful suitors. Was Joyce destined to be her one true love or was he simply an affair of convenience? In a world in which death is the ultimate plot twist, the only person who can resurrect life is an author.

- Erdurucan, Büşra. *'You are not Meant to Feel at Home': Heterotopia in Lucy Kirkwood's it felt empty when the heart went at first but it is alright now*. Istanbul Kultur University. <b.erdurucan@iku.edu.tr>

In "Of Other Spaces: Utopias and Heterotopias" Michel Foucault (1984/1998) defines heterotopias as "sorts of actually realized utopias in which the real emplacements, all the other real emplacements that can be found within the culture are, at the same time, represented, contested, and reversed, sorts of places that are outside all places, although they are actually localizable" (p. 178). Among Foucault's numerous examples are mirrors, theatres, museums, ships, brothels. Lucy Kirkwood's *it felt empty when the heart went at first but it is alright now* (2009) employs certain heterotopias as we follow an Eastern European prostitute's narrative monologue. Dijana's flat which turns into a hot-sheets motel and a brothel, and the prison cell where she is kept in are strategic sites, which Foucault also refers to, to render the real spaces illusory and to consign the ones who deviate from the norm. Moreover, the non-chronological structure of the play and the stage directions that indicate to clocks going backwards reveal the "heterochronical" dimension of the play and reinforce the utility of these heterotopias since "[t]he heterotopia begins to function fully when men are in a kind of absolute break with their traditional time" (Foucault, 1984/1998, p. 182). This paper claims that the heterotopias in *it felt empty* are a means to refer to the issues of gender, nationalism, and migration crisis. However, as heterotopias are disturbing, so is Kirkwood's play for it does not necessarily offer a resolution: at the end, now the assistant to her boyfriend and pimp, Dijana wants to associate herself with the powerful who render her as the marginalized Other due to her sexual and national identity. Therefore, Kirkwood's claim is that the problem can be solved with the involvement and willingness of the marginalized party as well. The power relations in the play then are exposed through the use of heterotopias to open up the imagination of the audience to resolve immediate problems.

- Feldman, Alex. *In-vers(e)ions of Justice: Peter Weiss, Daniel Berrigan & Jurisprudential Verse Drama*. Haifa University. <bfeldman@univ.haifa.ac.il>

Pairing Peter Weiss' *The Investigation* (1965) with Daniel Berrigan's *The Trial of the Catonsville Nine* (1971), this paper interrogates the aesthetics of two jurisprudential verse dramas that provide critiques of military bureaucracy and industrialised warfare. The nine, Catholic activists on trial in Catonsville, in 1968, had committed a victimless crime, protesting against the Vietnam War by burning the US Army's selective service records with home-made napalm. Those in the dock at the Frankfurt Auschwitz trials – under investigation in Peter Weiss' play – had been responsible for the deaths of millions. And yet, in spite of the incomparable nature of the offenses, the playwrights employ comparable dramatic strategies in exploration of their ideological concerns: both plays are documentary works based upon trial transcripts and both develop innovative, ritualistic dramatic idioms albeit to widely different ends.

Peter Weiss' decision to engage with the atrocities of the Holocaust by means of a dramatized trial transcript gave rise to one of the seminal documentary works of the 1960s. In spite of the incontestable authenticity of the play's source material, however, *The Investigation* employs an aesthetic mode fundamentally more symbolic than realistic, complemented by the dialogue's incantatory, Dantean rhythms. In *Catonsville*, the versification of the defendants' words generates a lyric voice, expressive of the activists' non-conformism and spirituality, in opposition to the prose of the Court that accuses them. Reading these quasi-liturgical documentary works within a longer history of the dramatization of trials in the twentieth century, it is my intention to clarify the ideological implications of their complex aesthetic hybridity.

- Foster, Verna A. *Love and Death in Two Modern Morality Plays: Branden Jacobs-Jenkins's **Everybody** and Tennessee Williams's **The Mutilated***. Loyola University Chicago. <vfoster@luc.edu>

Death comes for everybody. So affirms Branden Jacobs-Jenkins's contemporary adaptation of the fifteenth-century morality play *Everyman*. But sometimes, says Jack in *Black*, Tennessee Williams's death figure in his modern morality play *The Mutilated*, death smiles and delays for a while. Explaining the genesis of *Everybody* (2017), Jacobs-Jenkins noted that he was initially interested in adapting Eugene O'Neill's *The Emperor Jones* (1920), but finding that O'Neill's allegorical play reminded him of *Everyman*, he switched to adapting the medieval play instead. In this paper I will examine *Everybody* as an adaptation of *Everyman*, discuss the play's parallels with *The Emperor Jones*, and finally explore some more profound, if less obvious, points of comparison with *The Mutilated* (1966). As a morality play, *The Mutilated* is not based on the medieval generic model as Jacobs-Jenkins's play is, though it does incorporate an explicitly religious, specifically Christian, dimension, as *Everybody*, except in the most questioning way, does not. Despite their structural and metaphysical differences, however, both plays stress the importance of love. In *Everybody* the allegorical figure Love replaces Good Deeds as the one person or entity willing to accompany *Everybody* to the grave. In *The Mutilated*, a play set at Christmas, two estranged women, looking for sexual solace in the wrong places, finally find love in their renewed friendship with one another, a reconciliation that is validated by their mutual vision of the Virgin Mary and by death—or Jack in *Black*—himself. Neither *Everybody* nor *The Mutilated* takes us beyond the grave, but what saves us on this side is love, forgiveness, understanding.

- Fukushima, Yoshiko. *Josephine Baker and Japan's "Erotic, Grotesque Nonsense"*. University of Hawaii at Hilo. <yf83@hawaii.edu>

Fukushima focuses on the work of Japanese comedy actresses such as Kasagi Shizuko and Koshiji Fubuki during the American occupation period (1945-1952). Using Josephine Baker's cabaret/burlesque performance, Fukushima discusses how their postwar performances (in which they used their bodies as the political site to rejuvenate Japan from its defeat) reflect the prewar mass culture ethos, "erotic grotesque nonsense."

- Fury, Frank. *Incontrovertible Beliefs: The Moral and Structural Ambiguities of **Proof**, **Doubt** and **Water by the Spoonful***. Monmouth University. <ffury@monmouth.edu>

Some of the most critically successful plays of the early 21st century proceed tonally and formalistically from a cultural milieu of disillusionment—specifically a questioning of truth and morality—in part engendered by the fallout from events such as 9/11, the US military invasion of Iraq, the Catholic Church sex abuse scandal, and other national disasters. John Patrick Shanley's *Doubt*, David Auburn's *Proof*, and Quiara Alegria Hudes's *Water by the Spoonful*—each award-winning plays of the early 2000s—respond fundamentally to a prevailing sense of moral certainty in our society that each playwright reveals to be specious and harmful. Moreover, each play not only recognizes a fundamental fissure in the moral ground upon which our country was so tenuously standing at the time but also measures that tenuosity in its own dramaturgy. Indeed, *Doubt*, *Proof*, and *Water by the Spoonful* each mirror structurally the very ambiguity the play dramatizes as its central subject in its representation of events onstage. This paper proposes to explore a context of (un)certainty—that is, how a play responds to what Shanley, in a 2008 interview with the *Denver Post*, called the "recurring social phenomenon... that people in a society become invested with a belief in something, and no evidence before their eyes will controvert that belief." I hope to demonstrate that the three aforementioned plays are concerned with the nature of epistemology not only in their content but also in their structure, exploring that concern through a dramatic structure that compels the viewer to question the possibilities of mimetic representation.

- Geigner, Megan E. *From Nineteenth-Century Popular Theatre Critique to Twenty-First-Century Discomfort Theatre: Branden Jacobs-Jenkins's Evolving Black Bodies Onstage*. United States Naval Academy. <megan.geigner@gmail.com>

A character named Jim Crow hoots and hollers as he moves into a suburban neighborhood with his family; his daughter, Topsy, like her nineteenth-century counterpart, does a breakdown. Branden Jacobs-Jenkins's *Neighbors* mixes minstrelsy and contemporary domestic drama to make an uncomfortable audience experience. Left in the dark, white audience members can't express their anti-racism, and black and white audiences struggle to know if they should laugh. In *An Octoroon*, Jacobs-Jenkins's revision of Dion Boucicault's melodrama, the over-the-top performance of a black actor in whiteface (and a white actor in blackface and a white actor in redface) force the audience to laugh while confronting melodrama's legacy of racism. With these two plays, Jacobs-Jenkins built a reputation as a playwright deeply knowledgeable of theatre history and with a penchant for provoking with embodiment of blackness. In his play *Appropriate*, however, Jacobs-Jenkins takes a different tact; in this well-made play, the black bodies exist only in a photo album the audience cannot see. The trajectory of Jacobs-Jenkins's early career demonstrates an erasure of black bodies in his ongoing critiques of American dramatic genre. By analyzing each script's riff on the genre and audience response (through my own experience as an audience member and in reviews), I explore Jacobs-Jenkins's shifting use of embodied blackness in these three plays. I ultimately argue that the subsequent plays (*An Octoroon* and *Appropriate*) erase black bodies, which does two things: the plays permit white audience members not to confront bodies of color in time and space, but also reframe the history of American racism as perpetrated, inhabited, and embodied in whiteness.

- Gilbert, Richard. *Staging Sex: some dramaturgical consequences of the current movement to hire intimacy directors in the era of #metoo*. Loyola University Chicago. <rgilbert1@luc.edu>

Over the past few years, hiring intimacy directors for productions that include intimacy has begun to become accepted practice. This is a great step forward for the theatre industry; it helps to protect actors from sexual harassment as well as from potentially traumatic or uncomfortable situations, and it provides opportunities to improve the effectiveness of the staged intimacy. Given the power inequities inherent in the theatrical model as it stands in the United States, and the growing awareness – in part thanks to the #metoo movement – of how that imbalance all too often plays out to the detriment of vulnerable actors, this is unquestionably a good thing for the industry. But what implications might it have for dramaturgy? In this paper I will begin to unpack some of the ways that scenes of intimacy might change, both in their performance and in their reception, under this new way of treating delicate material.

- Gilliams, Teresa. *The Cultural Value of Resilience: Lorraine Hansberry's A Raisin in the Sun*. Albright College. <tgilliams@albright.edu>

The questions of how we define human acts of fortitude and of how these definitions confine or liberate our behavior and judgments lead right into the question of what makes the quest of an ordinary (wo)man possible or even extraordinary. Of equal, if not greater, concern to those who teach literature and drama are also the overlapping, entangled histories and identities that complicate notions of a simple, coherent past. At the heart of Lorraine Hansberry's *A Raisin in the Sun* is a nexus of history and resilience deeply rooted in African American history and culture. In fact, it is difficult to discuss Hansberry's play without alluding to the intersecting axes of identity: race, class, diaspora, religion, culture, servitude, motherhood, family, choice, security. While the familial conflicts in *A Raisin in the Sun* are not solved simply, they raise as many questions as they answer. What does it really mean to persevere? To be resilient? In an effort at understanding the raw material of resilience as crucial to the development of self-discovery, knowledge and good character, I wish to offer a conference paper that examines Hansberry's

expressed thematic intentions of affirming the complexity and fortitude of the African American experience that provide vision for a way forward.

- Gillman, Denise. *Staging Science: Illuminating Science through the Theatrical Event*. Christopher Newport University. <dgillman@cnu.edu>

Science plays are a group of emerging dramatic works that explore science themes and scientists stories within a dramatic narrative and/or the theatrical event. Many of these dramatic works strive to communicate some aspect of science, hopefully within a good story. These aspects can range from communicating scientific knowledge, dramatizing the lives of scientists, illuminating scientific concepts or theories, watching scientists grapple with ethical and/or moral dilemmas and revealing women's contribution to the history of modern science. Theater scholars, dramaturgs and practioners have found these dramatic works challenging to classify due to the variety of genres and the varying levels of scientific content. How each play communicates its scientific content to an audience is also another defining aspect of these unique works. While some reveal scientific themes and knowledge strictly through the dialogue, other works go further by embedding the scientific concepts within the dramatic structure. This paper presentation will share my directorial approach to illuminating scientific knowledge through a select group of science plays. The primary example I will use is Anna Zeigler's *Photograph 51*, which chronicles the race to discover the structure of DNA, and Rosalind Franklin's contribution through her research and photographs. I have directed two productions of this play in both a professional and academic venue and have conducted extensive research on it individually and with my students. My presentation will also touch on two other science plays, *Silent Sky* by Lauren Gunderson and *Constellations* by Nick Payne.

- Given, Katharine. *Sean O'Casey's Socialism in Juno and the Paycock*. Virginia Commonwealth University. <givenkm@mymail.vcu.edu>

This paper will examine Sean O'Casey's *Juno and the Paycock* within its historical and ideological context. The paper will first examine the political and dramatic scene of Ireland, specifically Dublin, pre-1924, in order to establish that *Paycock* was written in a highly politicized sphere. Sean O'Casey's socialism and his rejection of Irish nationalism will then be examined, focusing especially on the ways this rejection was antithetical to the cries for a purely nationalistic rising, and to a socialism that failed to support the poorest within society. This paper will be in dialogue with David Krause's 1997 article, "*The Plough and the Stars: Socialism (1913) and Nationalism (1916)*" in which Krause identifies O'Casey as "a principled dramatist who rejects principles." First, we will examine descriptions of physical violence through descriptions of Johnny Boyle's body, damaged as it is by his injuries from the Easter Rising of 1916. We will demonstrate how this image of a damaged body critiques a nationalism that demands the ultimate sacrifice from its citizens. Then, we will consider the universality of suffering of women by comparing the experiences of Mrs. Tancred's loss and Juno Boyle's, establishing women as a representation of the very poorest of a society. The paper will conclude by aligning the women of *Juno and the Paycock* with O'Casey's socialist and humanitarian views, and the men of the play with Irish nationalism and the socialism that pays only lip service to helping the poor.

- Goodlander, Jennifer. *Memories and Reconciliation from Cambodia to America: Lauren Yee's Cambodian Rock Band*. Indiana University. <jgoodlan@indiana.edu>

During the 1960s and 70s Cambodia had a thriving surf rock scene. Artists combined American rock and roll, Malaysian film music, and traditional Cambodian instrumentals in an innovative music form. This all ended in 1975 when the Khmer Rouge took over the capital city of Phnom Penh and drove all of its residents to the countryside. A four-year period of genocide followed as the leaders of the Khmer

Rouge attempted to reset Cambodia to year zero. 90% of the country's artists were killed-- some survived by fleeing, hiding their identity, or working with the oppressors. The lines between victim and villain were blurred as neighbor turned on neighbor and families were divided.

Lauren Yee was inspired by this history to write her play *Cambodian Rock Band*. The performance traces the relationship of a daughter, Neary, and father, Chum; they grapple with a story of survival and identity. In this paper I examine the play to understand the process of reconciliation in Cambodia and for Cambodians living in America. The fiction Yee creates on stage intertwines with real stories of survivors who used music and art to save their lives. This history is juxtaposed with the music of Dengue Fever, a popular American band that plays Cambodian surf rock and is used within the play. A comparative approach is applied to examine how fiction, music, and memory overcome horror.

- Gonzalez, Emi. *New Women in Ibsen's A Doll's House and Shaw's Candida*. Central Connecticut State University. <g_emi80@yahoo.com>

In 1870, Henrik Ibsen brought the New Drama, or "problem play," to Britain which outlines those political and social debates of the time onto the stage. Marriage, as a social institution, is criticized in Ibsen's most famous work, *A Doll's House* (1879), where his heroine, Nora, is suffocated by domestic confinement and the claustrophobic demands of wives and mothers. Nora has to choose between a life of child-like dependence on her husband, or self-liberating freedom and independence. In George Bernard Shaw's *Candida* (1898), or his "Mother play," we read of another wife who feels the need for sovereignty and an escape from acquiescence. Like Nora, Shaw's heroine can be seen as the "New Woman" found in early British culture while both women demonstrate a "growing desire...for education, knowledge and a freedom from restrictive domestic ties" (Palmer 126). Although both protagonists, Nora and Candida, share the same sentiments, the conclusion of both plays are very different. Both *Candida* and *Nora's* husbands appear as strong, stifling representations of patriarchal society, at first. Though by the end of both plays, Nora and *Candida* break out of the confines of domesticity, and ironically, their husbands take on roles of the weaker vessel. The difference lies in where both women physically end up, as well as where and when their strength is evidenced. With *Nora*, we see a very naive "doll" have an epiphany at the dramatic conclusion, and escapes her nest, no longer a "skylark," but as a woman who must stand on her own two feet. With *Candida*, she chooses to remain with her husband but demonstrates to the reader a kind of independence of her own, becoming a fully androgynous character, taking on both roles of man and wife. Ibsen's *A Doll's House* contains a bittersweet outcome, but Shaw's *Candida* leaves the audience with a clever touch of humorous irony.

- González-Contreras, Melissa. *Onstage and Off: Juan Radrigán and the Pursuit of an Emphatic Spectator During Chile's Dictatorial Regime*. Cabrini University. <mg3559@cabrini.edu>

Juan Radrigán (1937-2016) is one of Chile's most prolific playwrights. Radrigán's first play was written and staged in 1980. He remained active throughout the remainder of Augusto Pinochet's dictatorial regime (1973-1990) and continued to write and stage his productions in the post-dictatorial period. One of the distinctive features of his work is his approach to the world of the marginalized and displaced sectors of the Chilean society under the authoritarian regime. In this context, the absence of dialogue and understanding leads to social, political, economic, and human alienation. This process is evident in *Redoble fúnebre para lobos y corderos (dos monólogos y un diálogo)* [Funeral Drum Roll for Wolves and Lambs (Two Monologues and a Dialogue)] (1981). This study aims to show how the thematic motive of dialogue is sustained throughout the play by the crucial need of an actual dialogue between the characters on stage and the audience whom they address –perceived as complicit to the hegemonic power structures that displaced them. The references to a shared and immediate social and political context, and the dialogue that the characters try to initiate, compel the audience to assume the role of interlocutor. This forces the audience to engage with the social reality of the marginalized and to come to terms with their own. I argue that Radrigán fosters a reconfiguration of the passive audience –

both, in the theatrical space and in society as a whole— through the establishment of an emphatic relationship between characters and spectators. This process is particularly evident on the first monologue of the play “Isabel desterrada en Isabel” [Isabel exiled in Isabel] and in the dialogue “El invitado” [The Guest].

- Gramling, Valerie. “*Ann is Everywoman*”: Shaw’s use of *Everyman* in *Man and Superman*. University of Miami. <v.gramling@miami.edu>

In 1901, George Bernard Shaw attended William Poel’s production of *Everyman* at the Charterhouse in London. A few years later, Shaw praised *Everyman* in his epistolary preface to *Man and Superman*, recognizing the anonymous playwright as “no mere artist, but an artist-philosopher,” and citing the play as the inspiration for *Man and Superman*’s female lead, Ann Whitefield: “As I sat watching *Everyman* at the Charterhouse, I said to myself Why not *Everywoman*? Ann was the result; every woman is not Ann; but Ann is *Everywoman*.”¹

Yet Shaw does not elaborate on how *Everyman* influenced the character of Ann, whose journey appears to be significantly different than *Everyman*’s (she moves towards a greater life through marriage while *Everyman* prepares for imminent death). However, both characters are on a quest to discover what is most important and enduring in life, and while Ann begins with a greater confidence of what that is, as she nears her goal she hesitates, almost fearful, about where her quest will end, warning Tanner that “[i]t will not be all happiness for me. Perhaps death.”² As Shaw’s “*Everywoman*,” Ann can be read as both a symbol and a lesson; just as Shaw subverts Don Juan through Tanner, he upends the moral play *Everyman* through his depiction of Ann. In this paper, I expand this argument by closely reading Ann’s character against *Everyman*, considering how Shaw is inspired by both that play’s personifications and its philosophy, and how he uses Ann to engage dialectically with the medieval text.

¹Shaw, George Bernard. “To Arthur Bingham Walkley.” Preface to *Man and Superman*. Reprinted in *Plays by George Bernard Shaw*, New American Library of World Literature, 1960, pg. 255.

²*Man and Superman*, Act IV, pg. 403.

- Grevan, Isadora. *Captivity as a form of intervention in Rodrigues’ Black Angel (Brazil), Bivar’s Alzira Power (Brazil) and Gambaro’s Information for Foreigners (Argentina)*. Rutgers University-Newark. <isadoragreven@gmail.com>

Nelson Rodrigues, Brazilian playwright, journalist and author wrote: “To save the audience we must fill the stage with murderers, adulterers and madmen; in short, we must fire a salvo of monsters at them. They are our monster which we will temporarily free ourselves from only to face another day.” During most of his life, Rodrigues wrote under different types of repressive political regimes, or moral-social censorship, having his plays banned from being performed several times throughout his career. Despite his constant fight with sensors, he never backed down from exploring the most atrocious sides of human nature on stage. In *Black Angel*, the theme of “captivity” is explored as a type of intervention, since a white woman becomes captive to a black man to explore the racism that goes on outside the confines of their home. In *Alzira Power*, by Antonio Bivar, the same reversal of power dynamics is explored when a single woman imprisons a salesman who happens to knock on her door. In Argentinian playwright Griselda Gambaro’s *Information for Foreigners*, the captivity is mostly done by the audience itself, who cannot react to the horrors of torture and unfair imprisonment they are witness to. Because of their inability to directly address political causes on stage, the three authors intervene by reversing traditional roles and exaggerating them, both using laughter, absurdity and melodrama in order to take the audience from their comfort zones of mere spectators. In this article, using Nussbaum concept of political intervention, I will explore how these seemingly disparate authors used captivity to intervene during a time when any literal intervention could have been deadly.

- Hagens, Jan L. *Modern Tragedy?* Yale University. <jan.hagens@yale.edu>

Since at least the middle of the last century (but really since Nietzsche and even Schelling, Hegel, and Hölderlin), and with renewed intensity over the past 15 years, controversy has been raging around the question: Is modern tragedy possible? Whether critics answer in the negative (like George Steiner, Northrop Frye, Mark Roche, et al.) or affirmatively (like Arthur Miller, Raymond Williams, Terry Eagleton, et al.) depends, to some extent, on their method of definition: via predominantly trans-historical concepts of aesthetics and anthropology or via more historically dependent categories from sociology, economics, and politics. An alternative approach might rather try to clarify: Which technical-formal, philosophical-thematic, and reception-related features that had traditionally been associated with tragedy can still be found in Western drama since the middle of the 20th century (or since Chekhov or even Büchner)? Which seemingly new features in modern drama can, when seen against the backdrop of ancient tragedy, Renaissance plays, baroque Trauerspiel, and neo-classical high tragedy, be recognized as variants of traditional tragic features? Evaluating the evidence will let us decide if both ancient plays and modern ones should carry the same label of tragedy, or if the differences are serious enough to require a new term (like “melodrama” or “drama of suffering”). Only after we have examined the relation of traditional and modern modes of tragedy and the tragic, should we ask: Will tragedy or tragedy-related drama, in its traditional and in its modern form, help us better understand our democratic, capitalist, and technological 21st-century world, its dialectics of free agency, its social, political, and economic mechanisms, and its psychological and ecological trajectories?

- Hansen, Wells. *The Tacitean Critique of Public Performance in Early Imperial Rome*. National University of Taiwan. <whansen@ntu.edu.tw>

The most notorious show trial of first century Rome was that of Gnaeus Calpurnius Piso on the charge on poisoning Tiberius' heir-apparent, Germanicus, in far away Syria. The trial and the events surrounding it are the centerpiece of Book Three of Tacitus' *Annales*. Much has been written about Tacitus' account, but the narrative has not yet been evaluated for what, at the core, it is: an analysis of public performance and counter-performance. Indeed, Tacitus is deeply concerned with the question of how public performance constructs political and moral borders. The public, at once audience and participant, must evaluate supporters of the regime as either loyal patriots or self-interested collaborators. The citizen audience must decide whether the opposition is composed of seditious conspirators or noble freedom fighters.

Tiberius, believed by many to have ordered the murder, gets into character as the grieving uncle. Germanicus' widow draws a massive crowd as she returns dramatically from Syria, dressed in black and clutching her husband's ashes. The soldiers stage a demonstration on the night of the funeral, a political spectacle that made a lasting impact on Tacitus and his contemporaries. Meanwhile, Germanicus' friends bring news of his final days, acting his part and speaking for the dead man. The characters don't simply explain or promote their versions of reality; they visually reify their views in public spaces. In this book, Tacitus makes explicit his critique of performance as a propaganda mechanism through which events are imbued with moral meaning.

- Hartigan, Karelisa. *From Conference Room to Stage*. University of Florida. <karelisa43@yahoo.com>

Two years ago participants at the CDC saw a staged reading of Nancy Gall-Clayton's play, *The Colored Door at the Train Depot*. I thought her script deserved a full staging. So I asked Gall-Clayton for her play and she graciously gave it to me. This talk is based on my production of *The Colored Door* in Gainesville.

The play is based on the true story of Anna Mac Clarke, the first African-American woman in the U.S. Army in World War II who fought – successfully- to break down segregation in the army. *Colored*

Door offered me several challenges. I was working in a new theater. My mixed race cast was to be dressed in military attire and that was my first challenge. The playwright suggested that sets could be minimal, but minimal included a train station, a kitchen, a barracks, a movie theater, several offices and a hospital room and getting all these on to a small and entirely open stage was my second challenge. Auditions and rehearsal times ran from December to a February 3rd opening, and getting student actors to commit and continue across a semester change was a third challenge.

My final challenge: I had to submit this abstract before any part of the production occurred. Based on my previous directing experience I had to trust that what took place would bear some resemblance to what I envisioned for the staging of this play which was presented in a staged reading at the 2016 CDC.

- Hatch, David. *Happy/Sad Ambiguity: Evolving Otherness in The Addams Family*. University of South Carolina-Salkehatchie. <HATCHDA@mailbox.sc.edu>

When pressed, most people could come up with the theme song from the 1960s era television adaptation of *The Addams Family*. These characters have become increasingly popular and more fully developed since Charles Addams began illustrating them in one-panel cartoons for the *New Yorker* in 1938. Initially this group of macabre characters didn't have names, fleshed personalities, or clearly defined relationships, but the characters have been revised and developed through additional cartoons, a television series from 1964-1966, appearances in *Scooby-Doo* movies in 1972, an unrealized musical variety show pilot in 1973, two animated series (1973-75 and 1992-93), a feature film and two sequels (1992-1998), a Canadian television adaptation (1998-1999) and a stage musical in 2010. In addition to being funny and delightfully weird, Gomez, Morticia, and their relatives force us to reflect on our cultural ideas about family, love, success, and cultural conventions/ethics in general. Although this idea was not always attached to *The Addams Family*, in later iterations they consider their bizarre behavior and odd tastes entirely normal and good, and they are mystified by the shocked reactions of the normals. This paper explores how this situation functions and evolves as a reflection on otherness in adaptations culminating in the Broadway musical.

- Hawkins, Maureen S. G. *Twisted: Male Bonding and Möbius Structure in Waiting for Godot*. University of Lethbridge. <hawkms@uleth.ca>

Beckett gives the circular structure of *Waiting for Godot* a twist, rendering it a Möbius strip by situating parallel passages at or near the beginning and at the end each play, but with the speakers reversed, thus creating a sense of inescapable enclosure.

That the four men in the play are bound to one another is established by the hat exchange which ties Didi and Gogo to Lucky and the rope that ties Lucky to Pozzo. Irigaray argues that homosocial bonding is rooted in a usually repressed homoerotic desire. The "marital" dialogue between Vladimir and Estragon, their discussion of erections, Estragon's desire for phallic carrots, and his encouraging Pozzo to watch Vladimir urinate would seem to suggest that she is right. However, in the play, this bonding proves sterile and (self)destructive.

That Beckett is Anglo-Irish suggests that this play relates to the post-colonial condition. Its structure and the condition it depicts has particular bearing on the fraught nature of post-colonial masculinity. What Nandy calls reactive "hypermasculinity" puts the post-colonial male in a difficult position by prioritising masculinity and male homosocial bonding but homophobically rejecting homosexual love. Thus the men, trapped in the womanless Möbius strip structure of the play, can love only one another yet must hate themselves if they do so.

- Hay, Chris. *Top Sheilas: Writing back to Top Girls from Julia Gillard's Australia*. University of Queensland. <Chris.hay@uq.edu.au>

On 23 September 2012, one of Australia's most high-profile radio personalities suggested that the then-Prime Minister's father had recently "died of shame" at his daughter's lies, adding to the gendered criticism that had marked Julia Gillard's tenure. A fortnight later, the Opposition Leader used the same word "shame" to attack Gillard's government in parliament. Rising in Question Time, she responded, in a speech which began "I say to the Leader of the Opposition I will not be lectured about sexism and misogyny by this man".

The 'Misogyny Speech' provoked fierce responses, particularly to Gillard's assertion that if her opposite number "wants to know what misogyny looks like in modern Australia [...] he needs a mirror. That's what he needs". Emergent Australian playwright Debra Thomas took up this challenge with her play *The Man's Bitch* (2014), which follows the Gillard-esque Abigail Green not only as she negotiates the corridors of power, but also as famous women from the past meet to unveil her seat at Judy Chicago's installation *The Dinner Party*.

Thomas's play is an explicit writing back to Caryl Churchill's *Top Girls*; a renovation and refocussing of that seminal work for Julia Gillard's Australia. In this paper, I will discuss how the structural changes between Churchill's original and Thomas's new work complicate each's blend of realism and fantasy and problematize both writers' approaches to feminism. I will also reflect on the commentary embedded within *The Man's Bitch* about *Top Girls*'s canonical status and the future direction of mainstream feminist theatre.

- Hayes, Eric Fraisher. *Arthur Miller and Eugene O'Neill: What We Owe Each Other*. The Eugene O'Neill Foundation. <efhayes65@yahoo.com>

Arthur Miller long has been seen as a voice against the hyper-individualistic direction Western Culture has been taking, repeatedly pointing us toward mankind's collective responsibility to his fellow man.

By contrast, Eugene O'Neill has been celebrated for focusing on the tormented and isolated experience of the individual in the world. Recognized for his universal understanding of the pains associated with the human condition and the frustration produced by the ever-present gap between what one hopes and dreams and the realities of life, O'Neill seems to be consumed solely with matters of the self.

But in Eugene O'Neill's late work *Hughie*, the stage directions reveal that O'Neill may have shared more insight and advocacy with Arthur Miller regarding social responsibility than he is given credit for. A recent year-long process of integrating O'Neill's stage directions and character commentary into the action of the play *Hughie* has yielded in performance a view of O'Neill as a social advocate much in the same vein as Miller in works such as *All My Sons*, *The Crucible* and *Incident at Vichy*.

Through a brief analysis of Miller's messaging in his "social plays" and an in-depth discussion of what was discovered in the process of reimagining Eugene O'Neill's *Hughie*, I show that both playwrights came to similar conclusions regarding the age-old question: Am I my brother's keeper?

- Heller, Jennifer. "So Wise So Young, They Say, Do Never Live Long": *Dying Children from Shakespeare to Hamilton*. Lenoir-Rhyne University. <Jennifer.Heller@lr.edu>

In Act 3 of *Richard III*, the newly fatherless young princes engage in clever rhetorical sparring with their uncle Richard, the Lord Protector who has designs on their lives. While the princes are innocents, their witty dialogue is pointed enough to suggest a prescience of their fate. Because they are both naïve and knowing, they have access to a verbal precocity that critiques the power structures that entrap them. Their deaths heighten this criticism of an early modern state in which power is accrued

through sinister and gruesome means. The Broadway megahit *Hamilton* brings a similar witty youth to the stage. Early in Act 2, young Philip Hamilton, Alexander's son, plays the piano as he counts to nine in French. This melody carries a tragic charge, for it will be echoed in the dueling songs that end the lives of both Philip and his father. Significantly, Philip alters the tune, a playful move that echoes the princes' wit in *Richard III*. This attempt to re-write the notes functions as an interrogation of the "tune" of manhood in the early Nationalist period—one that scripted that an offense to honor must be resolved through a duel. As these youths engage in aural play, they critique ideological flaws in nation formation. Their deaths, in turn, evoke profound empathy onstage and off, underscoring the human cost of political machination.

- Herren, Graley. No Exodus: Nwandu's *Pass Over* in Conversation with Beckett's *Waiting for Godot*. Xavier University. <herren@xavier.edu>

Antoinette Nwandu's *Pass Over*, which premiered at Chicago's Steppenwolf in 2017, is a searing theatrical response to urban violence, racist police brutality, and the perpetual conflict between hope and despair that has animated African American experience from slavery through to the present Black Lives Matter movement. Nwandu also sets up an explicit and provocative dialectic between *Pass Over* and Samuel Beckett's *Waiting for Godot*. My paper will examine key ways in which Nwandu appropriates and adapts Beckett's canonical play as a contemporary vehicle for the condition of waiting for deliverance. I will also consider how Nwandu's treatment of Moses and the Exodus story in *Pass Over* helps retrospectively to shed new light on religious themes in *Waiting for Godot*.

- Higgins, Jeanmarie. *A Collaborative Dramaturgy Model for University Production*. The Pennsylvania State University. <Jmh864@psu.edu>

Theatre and performance studies scholars who teach at the university level are often called upon to practice dramaturgy—to teach a course in the subject, to serve as dramaturg for a departmental production, to mentor student dramaturgs, or to advise students in such new play development ventures as new play festivals, play reading series, or 24-hour play festivals. Luckily, doctoral training is a handy fit for the dramaturg's scholarly research and writing demands. But as I argue, dramaturgy has the potential to do much more than provide research support to departmental productions. This presentation outlines a dramaturgy model that reinforces the interrelatedness of critical theory, production practice, and community outreach. Challenging the historical figure of the dramaturg-as-expert, I advocate for dramaturgy as a collaborative practice. A team-based approach develops students' skills in: writing-for-the-theatre, using social media in dramaturgy practice; promoting and archiving department productions; and working in teams. Throughout, I draw from case studies from past projects: in a conservatory program (Cornish College of the Arts, New Works Festival); a large open access public university (University of North Carolina, Charlotte, *Hamletmachine*); and a pre-professionally focused theatre program (Penn State, *Polaroid Stories*), highlighting how students theorized their own practices in terms of Marxism, feminism, and queer theory.

- Hiles, Kahre. *Lost in Camelot: A Historiographical Investigation of J Comyns Carr's King Arthur: A Drama in a Prologue and Four Acts*. Baylor University. Kahre_hiles1@naylor.edu

The legend of King Arthur is one of the most prevalent stories in the Western canon, dating back to Wales in the ninth century. Though these myths and legends have been a part of British cultural memory for centuries, it was not until 1895 that Arthur and his comrades were put onto stage in the form of a straight play with J Comyns Carr's *King Arthur: A Drama in a Prologue and Four Acts*. The significant gap between the emergence of this myth and its production on stage raises questions about why theatre patrons desired a play about King Arthur at this time. A historiographical investigation into this query reveals a tumultuous cultural and political landscape in need of a national identity which King Arthur plays a key role in establishing.

- Hill, Caroline. *Art versus Propaganda?* The Ohio State University. <Hill.2128@buckeyemail.osu.edu>

The New Negro Movement and Harlem Renaissance are marked by a rather significant debate regarding the nature and purpose of African American art and cultural outputs. W. E. B. Du Bois called on the African American community to make art as a means to advance their position in the social hierarchy. His contemporaries, notably Alain LeRoy Locke and Montgomery Gregory, insisted that African American art can and must stand alone as an authentic record of black life in the United States.

Georgia Douglas Johnson and Eulalie Spence, two of the most prolific black female playwrights and authors of the Harlem Renaissance, each represent a side of the false dichotomy invented by men like Du Bois and Locke. The public arguments of Du Bois, Locke, and others, often overshadow the actual artistic outputs, many of which have been relegated to relative obscurity. My paper will critically assess *A Sunday Morning in the South* (1925) by Johnson and *Fool's Errand* (1927) by Spence, as well as the spaces in which these pieces would have been created and heard, as a means by which to illustrate the community hidden behind the more common stories of battles and disagreements. In order to help illustrate the lasting effects of the community to which these two women belonged, my paper will conclude with anecdotal evidence from my own production of the plays in question, which was followed by an enriching discussion with the actors, audience, and scholars.

- Holden, Nicholas. *The New Place in Town: Early Reflections on the Bridge Theatre and the monetisation of the subsidised theatre sector in London.* University of Greenwich. <N.O.Holden@Greenwich.ac.uk>

In October 2017, Nicholas Hytner and Nick Starr opened The Bridge. The product of a \$15 million USD investment, The Bridge is marketed as London's 'first entirely new theatre of scale' to be added to the capital's commercial theatre landscape in eighty years. The project marks the beginning of a new venture for Hytner and Starr, who left their positions as Artistic Director and Executive Director, respectively, at the National Theatre four years ago, following a decade long partnership. Perhaps unsurprisingly, therefore, The Bridge shares a number of similarities in structure, composition and vision with Hytner and Starr's former theatre, just a short walk along the river: it was designed by the same architects as those who envisioned the National Theatre Studio; its policy states a focus on the production and commissioning of new plays, as well as the occasional classic; and it boasts a 900-seat adaptable auditorium capable of housing a range of different performance concepts. Moreover, its opening twelve months of programming has seen The Bridge present new plays from Alan Bennett and Richard Bean - the writers of two of Hytner's most memorable plays from his time at the National - with work by two other of Hytner's NT writers, Nina Raine and Lucy Prebble, scheduled for 2019.

This paper, therefore, will present some initial reflections on the type of space that the Bridge has sought to occupy in its opening eighteen months. By drawing comparisons between the subsidised National Theatre and the commercial Bridge, the paper will question whether the Bridge is just one example of an apparent trend in London theatre where the subsidised sector is becoming increasingly monetised by the commercial and the implications of this on the future of theatre in the capital.

- Holt, Jessica. *Nothing Wicked This Way Comes: Shakespeare's Subversion of Elizabethan Views on Witchcraft.* Baylor University. <Jessica_holt1@baylor.edu>

While modern society regards witches as little more than the stuff of fairy tales, Shakespeare's Elizabethan audience would have widely accepted witches as part of their reality. The investigation and persecution of witches in Elizabethan England focused on women as the most common practitioners, or at least the most frequently accused. In *The Winter's Tale*, Shakespeare makes use of three common Elizabethan archetypes of witches: the shrewish woman/midwife that speaks truth to power, the devilish mother that uses the intrinsic power of motherhood for evil purposes, and finally, the seductress and witch of natural magic. *The Winter's Tale's* three heroines, Paulina, Hermione, and Perdita, draw clear

comparisons to these archetypes. Shakespeare subverts the Elizabethan stereotypes of witches by ascribing characteristics commonly associated with witchcraft and its corresponding aura of malevolence to women proven through his script to be virtuous, patient, powerful exemplars of the most positive aspects of femininity.

- Houck, Jenna. *Compensatory Performance*. The Pennsylvania State University. <juh440@psu.edu>

In his 1988 book *The Power of Myth*, American mythologist Joseph Campbell asserts that ritual and storytelling move communities through war, loss, death, birth, and growth. More recent performance theorists – such as Andrew Sofer, E. Ann Kaplan, and Jill Dolan — have also explicated deep connections between trauma and performance. With a plenitude of theory available, it is surprising that there is no monograph or collection analyzing case studies of performances which foster the healing of communities after notable traumas

Within the context of United States theatre, such a collection might begin by examining Walt Whitman's 1887 theatrical lecture *The Death of Lincoln*, the poet's cathartic performance following the president's assassination. Another landmark would be Tectonic Theater's 2000 *The Laramie Project*, which helped reconcile the guilt of a small Wyoming community over the 1998 hate-crime murder of Matthew Shepherd. In the century between, several other cathartic dramas might be considered — all illuminating the question: how do human communities expel trauma through voice, movement, and performance?

In this essay, I address this same question through my analysis of a more recent theatrical event: the Every 28 Hours Project. This project began in 2016 as a response to police brutality against the black community and fueled especially by the Ferguson race riots of 2014. The project's organizers reached out to theatre companies and playwrights across the nation asking for one-minute performance pieces. The response was overwhelming, resulting in a collection of plays written by a diverse group of writers and performed simultaneously in communities all over the country during October 2016. I argue that the empathy generated by the near-mythic communal experience of such projects can be one of the most effective therapeutic tools available in our divisive and (largely) alienated era.

- Hutchings, William. *A Portrait of the Krapp as a Young[er] Man: Michael Laurence's Krapp, 39*. University of Alabama at Birmingham. <whutc3712@aol.com>

Michael Laurence's one act play *Krapp, 39* (originally performed in 2008) is a portrait of Samuel Beckett's Krapp as a younger man—thirty years younger in fact, at 39, the same age as the play's only on-stage character *and* the age of Michael Laurence the author when the play was written as well as Michael Laurence the actor, all or any of whom may—or may not—be one and the same. Younger Krapp provides perspective and context for what the audience knows will be his plight thirty years later (assuming they are at least somewhat familiar with Beckett's play). But in a startling metaphysical time-warp, younger Krapp has quite sophisticated twenty-first technology for recording *his* experience in ways that older Krapp with his reel-to-reel tape recorder could never have imagined. Further complicating the time issue, Beckett's first printed stage direction for the play asserts that the action is set on "a late evening *in the future*" (a strange and much overlooked specification; italics mine). Laurence's Krapp, in contrast, is set on the exact date of each performance, though it is explicitly depicted as if it is Laurence's own 39th birthday, which (with one obvious exception) it is or was not. Michael's room, unlike the older Krapp's, is cluttered with technological apparatuses and frequently videoed live with a camcorder during (recorded) phone calls from friends. Clever in its ensuing complications, Laurence's play is both an homage and a postmodern complement to Beckett's original, yet complex and highly original in its own autonomous ways.

- Irons, Robert. *Making the Metatheatrical Demonstrative: The Proximity of Death and The Space of Theater in Alceste*. Hampden-Sydney College. <riron@hsc.edu>

Classical Greek has three deictic demonstrative adjectives: *houtos*, (*e*)*keinos*, and *hode*. Each of these demonstratives subtly reveals a tripartite relationship among speaker, addressee, and referent: the first orients the referent in close proximity to the hearer, the second indicates that the referent is distant from both speaker and addressee, and the third points to a referent nearest to the speaker.

In *Alceste*, there are 157 instances (in only 1163 lines) of the demonstrative. Of the three forms listed above, *hode* is predominant. What this in part signifies is the present immediacy of the particular referent. *Alceste*, whether alive or dead, is most frequently referred to by a demonstrative: she is both present and absent, signified but not directly named.

In this paper, I will argue that the predominance in *Alceste* of *hode* among deictic demonstratives both subtly conflates and confounds spatial reference in regards to the audience; this in turn serves to amplify the metatheatrical effect of the play by forcing the audience to consciously consider their place and role as spectators. Finally, I will argue that Euripides uses *hode* in order to emphasize spatial conflicts that characterize *Alceste* as a tragicomedy.

- Jeon, Bomi. *The Spectacle of the Racial Body and Visual Spectatorship in Dion Boucicault's The Octoroon and Branden Jacobs-Jenkins's An Octoroon*. University of Minnesota. <Jeonx134@umn.edu>

Taking its cue from the recent scholarly discussion of melodrama's political potentialities and limitations, this paper examines the affective engagement of theatrical spectatorship with the racial representation of staged bodies in Dion Boucicault's *The Octoroon* (1859) and Branden Jacobs-Jenkins's *An Octoroon* (2014), a modern reworking of the former. By analyzing modes of visual spectatorship and the interaction between narrative and spectacle, I will explore how each play appropriates melodramatic representation of race to complicate the spectator's position as a historically and racially unmediated observer. In Boucicault's work, the illegible, weeping body of a tragic octoroon materializes a representational impasse that indicates the fissures of racial discourse in 19th century America. However, the spectacle of her miscegenous identity does not always succeed in facilitating the political impact due to the persistent presence of a voyeuristic gaze behind the curtain of seemingly sympathetic spectatorship. After discussing Boucicault's text, this paper will investigate how Jacobs-Jenkins's meta-theatrical work rediscovers the suffering of the racial other in the 21st century American context. Although *An Octoroon* partially embraces Boucicault's melodramatic aesthetics of illusion, the radicality of the play lies in its ability to facilitate the vulnerability of looking through formal interruption and thus to push spectators to reassess the conventions of visual experience of pleasure and pain. In particular, Jacobs-Jenkins's attempt to expose the conflicting history of black bodies and the gaze of an ordinary, presumably white, audience through lynching photography ultimately gestures towards a new and more contemplative dynamics of looking at and defining reality.

- Jesson, James. *A Truce in the Culture Wars: Liberal-Conservative Reconciliation in Mark Medoff's Stumps*. La Salle University. <jesson@laselle.edu>

This paper interprets Mark Medoff's play *Stumps*—the conclusion of his Red Ryder trilogy—as an effort to overcome entrenched liberal-conservative polarization dating from the Vietnam War era. Set early in the 1980s, the play surveys several issues at the heart of the post-Vietnam culture wars: masculinity, sexual morality, religion, family, and multiculturalism. Protagonist Stephen Ryder, an injured vet, lives with his Vietnamese wife and her two children outside Austin, where he runs a high-class pornography cinema. On Ronald Reagan's inauguration day in 1981—a symbol of conservatism's counteroffensive against liberalized morality—Stephen is pitching a script to a devilish Catholic priest-cum-porn-producer. With pornography as its central symbol, the play envisions a productive synthesis of conservative and liberal viewpoints concerning morality and social norms.

- Jo, Kyungjin. *Postwar Travel Stories and Cosmopolitan Imaginations in The Teahouse of the August Moon and A Majority of One*. City University of New York. <kjo@gradcenter.cuny.edu>

In this paper, I analyze two postwar US dramas: John Patrick's *The Teahouse of the August Moon* (1953) and Leonard Spigelgass's *A Majority of One* (1959). Both plays, set in Japan, gained both critical acclaim and commercial success when they premiered on Broadway, and they were also adapted into Hollywood films. I explore how the two plays attempt to appeal to an emergent postwar cosmopolitan sensibility in relation to the larger Cold War cultural project—making the war enemy into the new ally—by engaging questions of “otherness” to advocate racial tolerance and inclusion toward the Japanese following World War II. *The Teahouse of the August Moon*, which is set in Okinawa, centers on GI soldiers' friendship-building and home-making process with local Okinawans and fantasizes the US occupation of Japan as a good occupation. *A Majority of One* centers on how a middle-aged Jewish American widow, Mrs. Jacoby, who lost her son in the Pacific War, begins to build a romantic relationship with a Japanese businessman, Mr. Asano, when she travels to Tokyo. The play shows how the Jewish American cosmopolitan identity, once negatively associated with the rootless cosmopolitanism of Jews, is positively mobilized. Two plays envision ordinary American citizens who transform themselves into culturally sensitive, open-minded cosmopolitan nationals who possess social, economic, and cultural skills, through which the plays challenge outmoded, provincial American identity and work to constitute new, cosmopolitan, national identity of the United States. I argue that, even though the plays present progressive, cosmopolitan visions against racism, xenophobia, and isolationism, they do so within the limited frame of US-centered humanism reaffirming the US military and economic power as well as the moral superiority of the United States over Asia.

- Kafetzi, Eleni. *Mythology Adaptations in Performance: Orpheus' journey to the Contemporary Interdisciplinary Stage*. Scholar-at-large. <elenikafetzi@gmail.com>

The present paper discusses mythology adaptations for the contemporary stage. With fragments from the myth of Orpheus as a point of departure, ithakArts' new interdisciplinary performance combines theatre, music, movement, poetry, video, and other media and examines notions of love, life, death, and the wanderings of existence. While raising philosophical questions, the work is rather a metaphor for life's journey, exploring universal themes and how they are perceived and defined through collective and shared experiences. The adaptation includes original text, Greek poetry and employs a singing and dancing chorus, as well as live music on stage. Within this contemporary staging and interpretation of the ancient tale, we can identify conventions of ancient Greek drama, and influences of musical theatre. While exploring the story through a variety of artistic mediums, the music drama is presented through a series of vignettes, soundscapes and visual landscapes, where audio-visual and dramatic elements are strongly interwoven. This essay discusses the adaptations' journey to the stage, the themes explored, the use of the chorus and how it is treated -its role, physicality, its dramatic, aesthetic, and philosophical functions, and the inter-artistic conversation between the visual and the performing arts and how all the hybrid elements shape the identity and aesthetics of this multimedia production.

- Kelly, Baron. *Sylvia Chen and Her Anticolonial Dance*. University of Louisville. <baron.kelly@louisville.edu>

Kelly looks at Sylvia Chen who took up the mission of forging a new type of anticolonial dance that fused elements of Chinese folk dance, modern choreography inspired by Isadora Duncan, and popular steps. The reception of her work calls attention to the ways in which raced and gendered readings of Chen's bodily expressions enable one to examine Chen's dance as an alternative discursive tool that provocatively underscores her anticolonial and anti-violence statements.

- Kern, Douglas S. *Shaping Baraka's Late-Style: Big White Fog's and No Place to Be Somebody's Influential Impact*. Scholar-at-large. <dkern1980@gmail.com>

Despite his many influences, by his own admission, Amiri Baraka's style as a dramatist was transformed by his reactions to two distinct plays: Theodore Ward's *Big White Fog* and Charles Gordone's *No Place to Be Somebody*. Baraka's 'Agitprop Plays' of the 1970s revealed a new agenda for the playwright. These short plays, including *Junkies Are Full of (SHHH...)* and *Bloodrites*, despite receiving a lack of substantial critical attention, should be read as political responses to Gordone's 1970 Pulitzer prize-winning play. As if written as a direct response to Gordone's play, *Junkies* and *Bloodrites* depict Black communities prevailing in their struggle for autonomy and power. In an essay, titled "Afro-American Literature and Class Struggle," Baraka attacks Gordone:

In the early seventies [...] the bourgeoisie pushed projects like the Negro Ensemble Company and even gave its big prizes, theretofore reserved strictly for white folks, to its select because of its content; that way the bourgeoisie could say, "Hey y'all, later for that black stuff, here's what we want." And saying thus, gave a Pulitzer Prize in drama to Flash Gordone, who has trouble even writing a recognizable play much less one of any merit. (*Daggers and Javelins* 332)

It is Baraka's dogmatic battles against this concept of the American mainstream which inform his (often over criticized) work as a dramatist between 1990 and 2014, explored through presentations of the Black American family. For this shift, I explore Theodore Ward's *Big White Fog* as an important precursor to Baraka's late-style as a playwright.

- Kilpatrick, Kate. *Come to the Table: Representing Authentic Intergenerational Voices in Theatre*. University of Central Florida. <kateskilpatrick@knights.ucf.edu>

The Come to the Table program, created by University of Central Florida Theatre for Young Audiences (TYA) graduate student Kate Kilpatrick in partnership with the Orlando Repertory Theatre, was developed out of a desire to create meaningful intergenerational dialogue - and ultimately relationships - between middle school students and senior citizens in residence at an assisted living facility. Using food and family recipes as a common factor, students from Avalon Middle School spent three Saturday mornings cooking for, conversing with, and sharing in the lives of residents at Encore at Avalon Assisted Living Community in Orlando, Florida. Upon conclusion of the visits, creator and playwright Kate Kilpatrick used transcripts of these intergenerational conversations to inspire an original one-act play for the Avalon Middle School students to perform at the Orlando Repertory Theatre.

As a playwright creating an original work for young performers, many questions arose throughout the creative process, including: Should young performers portray elderly characters, and how might that decision impact the representation of their own youth perspectives? Do the value and significance of these intergenerational discussions lie in the verbatim wording of the conversations or from general concepts and ideas? Ultimately, this paper will provide an in-depth look at the playwright's challenges and responsibilities to honor the unique voices and perspectives of multiple generations in a single play.

- Kızılgöl Özdemir, Candan. "All the things that Anne can be": *Defining and Killing in Martin Crimp's Attempts on her Life*. Ankara Üniversitesi. <Candan.kizilgol@ankara.edu.tr>

Martin Crimp's *Attempts on her Life* (1997) consists of seventeen scenarios loosely bound together around their subject matter: Anne – in her various versions. As scenarios attempt to define her, however, she does not manifest any proof of existence in the course of the play. Every attempt at a definition opens up a potential life for 'Anne the character', closing – or killing – all others at the same time. As she gets multiplied through diverse traits attested to her, she can be young and old, married and single, mother and childless, victim and villain – even a car – all at the same time. For all the descriptions are mere attempts and there are many of them, on the other hand, she is held in her potentiality to exist

but never emerges in the totality of a traditional character. Moreover, these are attempts on her life, for each depiction also functions as a character sketch waiting to be finalised, which would destroy others eventually. In the light of these observations, then, this study attempts to explore the idea that the status of the subject can be reached only after going through a process of objectification by others –a gesture that defines and kills simultaneously. As the manifestations of this idea are traced in Crimp’s play, the question of character will arise in terms of its radical transformation after modernism.

- Kochman, Deborah. *Terrible Rage and a Cup of Tea: Ageing, Violence, and Human Suffering in Caryl Churchill’s Escaped Alone*. Florida State University. <Dak13b@my.fsu.edu>

In Caryl Churchill’s *Escaped Alone* (2016) four older women sit together exchanging small talk, drinking tea, and reminiscing in a peaceful English garden; periodically, one of them, Mrs. Jarrett, steps forward, addresses the audience, and describes images of post-apocalyptic horror. Significantly, the only characters in this play are older women. This laser-like focus on the ageing female is, as Griselda Pollack points out, “rare and remarkable” in that representations of older women in art and theatre are far and few between, and when female old age is “made visible,” it is on a negative register.¹ Pollock asserts that when older women are represented “they exist to terrify” as “witches, hags [and] old bags.” Or as Ann Halprin argues, old women are perceived with a “a kind of mute, political neutrality.” In other words, artists and writers use the aged female body to perpetuate the violence and trauma of ageing that continues to “other” older people as monstrous or less human figures. If not monsters or deviants, they are represented as impotent, or harmless creatures without power or agency. However, Churchill does something different, yet equally terrifying.

In this paper, I discuss the isolation of the aged female figure in Churchill’s *Escaped Alone* and how it works to disrupt both the desirability associated with “the gaze” and the dismissiveness of “the look.” I also consider the play’s references to the Book of Job and Melville’s *Moby Dick* in relationship to Churchill’s singular feminine view of violence and human suffering that perhaps works to mitigate, resolve, or transcend both ageing and end times.

- Krumins, Ralph Gregory. *From My Perspective...: An Exploration of the Relationship Between Playwright/Composer and Youth Contributors in a New TYA Musical*. University of Central Florida. <ralph.gregory.krumins@gmail.com>

Writes of Spring is an annual literacy project led by University of Central Florida Theatre for Young Audiences (TYA) graduate students & Orlando Repertory Theatre staff (Orlando, FL). The program encourages Central Florida students to submit a one-page original work inspired by a creative prompt. Winning submissions, selected by a panel of judges, are collected by the playwright and utilized to create a new TYA script honoring their writings by using select lines directly from each submission.

In 2018, inspired by the prompt, “From my perspective, let me tell you about...”, the first ever musical adaptation of Writes of Spring, entitled *Mystic Glen*, was created. During the creation and rehearsal process, questions emerged on the balance between the perspectives of both the winning youth and the playwright, such as: When working with the submissions, which was of more importance - honoring exact wording or communicating general ideas? How was an adult (the playwright) interpreting youth perspectives? How did the playwright’s voice as an artist factor into creating a work intended to highlight the contributions of others? Through the power of editing, did the perspective of the playwright outweigh the identities of the young writers?

Amid these questions of maintaining the integrity of youth contributors, there were expectations from the producing theatre, the educational institution, and the collaborative team, ultimately influencing the creation process and final product. Using reflective analysis and theatre theory, this paper will illuminate the challenges of collaboration and balance between youth and playwright perspectives.

- Krumrie, Cody. *Emerging from the Buck-Basket: The Function of Cloth(ing) in The Merry Wives of Windsor*. Purdue University. <ckrumr00@purdue.edu>

In recent scholarship on Shakespeare's plays, *The Merry Wives of Windsor* has gone almost completely neglected; moreover, the work that has been done in recent years has focused primarily upon Falstaff's character and connections between *Merry Wives* and the *Henry IV* plays. Aside from the scenes involving the infamous buck-basket, the functions of cloth and clothing in the play have gone relatively ignored by contemporary critics. While scholars like Natasha Korda and Catherine Richardson have built the bridge between Shakespeare and material culture studies, there still exists a considerable gap in the current discussion of cloth and clothing as complex material objects useful for examining *Merry Wives* from a new perspective. To that end, it is my aim in this essay to explore the different iterations of cloth—both as a stage property and as clothing worn on the body as a costume—throughout the play in order to discover the burgeoning kaleidoscope of ways that clothing functions as a means for transformation on the early modern English stage. In short, I propose that emerging from the buck-basket, so to speak, it is possible to identify and categorize the varied uses of cloth and clothing in *Merry Wives* in a way that reveals gendered tensions within the household, the way that one's character can be altered either slightly or completely, and the transformation of clothing itself upon the stage.

- Yuko Kurahashi. *Ping Chong and The East/West Quartet*. Kent University. <ykurahas@kent.edu>

Kurahashi discusses multimedia artist Ping Chong's theatre project *The East/West Quartet* developed in the 1990s. The series that consists of *Deshima* (1990), *Chinoiserie* (1995), *After Sorrow* (1997), and *Pojagi* (2000) explore relations between Asia and the West. Kurahashi examines how these pieces evocatively, provocatively, and theatrically portray encounters between Westerners and Asians and their global impacts in historical context.

- Leiser, Roxxy. *Queering Faustus: Temporality and the Death Drive*. CU Boulder. <judu7278@colorado.edu>

In the Denver-based Obscene/Courageous Theatre Company's recent production of *Faustus*- an adaptation of Christopher Marlowe's classic *Doctor Faustus*, the director and production team worked from the source material, while also utilizing queer theory concepts of death drive and queer temporality to ultimately inform their production of this classic. Since its inception, *Faustus* has been surrounded by controversy. From claims that actual devils appeared on the production stage, to concerns of its Calvinist implications, this play has always lived outside of itself. In keeping with that tradition, Ob/Co utilizes the writings of Lee Edelman, who tells us, "...queerness attains its ethical value precisely insofar as it accedes to that place [the social order], accepting its figural status as resistance to the viability of the social while insisting on the inextricability of such resistance from every social structure."¹ Here, Edelman explains the concept of the queer "death drive," and how it (much like *Faustus*) is both necessary for and in opposition to the normative order. Without the inevitability of queer death there'd be little for heteronormativity to defend against. Likewise, without the inherent immorality present in *Faustus*, there'd be little to rail against in terms of its being morally reprehensible. Also part of this production's artistic rendering is Jack Halberstam's concept of queer temporality, "A "queer" adjustment in the way in which we think about time..."² Much of the trials of *Faustus* are concerned with temporal logics. By queering those logics, we queer the play-and open up its narrative possibilities.

- Levitsky, Holli. *Charlotte Delbo's Drama of Elimination*. Loyola Marymount University. <Holli.levitsky@lmu.edu>

French writer and survivor Charlotte Delbo's play, *Who Will Carry the Word*, is fashioned around the need for eroding bodies to continue to bear witness in a universe which is itself in a state of

disintegration. The playwright's predominant focus on bodily deterioration over other problems reveals a world in which there is an inability to even minimally care for the body (in general and for the particular needs of the female body). In the drama, as in the concentration camp, physical deterioration occurs as the result of a number of forces acting on the body: the lack of basic food, hydration and general nutrition; actions performed against the body, such as sleeplessness and torture; the inability to wash or cleanse one's body, and the related inability to regulate bodily waste production. Reading Delbo's lines against themselves, the images of excrement and other forms of human waste that occur with such regularity in the play, become the link between the literal and the symbolic. Since the fundamentally symbolic nature of the consciousness of the self makes us unable to live with our own excrement, Delbo "embodies" those images in her powerful lines. While the language of the play (re)creates a world populated with dying and emaciated women, the play itself unfolds as the disintegration of that very world, even as the women seek one voice to "carry the word."

- Lin, Wenling. *From Archives to Radio Docudrama and Museum Theatre: Encountering the Dutch and the Aboriginal in 17th century Taiwan*. National University of Tainan. <Lwenling.tw@gmail.com>

During Taiwan's long period of martial law (1949-1987), many people born and raised on the island knew little about their home and its history. Along with democratization and the subsequent nativization movement in the 1990s came also an explosion of writing about Taiwan in the cultural imaginary, as people negotiated their identities by recovering suppressed and untold histories. The highly-documented period of Taiwan's history begins in the seventeenth century when the aboriginal peoples came under the rule of the Dutch (1624-1662), which was superseded by the Kingdom of Tungning (1662-1683) established by Koxinga, a loyalist of the Ming dynasty in mainland China. Various groups from the west and the east, including the Dutch, the Spanish, the Japanese and the Han people from China, encountered each other as well as the aboriginal tribes in Formosa, as the island was then known to Europeans. Drama that treats this period first appeared during the turn of the century and continued to thrive. *Tales of Dutch Formosa*, an English radio docudrama broadcast in 2002 in Taiwan, and *The Legend of King Dadu*, premiered in 2009 as museum theatre using interactive strategies, are two notable examples that emphasize and showcase the incorporation of historical materials. Moreover, both tell their rarely-known stories from unusual perspectives: the first, that of the Dutch, and the latter, that of one aboriginal tribe, the Papora. By comparing these two works, this paper analyzes their differing strategies for turning archival materials into drama for educational purposes and evaluates the successes and challenges of the productions.

- Little, Mike. "*The world is still the place we have to learn to be*": *Science Fiction Theatre and the Function of Drama*. King's College. <michaellittle@kings.edu>

This paper continues a project of theorizing science fiction theatre that began at last year's conference. I'm examining two recent plays, Jennifer Haley's *The Nether* and Caryl Churchill's *Escaped Alone*, both of which have received notable critical and popular attention. Putting these plays side-by-side allows me to explore several questions at once. First, the question of science fiction as a genre: *The Nether* checks practically all of the boxes that literary critic Istvan Csicsary-Ronan says audiences want from science fiction, as well as presenting a classic philosophical thought experiment (one of literary sci-fi's strengths), while it's not at all clear that *Escaped Alone* is science fiction--one character may be a time traveller, or the entire play may take place in a post-apocalyptic future, or the whole thing might happen in the present with visions of the future that are "real" in the world of the play or imagined. If the play is accommodating Csicsary-Ronan, it does so with extreme subtlety. At the same time, both plays are clearly striking a chord with readers, companies, and audiences, and this opens the door to exploring how and why these plays are checking the boxes of what we want from theatre. If the function of drama in society is/has been shifting, per Raymond Williams, can these plays begin to tell us anything about theatre's role in our contemporary experience of drama?

- Long, Jacqueline. *What the Fires Say: Told, Untold, and Unrecognized Truths in Aeschylus's Agamemnon*. Loyola University Chicago. <Jlong1@luc.edu>

Twice in Aeschylus's *Agamemnon* women tell the Chorus stories they have not witnessed. Apollo's punitive gift explains Cassandra's vision and her inability to make the Chorus comprehend more than the past. Cassandra's penetration into the ills of Agamemnon's house secures her consent to be married into his death, a replacement-partner for the ex-wife who kills him (cf. Doyle, *Acta Classica* 50 [2008]). This paper will look back from that recital to the first. Clytaemnestra supplements the watchfires' news the Greek force took Troy with sensory images of how the city fell, because the Chorus does not grasp how her detailed, sensory explanation of the beacon-system validates its message (cf. Tracy, *Classical Quarterly* 36 [1986]; Gantz, *The Journal of Hellenic Studies* 97 [1977]): they praise instead a simulacrum of presence whose elements are necessarily inauthentic. This juxtaposition of fact and plausibility sets up not only the contrasts between Clytaemnestra and Cassandra, but also Clytaemnestra's welcome addressing Agamemnon and the carpet-scene. Having shown she knows how to give men to hear what they want to believe, I argue, Clytaemnestra does not lie about her fears in Agamemnon's absence: her partial truth utters her eagerness to kill him herself. When she coaxes him onto the embroidered robes, she stages desecration ritually by catechizing him in his motives for sacrificing Iphigeneia. Again he and the Chorus fail to recognize what she is really saying. Aeschylus hinges the action on the male obtuseness Clytaemnestra's watchfires illuminate. (Cf. McClure, *Spoken Like a Woman* [1999].)

- Loomis, Jeffrey B. *Rectories Meet 'One-Hour' Rooms: Williams on "Summer," Amour, and "Eccentricities"*. Northwest Missouri State University. <jeffreyloomis2@aol.com>

In the many archives housing Tennessee Williams manuscripts, one can often unearth fairly odd documents that still reveal much about his plays' growth. One such group of pages is the closing scene of *Summer and Smoke*'s "First Reading Version," from 1946 (Texas 45.3/81-88; Harvard 49.1/11-1 to 11-12). Added onto a full-length manuscript that otherwise resembles most of the eventually published *Summer and Smoke*, this excerpt quite raucously flaunts the newly elected wild antics of the previously prudish central character, Alma Winemiller, as she now seduces a traveling salesman, a stranger whom she will cajole into becoming her evening's paramour. Especially notoriously, or so it seems, this encounter occurs in the very parlor of the Episcopal Church rectory, where Alma's now-deceased clergyman father once dwelt.

Ultimately, the 1946 rectory-as-incipient-cathouse scene anticipates the closing moments (although they are more muted in tone) of both *Summer and Smoke*, first performed in 1948 and 1951, and its 1964 rewrite, *Eccentricities of a Nightingale*. In all these conclusion episodes, both the unpublished and the published ones, Alma appears to affirm what critic John Clum (37) considers a major Williams theme: "sexual liberation" looked upon as a quasi-"religio[us]" ritual.

Importantly, however, there exists (Texas 45.4/A1-A2) a second archived draft, less ribald in tone, of the original 1946 closing scene. In this second document (specifically marked by Williams as a "revision"), key modifications dialogically help a variant theme to emerge: admiration for rather enduring, and perhaps even somewhat *spiritually* kindled, *love*. Like Alma Winemiller, his central personage in these two dramas, Williams appears to have recognized that even "eccentric" persons find "love" to be an "ordinary human need" (*The Theatre of Tennessee Williams* 2, 93). Yet both he and his fictional figures also came to sense that the richest sort of love is often extremely hard to sustain. Hence, they often came to rely upon, and even to revere, sex's more fitful (although potentially still love-enhanced) pleasures.

- Loyola, Marilén. *Ambiguity, Complicity, and the Problematic Reception of Eduardo Pavlovsky's Paso de Dos* (1989). Rockford University. <mloyola@rockford.edu>

Argentine playwright and actor Eduardo Pavlovsky wrote and staged *Telarañas* (1977), a play featuring violence and power in families, during the military junta dictatorship (1976-1984) in Argentina. The staging of *Telarañas* in Buenos Aires in 1977 provoked threats to Pavlovsky's life, as result of which the play was pulled. Facing possible censorship and death, Pavlovsky was among the few playwrights in Argentina who refused to stop writing during the dictatorship. In 1990, in the midst of governmental post-dictatorship declarations of impunity including the "Indulto" and the "Ley de Obediencia Debido," Pavlovsky wrote and staged a similarly bold and controversial play, *Paso de dos* (1990, dir. Laura Yusem) in Argentina. In *Paso de dos*, two characters, EL and ELLA, perform a highly charged and brutal mixture of torture, desire, and death. EL, the torturer, is clad in a military uniform while ELLA, the victim, is increasingly stripped of her clothing, her voice and eventually her life. Argentine audiences responded to *Paso de dos* with resounding applause and standing ovations. Throughout the performance, while ELLA's body was onstage, ELLA's voice had emerged from offstage, her lines spoken by an actress in the audience. I argue that this theatrical strategy effectively made ELLA's victimization and resistance live in the mouths, eyes, and silences of spectators, and thereby, of anyone and everyone. This perspective challenges Diana Taylor's criticism of *Paso de dos*, especially her idea that ELLA's offstage voice is nothing more than "background noise" (*Disappearing Acts*, 30), and considers Yusem's assertion that "To show this violence is not a way of agreeing with it. On the contrary, it's a denunciation." (qtd. in M. Feitlowitz, "A Dance of Death", 1991, 65).

- Lucas, Kevin. *Infidelity/Treason: Rajiv Joseph's Political Melodrama Describe the Night*. Emory University. <k.p.lucas@emory.edu>

Winning the 2018 Obie Award for Best New American Play, Rajiv Joseph's *Describe the Night* (Atlantic Theater Company) refantasizes the relationship between Russia and the West. The production sentimentally depicts author Isaac Babel's affair with the wife of a high Soviet functionary (an indiscretion that played a role in Babel's execution). However, the sprawling historical panorama of the play connects this betrayal with a fully-imagined infidelity: the lover of a young Vladimir Putin abandons him to live in the West. The origins of Stalin's purges and the Cold War 2.0 thus both find their roots in emasculation, leading Russia to reassert itself in aggressive, hyper-masculine manners. Though audiences implicitly connect this attitude to events like the 2016 election hacking and the Salisbury poisoning, the play instead posits Putin's responsibility for the tragic Katyn airplane crash. This interpretation of history previously existed primarily in the webforums of conspiracy theorists. Eschewing linear chronology and the division between truth and fiction, paranoia typifies the play's affect both in its romantic jealousies and its conspiratorial imagination.

First, my paper will adapt definitions of political melodrama from film scholarship to account for theatrical representation. Next, I will frame the political melodrama *Describe the Night* in its complicated context. On one hand, Western audiences are eager to engage in projections of Putin and Soviet leadership as vengeful cuckold after Russia's successful violations of American and European sovereignty. On the other hand, though Joseph's play may stoke American fears and fantasies, the play is not exclusively outside projection: recent Russian cultural products, including several plays, have also figured Russian political animosities as the result of a perceived emasculation

- Lutze, Mary. *The Case for Disability Disguise among the Early Modern Elite in George Chapman's The Blind Beggar of Alexandria*. Loyola University Chicago. <Mlutze1@luc.edu>

This cross-section of a larger dissertation project confirms the very real popularity of counterfeit sensory disability (blindness and deafness) in early modern drama, focusing more distinctly on the

Reformation's influence over such representations. My paper showcases the popular trend of depicting feigned impairment onstage and its resulting reinforcement of early modern skepticism and distrust toward the disabled poor. As my argument will detail, the depiction of impairment on stage, and especially false impairment, more often than not went hand-in-hand with cultural commentary on class hierarchies in early modern England. Namely, the reception toward the impersonated impairments of elite and poor characters stood in stark contrast. Whereas the successfully accomplished 'disability drag' of the elite was met with reward and prestige, the almost-always unsuccessful attempts at impersonated impairment by lower classes resulted in disgrace, punishment or imprisonment, and often exile.

By interpreting George Chapman's *The Blind Beggar of Alexandria* (1596), I will emphasize how early modern outlooks on sensory impairment were publically performed on the early modern stage, reinforced, and carried back into social practice. Depictions of false impairment, such as seen in *The Blind Beggar of Alexandria*, would have logically reinforced cultural and religious attitudes toward the disabled poor, ultimately resulting in a general attitude of skepticism and distrust toward the impoverished and visibly impaired. Further, onstage disability representation for both spectators and the early modern sensorily-disabled justified the exaggeration of false disability by the arguably well-meaning elite while at the same time punished the use of false impairment by desperate beggars. This response further validated the enforcement of more rigorous dictates in the Poor Laws and generally cast doubt on the existence of legitimate disability among the begging poor.

- MacDonald, Ian Andrew. *Freedom of speech and Cultural Contexts: Robert Lepage, the Théâtre du Soleil and The Kanata Controversy*. Bowdoin College. <macdonaia@yahoo.com>

In the summer of 2018 the upcoming production of *Kanata*, a collaborative creation between French-Canadian director Robert Lepage, and the French theatre company the Théâtre du Soleil, came under harsh scrutiny. *Kanata*, a play dealing with relations between First Nations people and the non-First-Nations people throughout the history of Canada, featured, in its cast, no First-Nations actors. From this fact arose a contentious series of articles, a wave of online activism, and a meeting between Lepage, Ariane Mnouchkine from the Théâtre du Soleil, and indigenous performing artists in the summer of 2018 in Canada. Shortly after the meeting, it was announced that due to loss of financial backing from Canadian sources, the production was being cancelled.

Come September of 2018, however, the Théâtre du Soleil announced they would be producing the show, with the reworked title *Kanata - Episode 1- The Controversy*. The company's grounds for producing the show in France are based in French law, and in a sense of how the events of summer 2018 unjustly tried, judged, and censored before the play was ever seen by the public.

Using post-colonial theory, intercultural performance theory, and critical insights on French cultural universalism, this paper aims to unpack the controversy surrounding *Kanata*. This paper will consider how the history of the Théâtre du Soleil and the work of Robert Lepage may illuminate a situation that lays bare both the strengths and the weaknesses of the two parties involved in this theatrical collaboration.

- Marks, Melinda. *Knowing it Directly: Teaching Young Actors the Language and Fundamentals of Performance through Northanger Abbey*. Scholar-at-large. <Marks.mmm.melinda@gmail.com>

This paper examines the process, challenges, and outcomes of adapting a previously written stage version of Jane Austen's *Northanger Abbey* for a cast of eight young actors between the ages of twelve and sixteen. In the spring of 2018, the author was contracted to direct a book-to-stage, highly-stylized, extreme-cast adaptation of Jane Austen's *Northanger Abbey* for a cast of young teens. The children's performance was conceived to be performed in repertory with an adult cast. During pre-production, the script for the youth version of the production went through a rigorous editing process by its director (with permission from the original playwright/adaptor). Focus shifted away from closely maintaining the written structure of the novel and towards the prioritizing of action over description and dialogue over

exposition while still using as much of the novel's text as possible. The youth script was also cut significantly in order to facilitate a rehearsal process that could better allow for an education-based model of rehearsal for young actors new to the mechanics of Austen's language and still learning the fundamentals of performance.

Before, during, and after the rehearsal process, the challenges inherent to mounting a production of this scope and scale were evident, and the results were one in which the script's challenging structure became the template for teaching the fundamentals of characterization, building physicality, vocal control, pantomime, and using heightened language as a tool for, rather than an impediment to, a clear path to performative ensemble storytelling.

- Mathews, Jana. *Watching as Reading: Biblical Literacy and the York Play of the Sacrament*. Rollins College. <jmathews@rollins.edu>

This proposed paper examines the question of how to teach religious-themed drama to biblically illiterate students within the context of a portable pedagogical experiment that I devised to help students engage with medieval mystery plays. Using the York Corpus Christi Play of the Sacrament as a case in point, I show how the definition of "literacy" was much more expansive the Middle Ages than it is today, and how biblical literacy could be achieved not just through the reading of texts, but also through the acts of visiting, listening and watching. By leading students through a process of interpreting images of Christ as portrayed in stained glass windows in the York Cathedral; a contemporary sermon on the Crucifixion and an imagined viewing of the Play of the Sacrament, students gain both the skill sets and confidence necessary to engage with religious content and themes that they will encounter not only in medieval literature courses, but in drama courses across all historical periods

- McCord, Nick. *The War at Home: Heteropatriarchal Masculinity and/as Insidious Trauma in David Rabe's Sticks and Bones*. Hollins University. <nmccord@rkehousing.org>

In his Tony award-winning *Sticks and Bones*, David Rabe examines systemic patriarchal violence in American homes and its continued re-expression in children. In the play, a blind Vietnam veteran wrestles with both past childhood trauma from his abusive heteropatriarchal household, and combat trauma as he returns home to his parents, sardonically named Ozzie and Harriet.

Rabe examines what trauma theorist Laura Brown calls "insidious trauma." By this she means the traumatogenic effects of oppression affcting victims of repetitive interpersonal violence and ... everyday assaults on ... personal safety" caused by social oppression in "many sacred social institutions" such as the heteropatriarchal family, the class system, or systemic racism (111; 105). Drawing upon the trauma studies of Caruth and LaCapra and utilizing Mosher and Tomkins' model of "hypermasculine socialization," I argue that Rabe illustrates two traumatogenic wars: one abroad in Vietnam, and another at home in the heteropatriarchal family, where violence underlies the Rockwellian ideal of the nuclear family.

- McGunigal, Lisa. *The Blending of Farce and Realism in William Dean Howells's An Imperative Duty*. Pennsylvania State University. <Lxm970@psu.edu>

Although William Dean Howells is most frequently associated with his role as an influential critic of American realism and opponent of romance, he produced works in many different genres of writing, from fiction to poetry to literary criticism; however, his sustained attention to producing farces has been overlooked by scholars. Howells's series of domestic farces consisted of twelve one-act plays (subtitled farces by Howells himself long before they were classified as such) about the fictional Campbell and Roberts families. They offer a social comedy and a farceur's perspective of the world grounded in Boston's Back Bay society—a familiar setting in many of Howells's works. These farces were published and performed in the "social" world of Boston by amateur theater groups both prior to and during

Howells's writing of *An Imperative Duty*. When Howells's farces are discussed by critics, conversation typically centers on the performative value and social critique offered by them. Yet placing Howells's farces in conversation with his novel, *An Imperative Duty* (1892), as this paper does, provides a new perspective on the novel's portrayals of race, social class, and citizenship. Indeed, the novel's farcical elements, I argue, betoken its overall failure—albeit in ironically productive ways—as a realist novel about race relations. Howellsian realism, many critics haven noted, depends on defined regional, ethnic, and racial taxonomies and their absurd performances, such as caricatures of the Californian or the Irish or the black American. Likewise, his farces rely on character types for their force and brand of social critique to maintain a clearly structured hierarchy of fictional society reflective of “real” society according to Howells's viewpoint. Similar to a farce's steady, yet hesitant critique of society or its object of attention, in which the dramatic form pulls back through comedy just as it nearly approaches an articulated real grievance, *An Imperative Duty* continually inches toward making direct statements about racial and social equality, before retreating and ultimately failing to develop a compelling analysis of racial integration.

- Mendes, Joseph A. *What the Reaping Hooks Demand: The Deirdre Plays of W.B. Yeats and Sir Samuel Ferguson*. Saint Andrew's School. <Joseph.mendes@sainandrews.net>

In a 1886 article titled “Irish Poets and Irish Poetry,” a young WB Yeats lavishes Sir Samuel Ferguson with praise, referring to him as a writer “of the earth” who goes “back to [his] old legends... seeking truth about nature and man” and, through his verse, “lifting our souls away from their selfish joys and sorrows to be the companions of those who lived greatly among the woods and hills when the world was young.” It is of little surprise, therefore, that one of Yeats' most celebrated plays, 1907's *Deirdre*, borrows heavily from Ferguson's 1880 closet drama of the same name. In my presentation, I explore how Yeats adapted Ferguson's *Deirdre*, taking Ferguson's notably anti-monarchical version of the *Deirdre* legend and creating a work that functions as a dramatic testing ground where differing notions of loyalty, kingship, codes of conduct, and just government can be explored. Drawing on notions of Irish nationalism and the Foucauldian concept of heterotopia, I uncover how Yeats uses Ferguson's *Deirdre* as a framework for his own play, building upon Ferguson's distrust of the monarchy and subverting the political treachery and Machiavellian methods of the Young Ireland movement.

- Midgley, Patrick. *Notes from the Field: O'Neill in Sharjah, United Arab Emirates*. Texas Tech University. <Patrick.Midgley@ttu.edu>

Patrick Midgley wrote and acted in *Public Domain: A Play with Footnotes*, a play which, in the fragmented expositional style of *Strange Interlude* and with a self-conscious theatricality reminiscent of The Reduced Shakespeare Company, explores the intertextual connections between Shakespeare and O'Neill. Equally erudite and entertaining, full of fat suits, whisky, paraphrased poems and hidden references, the play delves into the authorship question, analyzes the differences between quotation, allusion, and appropriation, and ultimately upholds both the power of performance and the obligation of a critic to write well about it. This original work was first performed in February 2019 at The American University of Sharjah and subsequently at Texas Tech University. In this presentation, Patrick discusses the play's evolution through rehearsals, the nature of theatrical influence and appropriation, and student response to O'Neill in Sharjah and Lubbock, Texas.

- Milburn, Laura. "What a joy to hear old-fashioned waltzes again": *How the Musical Numbers Shaped the Narrative of The Girl Who Came to Supper*. University of Birmingham. <Laura.milburn15@gmail.com>

By the middle of 1962, Noël Coward had been approached to be involved with two Broadway musicals, *High Spirits* (a musical version of his wartime play *Blithe Spirit*) and *The Girl Who Came to Supper*. The latter, in 1963, was Coward's last musical and one in which he wrote only the music and lyrics. The show was a musical version of Terence Rattigan's play *The Sleeping Prince* (later reworked into a film starring Laurence Olivier and Marilyn Monroe, *The Prince and the Showgirl*, for which Rattigan wrote the screenplay) which had already premiered, albeit unsuccessfully, on Broadway starring Michael Redgrave as the Regent.

The focus of this paper is to look at how Coward's involvement in *The Girl Who Came to Supper* helped to shape its narrative with archival resources being used to aid this. I will examine how several key musical numbers chart the development of the burgeoning relationship between Mary and the Regent, as well as looking at how patriotism and entertainment (two key strands of Coward's life) are reflected in the two main pastiche scenes of *The Girl Who Came to Supper*: 'London' and 'The Coconut Girl'. Furthermore, attention will be given to the perception that Levin was trying to emulate the monumental success of *My Fair Lady* when he chose to produce an adaptation of *The Sleeping Prince*; was this a factor in asking Coward to collaborate on this new project?

- Miller, Renata Kobetts. *Elizabeth Robins and Florence Bell's Alan's Wife and the Independent Theatre Society: Conditions for Innovation*. City College of New York. <remiller@ccny.cuny.edu>

In my book, *The Victorian Actress in the Novel and on the Stage* (Edinburgh UP, November 2018), I examine Elizabeth Robins as an important transitional figure in English theater: an actress-turned-playwright who turned Victorian criticism of the stage as overly determined by popular audiences into an asset as she used the stage for the political purpose of promoting women's suffrage. Also, I focus on her play *Votes for Women* (1907) and how it employs and challenges Victorian theatrical conventions, most notably those of domestic drama and the box set. In this paper I will look more closely at Robins's first attempt at playwriting, *Alan's Wife* (1893), which was written with Florence Bell and based on Elin Ameen's Swedish story 'Befriad.' I will examine how *Alan's Wife* uses infanticide to emphasize how women's experience cannot be captured within social or theatrical idioms of the Victorian era, and I will situate the play a variety of contexts. I will consider its place in Robins's career: she wrote it after surrendering the title role in Arthur Wing Pinero's *The Second Mrs Tanqueray* and before she became involved with the suffragettes. I will determine how it both appropriated and altered conventions of Victorian melodrama, particularly in its use of a trial scene and of emotional gesture when the main character refuses to speak in the play's most critical scene. My larger focus, however, is on the play's production by J. T. Grein's Independent Theatre Society, a private subscription theater active from 1891 to 1897 that sought independence from commercial interests and the state censor in order to produce innovative drama. Using archival sources, I will analyze the conditions of production that were conducive to the play's theatrical innovation.

- Mishra, Sanjit. *Myth in Contemporary Indian Drama in English*. Indian Institute of Technology Roorkee. <Sanjitmishra2001@yahoo.com>

Using myths to discuss the contemporary situations has been a distinctive as also a creative preoccupation of modern writers. When James Joyce incorporated the mythical method in his novel *Ulysses*, it was only T S Eliot who could realize the importance of this ambitious project, and rightly visualised the utility of myths in giving shape to the chaotic events of twentieth century western world. In this paper I intend to discuss the plays of Girish Karnad, a contemporary Indian dramatist who wrote in as many as three languages including English. Known for his brilliant techniques, mostly inspired by the

likes of the German Bertolt Brecht, Karnad gets back to the rich mythological reservoir of India for his themes and analyses one contemporary social -political problem or the other. His plays are embedded in Indian mythology and history, be it myths from the epics, folktales of historical events, he has endeavoured to relate the past to the present to make a convincing blend of fact and fiction. Karnad employs traditional Indian narrative materials and modes of performance to create a totally different and radically modern urban theatre. To Karnad, theatre is also a representation as well as incorporation of stories which come from popular wisdom. He looks for subjects in traditional Indian folklore with his typical attention to the innovations brought about by the European playwrights of the first half of twentieth century (Brecht, Anouilh, Camus, Sartre and Pinter), and as a true innovator, he uses magical – surrealistic conventions to get into the situation of his contemporary men and women, consciously giving expression to their ordeal and concerns.

- Mnenuka, Angelus. *Use of Poems in Swahili Drama: Reviving the Greek Chorus in Swahili Drama*. University of Dar es Salaam. <amnenuka@gmail.com>

In ancient Greece, chorus was an essential feature of drama. As other societies began to adopt drama, some of its roles such as describing and commenting upon the main action essentially played by chorus were adopted by other characters such as the narrator or were completely omitted. Today, it is no longer surprising to find a play or drama with neither chorus nor the narrator, Swahili plays being unexceptional. However, some Swahili plays have been incorporating poems in varied ways; some of its features seem to tally with the functions of the Greek chorus. Regrettably, functions of such poems in Swahili plays are not clear as they have not been subjected to rigorous academic scrutiny denoting that it may be a virgin area worth of scholarly problematization. Using two Swahili Plays, *Nguzo Mama – Mother Pillar* and *Lina Ubani – There is a Way Out* by Penina Mhando, this paper attempts to analyse functions of poems in plays in view of comparing them with the functions of the chorus in the Greek drama, specifically *Oedipus Rex* and *Antigone* by Sophocles. The paper aims at establishing how far the Swahili poems in the plays coincide with the Greek chorus in terms of its content, occurrences, and functions.

- Muse, Amy. *Attention-Induced Euphoria; or, Why I Like the Plays of Sarah Ruhl*. University of St. Thomas. <ammuse@stthomas.edu>

In Sarah Ruhl's *Melancholy Play*, characters Frank and Frances (twins separated at birth) speak to the audience simultaneously, in harmony, about choosing their professions (tailor and hairdresser, respectively) precisely because "even when I was a child / I liked it / when strangers touched me / with clinical purpose— / people I was not related to." They could be describing the pleasure associated with ASMR, Autonomous Sensory Meridian Response, the technical term given to the tingly body-mind sensation elicited by such personal attention, watching soothing visuals of hair being brushed, or listening to someone whispering in your ear. Until recently ASMR has existed primarily as an internet subculture, where thousands tune in to YouTube "trigger videos" in search of the quiet euphoria of experiencing intimacy. While research on ASMR is being conducted in sound studies, video art, and virtual reality, little has yet been explored for its possibilities in live theatre. An immersive theatre event called Whisperlodge has offered audiences an "intimately sized" performance intended to take them on a "sensory journey" into attention-induced euphoria (aka ASMR). So do plays of Sarah Ruhl such as *Melancholy Play* and *The Oldest Boy*—what we might call her arts of quiet—which may be why I like them, and why I find them essential to our ongoing conversations about the loneliness in our current culture and how live theatre can address our craving for intimate connection.

- Nadel, Alan. *Literal Ghosts and Figurative Humanity in August Wilson's Pittsburgh Cycle*. University of Kentucky. <amnade2@uky.edu>

August Wilson's play, *The Piano Lesson*, abounds with ghosts, several embodied by their onstage and offstage effects, others represented as memories haunting the Charles family. If *The Piano Lesson* has the most prolific concentration of ghosts in Wilson's 10-play cycle, the spirit of ghostliness pervades the cycle, in some cases, such as *Ma Rainey's Black Bottom*, only as the figurative specter of the blues. In others, as more concrete entities, such as the figure of Death whom Troy Maxon battles in *Fences* or the ghost of the cat belonging to the shamanistic Aunt Ester, resurrected at the end of *King Hedley II*. The most direct encounter with ghosts outside of *The Piano Lesson*, however, occurs in *Gem of the Ocean*, a play set in Aunt Ester's house in 1904. Citizen Barlow, new to Pittsburgh, has come to Aunt Ester for some form of redemption, feeling responsible for the death of Garret Brown, a man wrongly accused of stealing the bucket of nails actually stolen by Barlow. The figurative ghost of Brown thus provides the motive and cue for the play's action, but as part of Barlow's redemptive process, he must travel to the City of Bones, the ghost metropolis built of the millions of Africans who perished in the Middle Passage. In this paper, I will analyze Barlow's visit to the City of Bones in the context of the construction of ghostliness informed by the roles that figurative and literal representation have played, historically, in the matrix of African American humanity. American history and jurisprudence, most graphically exposed in the Dred Scott decision, implied that black humanity was figurative, that is, that an African American could be treated as if he were human only if that figurative condition did not impinge on someone's literal property rights. Thus, the privileging of the figurative in Wilson's plays, especially in the form of ghosts, vividly exemplified by the trip to the City of Bones, establishes for, if not demands of, the audience a site in which black humanity is real.

- Neff, Aviva. *Confronting an Aesthetics of Absence: Branden Jacobs-Jenkins, and Kara Walker's Performative Remembrances*. The Ohio State University. <aviva.neff@gmail.com>

Despite the constant presence of Africans in America, it is rare to encounter a literary offering from the Modern era that does not depict black characters through the eyes of white protagonists or white value systems. Antebellum Southern life has been fetishized in our media and public historical consciousness through a systematic retelling and mythologizing of a South that was, indeed, not totally reliant on the exploitation of enslaved peoples. The transnational identity of blackness is further complicated by an historical continuity of violence. Trauma has inarguably impacted Black American perception and social performance, yet it is often represented or narrativized by White hegemony. The perplexing exclusion of Black artists, intellectuals, and historians has not gone unnoticed by contemporary storytellers, resulting in what I have deemed an "aesthetics of absence," or an effort to reconcile and re-present Black American history through narrative shifts and revisionism. This re-presentation is evident throughout contemporary Black art, across several genres.

For the purposes of this paper, I will explore the repeated motif of "absence" in contemporary black performance, most notably in Branden Jacobs Jenkins' *An Octoroon* and Kara Walker's graphic and revisionist silhouette works. Jacobs-Jenkins' re-presentation of an 1859 melodrama and Walker's installations utilize African-American folklore to confront prescribed histories of pain. Both artists engage with affective representations of history; sexuality, anger, and horror are aroused in the audience, making them complicit in witnessing an embodied cultural lacuna. Pre-traumatic identities, which are often suppressed in narratives regarding enslaved Africans, are illustrated with humor and deftness by Jacobs-Jenkins and Walker. Both artists seize a lack of cogent black representation in the antebellum and Modern era through a decolonized history and performative rituals of and for remembrance. Engaging with the work of Sandra K. Richards, Toni Morrison, James Baldwin, Ta-Nehisi Coates, and Paul Gilroy, this paper seeks to contribute to a conversation regarding corporeality and autonomy within embodied black performance

- Nesmith, Nathaniel G. *John Guare: His Ultimate Examination of Identity, Sexuality, Class, and Race in Six Degrees of Separation*. Scholar-at-large. <ngn5@caa.columbia.edu>

The 1960s ushered in great transformational changes in American culture. Theatre was one of the central institutions that broke free of the political, social, cultural, and racial constraints of that decade. That is apparent by these American playwrights who launched their careers in the 1960s--Sam Shepard, Edward Albee, Neil Simon, and Lanford Wilson. John Guare is among that small coterie of distinguished dramatists. Not a mainstream or conventional playwright, Guare also had a propensity for musical theatre while sustaining a long career in theatre. He relied on comedic aspects of crazed characters to render the chaotic world of his rich imagination. An adventurous kid, Guare wrote and had his first play produced when he was eleven; from that point onward, he entertained audiences with a plethora of theatre delights, covering everything from zany farce to black comedy. Among Guare's oeuvre is *Six Degrees of Separation*, an intricate tragicomedy that was based on a real event. It received the endorsement of *New York Times* critic Frank Rich, "For those who have been waiting for a masterwork from the writer who bracketed the 1970s with the play *House of Blue Leaves* and the film *Atlantic City*, this is it." In *Six Degrees of Separation*, Guare reveals how radical-chic white liberals are conned by a suave young African American who claims to be the son of actor Sidney Poitier. This presentation will explore how Guare hypothesized and dramatized the notion that six degrees of separation (or six connections) is a short distance that exists even between the most polar opposites; regardless if you are examining identity, sexuality, class, race, or the supercharged politics of the period, Guare advocates that the distances are only a few degrees apart.

- Nichols, John. *Debating the Role of the Audience: Little Theatre vs. Pageantry*. Christopher Newport University. <jnichols@cnu.edu>

In the early twentieth-century, the function, nature, and relationship of the audience to performance were contested across the numerous guidebooks and periodicals devoted to the development of community theater. The role of the audience was central to both the pageantry and little theatre movements, as both defined themselves against the commercial theater and the notion of the audience as a mere consumer. In the guidebooks and manifestos associated with each community theater aesthetic, the audience was understood as both potential performers and patrons, as appreciative critics as well as critical soundboards to theatrical experiments.

For each community theater movement, the concept of the audience became the foundation upon which each movement's stagecraft and narrative structure would be designed. More significantly, early theater departments and schools of drama, such as those at Carnegie Tech, Yale, and Chapel Hill, drew upon these notions of audience to justify the teaching of theater and drama, embedding the aesthetics of pageantry and little theater within universities in hierarchical ways.

This paper examines the competing definitions of a participatory audience within the guidebooks that promulgated community theater aesthetics. It traces the adaptation of those principles of audience into the teaching of theater in the early 1920s. Ultimately the paper argues that pageantry and little theatre should be understood as related, rather than as separate, aesthetics, and that their notions of audience prepared the groundwork for the teaching of theater and drama at the university level.

- Nottingham, Coralyn Foults. *Bringing War Home in Paula Vogel's A Civil War Christmas and Suzan-Lori Parks' Father Comes Home from the Wars Parts 1, 2, & 3*. University of Tennessee, Knoxville. <cfoults@vols.utk.edu>

The theatre of war has gathered many new voices, positions, and perspectives in the years since David Rabe's Vietnam War trilogy was produced in the 1970's. Many of those voices have been from women, especially in the 21st century. Sharon Friedman has called the contemporary theatre of war a

“gendered terrain” in her 2010 article. Building on Friedman’s work, I see an attempt by many of those female playwrights to bring war home. Although this is done through means such exploring the perspectives of those who live in a war zone and adding new dimensions to the trope of the soldier returning home from the war, Paula Vogel and Suzan-Lori Parks have taken a direct approach and staged plays about the last major war fought on U.S. soil, the Civil War. This presentation will explore Vogel’s *A Civil War Christmas* (2008) and Suzan-Lori Parks’ *Father Comes Home from the Wars Parts 1,2, & 3* (2015), which will be treated as a single work. Although both plays address racism in America for contemporary audiences, the plays should also be read within the analytical lens of war and as war texts staged for a society which has mostly seen war through a screen. Both playwrights are concerned with issues that surround war, not combat itself, and are careful to stage events in close proximity to war. The commentary on war that both of these respected playwrights make should be read as present and relevant to contemporary U.S. conflicts.

- Nwosu, Canice. *Between Mono and Dual Locales Character Breed: A Diasporic Analysis of Kwama Kwei- Armah’s **Seize the Day** and Chima Osakwe’s **When Your Angel Arrives***. Scholar-at-large. <nwosucoc@gmail.com>

Discourse on modern African drama without the diasporic locales is incomplete because African Diaspora constitutes forces to be reckoned with in determining African existential issues. The spatial phenomenon is a participant in the dramatic actions of diasporic drama; therefore the problem of this study is the dilemma of the dual locale character in contending with pressures from the two worlds that define his or her existence. Hence, the socio-centric pull between mono locale and dual locale character breeds is interrogated in the Black British and Black Canadian locales using a comparative but diasporic analysis of *Seize the Day* and *When Your Angel Arrives*. Therefore the study explores impacts of home and diasporic locales on the behavioral patterns of the characters. Simple random sampling, case study and content analysis approaches of the qualitative research method were adopted. The study reveals that the original locale and the diasporic locale influence the characters. It is also revealed that characters who take cognizance of the original locale in their behavioral patterns succeed more than those who recognize only the diasporic locale. The study concludes that the two worlds of the diasporic characters must be taken into consideration in discourse of diasporic drama. The researcher recommends that for Africa to define her existential issues especially in the face of geometric increase in African migration, the African diaspora must be considered.

- Oke, Olufemi. *Suicide, Euthanasia and Comparative Dramaturgy: A Comparative Dramaturgy of American and Nigerian Plays*. University of Miami. <femironaldo@yahoo.com>

Suicide has more than doubled in American prisons since 2013, more than twice as many people die by suicide in the US annually than by homicide. Based on a recent survey by the CDC, on average, there are 126 suicides every day in America. Men die at a 3.57 times more than women while over 51% of homicides are firearms related. If young and middle-aged people are lost to untimely death at this alarming rate, then there is a proportional need for more proactive approach to understanding and mitigating the problem. This study therefore is a search into dramatic and performative ideas that can help alleviate the menace of suicide in our societies. The fact that many plays present suicide as an option makes this study more relevant in examining the relevancy of any form of suicide to mankind. This study takes a comparative standpoint because of the justification of suicide in some parts of Nigeria and the similarities seen in mercy-killing common in the Western world. *Just Like I Wanted* by Becca Schlossberg and *Kurunmi* by Ola Rotimi are used as case studies to further evaluate the issue of suicide as it relates to drama and theatre.

The writer employs participant observation, field investigation, interviews, library and archival work. Evaluation of different political stands, policies and regulations affecting suicide, euthanasia or

assisted-suicide is carried out within the context of the selected population; the United States of America and Nigeria.

The study engages the Multiple Perspective Approach (MPA) theory. The Multiple Perspective Approach (MPA) addresses plurality of perspectives; it is a model that unpacks the interpretation of a phenomenon from divergent viewpoints but within interrelated contexts.

The study intends to answer the questions, what are the expected (positive) roles of drama and theatre in alleviating the growing number of suicides especially among youths in the emerging and developed societies? What are the implications of suicide and euthanasia for these societies?

- Oswald, Amalia. *Penetration and the Patriarchy: Subversive Female Presence and Action in Walpole's The Mysterious Mother*. Virginia Commonwealth University. <oswaldas@mymail.vcu.edu>

E. J. Clery writes that what makes *The Countess*, the female lead in Horace Walpole's late Eighteenth-century play, *The Mysterious Mother*, so mysterious and revolting is "the mother's sexual desire, displaced onto the unknowing son; not the incest, but the deliberate, premeditated nature of the incest on her part." However, while *The Countess's* abstract sexual desire does stain and malign her character it is her transgressive suicide that unburdens and simultaneously condemns her as the mysterious mother. Walpole's orchestration of *The Countess's* suicide of self-penetration with her incestuous son's unsheathed dagger conclusively parallels sex and suicide in the world of the play. This violent end is an act of defiance and autonomy concluding the presence of a premeditated incestuous relationship that only the woman must physically repent for. An autonomous woman's action is therefore presented as doomed, whether sinful or repentant. My intervention on the lack of critical attention surrounding this play will trace and highlight the physical presence and corporeal action of *The Countess* to highlight the nonverbal communication of production to audience in displaying the cursed fate of female agency while also creating a grotesque martyr of sexual desire. Through stage presence and bodily action Walpole writes a autonomous female character who paradoxically triumphs over the religiously fanatical and corrupt patriarchy ultimately commandeering penetrative power by controlling her own demise.

- O'Thomas. Mark. *Rita, Sue and #metoo – The Royal Court Theatre and the Limits of Liberalism*. University of Greenwich. <Mark.OThomas@greenwich.ac.uk>

The #metoo movement, which emerged as a clarion call against sexism in the workplace, had its origins in the film industry and gained ground when a number of women (and in some cases men) drew attention to a communality of experience of suffering consistent sexual harassment and abuse from high-profile, high-status men. As the #metoo hashtag gathered momentum, its impact became felt more widely as it unearthed the long-standing and unacknowledged abuse of actors exerted by men in powerful positions over decades. In London, that bastion of cultural liberalism The Royal Court Theatre itself became embroiled in the debate when its artistic director Vicky Featherstone pulled the revival of Andrea Dunbar's *Rita, Sue and Bob Too* from its 2018 season due to a number of allegations surfacing against the play's original director (and former Artistic Director of the Court) Max Stafford-Clark. Due to the subsequent outcry against a play (which is itself about the sexual abuse of women by a man) being seemingly banned, the theatre then reversed this decision. At the same, the Court took centre stage of the debate as it promoted its own, newly emerged 'code of behaviour' for the theatre industry – a document which articulated some of the issues and complexities of working with actors in areas where abuse might occur and be more easily obscured (such as in the directing of scenes engaging in sexual intimacy or requiring nudity).

In this paper, I want to consider the role of The Royal Court Theatre in navigating the politics and consequences of #metoo particularly in light of its relationship to other socio-political markers such as race and class. In doing so, I will argue that questions of power and privilege cannot be masked or

eclipsed by an assumed endemic liberalism but rather liberalism itself needs to be re-honed and re-owned in ways that embrace more risk and more radical interventions into the theatrical space.

- Palmer, David. *Pipe-Dreams and Tragedy: O'Neill, Miller, and Hwang*. Massachusetts Maritime Academy. <dpalmer@maritime.edu>

Pipe-dreams are among the most famous elements of Eugene O'Neill's vision of tragedy, presented most explicitly in *The Iceman Cometh* (1939). O'Neill's vision has strong similarities to Arthur Miller's ideas about tragedy and dignity, and both these writers' ideas are useful for understanding tragedy in later American drama.

A pipe dream is a comforting delusion we have about ourselves or the world that enables us to maintain our self-respect and go on with our lives. O'Neill's analysis of pipe-dreams in *Iceman* is developed most deeply through the characters of the traveling salesman Hickey, the old anarchist Larry Slade, and the young Don Parritt. This paper begins by examining that relationship as a way of understanding how pipe-dreams function in a human life and their place in tragedy. I argue that Slade, not Hickey, is *Iceman's* central tragic figure: he suffers an irreparable collapse of self-respect, much as Arthur Miller sees tragedy as a collapse of dignity.

Next, I directly examine Miller's ideas about tragedy and dignity in his 1949 essays "Tragedy and the Common Man" and "The Nature of Tragedy," where he describes tragedy as "the disaster of being torn away from our chosen image of what and who we are." I argue that this idea fits well with O'Neill's ideas and explore this vision of tragedy throughout Miller's career by looking at several of his tragic heroes, from Joe Keller in *All My Sons* (1947) to Sylvia Gellburg in *Broken Glass* (1994).

The paper concludes by using these ideas to understand Gallimard in David Henry Hwang's *M Butterfly*, particularly his psychological state at the end of the play. At a political level, *M Butterfly* is an indictment of racist, imperialist chauvinism, but it also depicts the personal tragedy of an individual's love and collapsing dignity. I use pipe-dreams to show how Gallimard fits in a long tradition of American tragic heroes.

- Parks, Keyana. *The Absurdity of Linear Time in Lynn Nottage's Fabulation, the Reeducation of Undine*. University of Pennsylvania. <Parks2@gmail.com>

In this paper, I argue that Lynn Nottage manipulates time in her two satiric plays, *Fabulation, the Reeducation of Undine* (2005) and *By the Way Meet Vera Stark*, (2013) in order to satirize how twentieth-century inter and intraracial narratives of the sellout fail to adequately capture twenty-first century nuances of black mobility. The "sellout" has historically been positioned within black communities as one who chooses individual well-being over collective solidarity. However, in the twenty-first century, with widened avenues for black individualism and expression, Nottage calls us to interrogate the blanket employment of that designation as it oversimplifies and contextualizes black progress within a linear temporality that cannot account for the textured layers of black life and mobility, especially for black women. In order to examine how Nottage satirically manipulates time, I turn to Michele Wright's (2015) conceptualization of "epiphenomenal" time that emphasizes the "now" of interpretation and disallows any single particular line of linear causality. I contend that Nottage's use of Brechtian breaks in *Fabulation* disrupts the audience's relation to linear narratives and prompts them to consider *Undine's* circumstances through intersections that cannot be bound by linear time. The effect of these breaks institute a "now" moment that ironically juxtaposes the absurdly rapid forward linear motion of *Undine's* quick downward spiral back into poverty with the slow forward time of black progress. This juxtaposition draws attention to intersectional lines of causality and redraws the boundaries of the sellout to satirize the ways in which linear time remains an inadequate means for thinking black progress inter and intraracially.

- Phillips, Doug. *Waiting for Rothko*. University of St. Thomas. <phil4574@stthomas.edu>

Whenever a play gets its second or third or umpteenth shot at the stage, the question, naturally, is why now? What accounts for its revival? Consider, for example, the 2018 London-replay of John Logan's *Red* (2009), which premiered not yet a decade ago at London's Donmar Warehouse. While certainly a compelling work of drama, the play's particular setting and subject matter—Mark Rothko's commission in the late 1950s to create murals for the newly constructed Seagram building and its swanky Four Seasons restaurant—doesn't appear to offer commentary on our life and times today, politically or otherwise. Why then a return to *Red* in 2018, including a reprisal of Alfred Molina's consummate performance as Rothko from the play's first production? Here's a theory: the play's through-line, I think, has everything to do with thinking itself, as when Rothko admonishes his young assistant (the only other character in the play) to "think more" – and that the act of thinking more is dependent on our capacity to wait, to sit with, to dwell-in, to attune ourselves for a time to what stands immediately before us, as we might the sublime, or the one whom we profess to love, or anything at all for which we're compelled to care. If, politically, the world has become what it is today—overrun with frothing stupidity, unconsidered reaction, and carelessness toward others—then it might (as Rothko reminds us in *Red*) have everything to do with our inability to wait, that is, to think more.

- Phillips, Scott. *Not-Being-at-Home in the World: Uncanniness, Alienation and Hope in Lisa D'Amour's Airline Highway*. Auburn University. <Phillm2@auburn.edu>

In *Being and Time*, Martin Heidegger defined the "uncanny" as the "peculiar indefiniteness" that beings in the world experience in the midst of anxiety. "[That] in the face of which one has anxiety is not an entity within-the-world," Heidegger wrote; it is an alienation from the world itself, and "uncanniness" is that feeling that the world, which appears superficially familiar, is somehow not as it was or should be. This "indefiniteness" can be said to be "the nothing and nowhere. But here 'uncanniness' also means 'not-being-at-home.'"¹ In both *Detroit* (2010) and *Airline Highway* (2014), playwright Lisa D'Amour captures the structure of feeling produced by this uncanniness, of the economic insecurity of Late Capital, and the resultant existential anxiety and yearning for a putative lost authenticity. This paper uses both the idea of uncanniness and Fredric Jameson's dialectic between the utopic and the dystopic to discuss the ways in which *Airline Highway* interrogates "not-being-at-home" in the world. It is on its literal and figurative outskirts, D'Amour suggests, that the "real" New Orleans contends with the alienation and reification of the citizen/subject in a city that is, ironically via the tourism industry, awash in the business of "authenticity." Despite these dystopic conditions and the seeming loss of any agency to effect change, D'Amour suggests that hope lies within community, that community is still possible even within the confines of our fragmented and uncanny home.

- Porterfield, Melissa Rynn. *From "Cloak and Dagger" to "Petticoats and Perseverance": Staging Feminine Agency in Sor Juana de la Cruz's House of Desires*. Valdosta State University. <mrporterfield@valdosta.edu>

Though she never saw a play performed in a public theatre, in 1683 Sor Juana de la Cruz, a Mexican nun living in colonial New Spain, wrote a comedy of errors that is considered by many to be one of the best examples of Baroque Spanish-American theatre. Her work is a distinctly feminine take on a "cloak and dagger" play by Pedro Calderon de la Barca, one of the Spanish Golden Age's greatest playwrights, with her own title being only one word removed from that of Calderon's. While Calderon's play, like so many of the popular "cloak and dagger" plays of the era, focuses on the plotting and exploits of its male characters, Sor Juana's play endeavors to portray the agency of its female characters as they seek to pursue their romantic desires while protecting their chastity, and, by extension, the honor of their noble houses. In its examination of Sor Juana's female-driven variation on the "cloak and dagger" genre,

which Guillermo Schmidhuber has dubbed “petticoats and perseverance,” this paper will draw on my experience directing a recent production of Catherine Boyles’ 2004 translation of *House of Desires* at Valdosta State University, which endeavored to foreground the struggles of its female characters.

- Poynton, Bella. *The Robot Theatre Project’s Sayonara as Android Theatre: The Uncanny in Science Fiction Performance*. The University at Buffalo. <bdpoynton@gmail.com>

Oriza Hirata’s one act play *Sayonara* was first performed by the Robot Theatre Project in Osaka in 2011 and is the only play to include what robotics engineer Dr. Hiroshi Ishiguro calls an “ultra-realistic android” as its featured actor. Through the use of such a unique piece of technology as an integral part of the play’s narrative, *Sayonara* problematizes how spectators interpret the presence and agency of robotic actors in contrast with human actors. This paper considers the ways in which *Sayonara* arouses humanness through its juxtaposition with uncanny technologies. Beginning with a re-examination of Sigmund Freud’s essay, “The Uncanny” (1919), I recontextualize the concept of uncanniness from a technologically integrated perspective, taking into consideration more contemporary developments in robotics and Artificial Intelligence (A.I.). The paper argues that through the audience’s process of tracking which body on stage belongs to which identity (human or android), a new kind of dramatic structure emerges. This new structure, called android performance, tracks the ontological uncertainties of human/non-human embodiment, and considers how the sensory experiences and deductive reasoning involved in this process becomes the dramatic experience of the play. I analyze Ishiguro’s work through the lens of cyborg anthropology, a concept defined by Gary Lee Doney, Joseph Dumit and Sarah Williams as the production of humanness through the use of machines. With their distinct relationship to uncanniness, Ishiguro’s Germinoid robots become clear examples of this mechanical production of humanness by means of ontological uncertainty, the process of the audience’s identification, and the subsequent distinctions made between human and android behavior.

- Pratama, Adithya. *Is The World Spinning Forward?: Contemporary AIDS in the U.S. Theater*. The New School. <Prata486@newschool.edu>

In *Animals Commit Suicide* (2015), J. Julian Christopher addresses, among other issues, the gay community’s ongoing AIDS crisis. *The Love Plays* (2018) chronicle U.S. history from slavery to Black Lives Matter as explored by Donja R Love, a playwright living with HIV. Both plays explore experiences with HIV/AIDS through the lens of racial and sexual differences. Despite positive reviews, these plays remained relatively obscure. Meanwhile, Broadway has recently hosted well-attended revivals of Larry Kramer’s *The Normal Heart* in 2010 and Tony Kushner’s *Angels in America* in 2018, masterpieces that explore AIDS through the experience of white gay middle-class men in the 1980s.

Throughout the 1980s and mid-1990s, U.S. theater was rich with AIDS-related content. By the late 1990s, as lifesaving medications became available, AIDS largely retreated from the U.S. stages. With the recent commercial success of *Heart* and *Angels*, contemporary U.S. theater seems ready to address HIV/AIDS again. While exciting, will there be space in this conversation for AIDS narratives from writers of color and women such as Paula Vogel’s *The Baltimore Waltz*? Will writers like Christopher and Love be overlooked because their experiences fall outside the realm of white middle-class gay men? In this paper, I will explore these questions with the objective of expanding our present-day conversation about HIV/AIDS narratives in U.S. theater, opening the way for marginalized perspectives and underrepresented voices that make important contributions to this highly relevant discourse.

- Qi, Shouhua. *Closing the Kindness Gap: Tennessee Williams' A Streetcar Named Desire on the Chinese Stage*. Western Connecticut State University. <qis@wcsu.edu>

Compared to Eugene O'Neill and Arthur Miller, Tennessee Williams is a late comer to the Chinese theatre scene and an acquired taste. For quite some time Chinese critics and theatre artists rejected Williams for perceived elements of "decadence," "warped psychology," and homosexuality (albeit opaquely portrayed). However, since the early 1980s, interest in Williams has been gathering momentum. Tens of hundreds of articles have been published, including many graduate theses and dissertations, approaching Williams' plays from a myriad of critical perspectives. There have also been notable productions of his plays such as *A Streetcar Named Desire*, e.g., a 1988 production directed by Mike Alfreds (British) with a Chinese cast and crew; a 2002 production by the graduating class at Shanghai Theatre Academy that portrayed Blanche "sympathetically" and tried to "soften" Stanley's characterization, too; and a 2016 production staged by Shanghai Dramatic Arts Center that mixed expressionism and realism in stagecraft and acting that created a haunting fairy tale gone awry and an urban legend loaded with tragic ethos and pathos. The changed fortune of Tennessee Williams in China is emblematic of a society/culture that is slowly closing the kindness (understanding/acceptance of "strangers") gap although unkindness (e.g., in the form of censorship) still raises its ugly head every now and then.

- Ramis, A. Gabriela. *The Dance of Belonging: The Immigrant in Lorena Briscoe's Seven Years of Silence*. Olympic College. <agramis@gmail.com>

Medea73 is an international company with members in the Netherlands and Colombia, directed by Argentinian actress and director Lorena Briscoe. In *Seven Years of Silence*, the immigrant in the Netherlands is an Argentinian actress applying for jobs at a public agency. However, a story is not in the heart of this play; this production is what Briscoe defines as fractal theatre. *Seven Years of Silence* is an exploration of the condition of immigrant of an individual with rich cultural background. The approach evokes dance both in the verbal and physical dialogue established between the public employee and the actress, with the actress trying to present herself as an interlocutor and the interviewer placing her as the object of scrutiny. What is negotiated is the right of the immigrant to verbal language in the country where she is a foreigner. Although visual images are prominent in the production, they focus on verbal language as the battle field for belonging and inclusion. This production performed in Colombia is what Yana Meerzon defines as exilic theater, performed by "artists who are both the citizens of the world and the detached observers of it."

- Rasheed Adedoyin Otun, Ismaila. *Adapting the Adapter: From Sophocles' Oedipus Rex to Rotimi's The gods are not to Blame and now Otun's The 'Gods' are STILL not to Blame*. University of Lagos. <rismaila@unilag.edu.ng>

This paper examines the challenges of adapting the adapter while recognising the original thinker. It sees the art of playwriting and play adaptation as a continuous process of discourses, comparative analysis of styles, techniques and the changing phases of developments. It also explores the significance of adaptation as a veritable tool for measuring the gap between the past and the present and as a compass for forecasting the future. It evaluates the interrelationships between dramaturgy and play adaptation on one hand as well as the dichotomy between translation and adaptation on the other. *The Gods are STILL not to Blame* by Otun Rasheed is a modern dramaturgical experiment on the classical philosophical discourse concerning the concept of destiny and fate element which was started by Sophocles (c.496-406 BC) with *Oedipus Rex* around 430BC and adapted by Ola Rotimi (1938-1999) with a title, *The Gods are not to Blame* in 1968. The play was staged read at the 35th Comparative Drama Conference held in Baltimore, MD, US in 2012. It is now made to film, premiered in Nigeria and United Kingdom

and now showing in many cinemas in Nigeria and abroad. Combining social realism and formalism, this paper presents critical analysis of the challenges of adapting the adapter while focusing closely on the play-text from the perspective of a playwright and a dramaturg.

- Reich, Paul. *Precious Resources: Cultural Archiving in the Post-Apocalyptic Worlds of Mr. Burns and Station Eleven*. Rollins College. <preich@rollins.edu>

As one of the principal characters in Stephen King's apocalyptic novel *The Stand* (1978) makes her way across the continental United States, she keeps a written record of her journey and includes in her daily entry a list of things she misses from the time before. This process of recollection and record is a constant feature in narratives of the apocalypse. Those who successfully transition from one world to the next often feel this call to preserve and share their history before it is lost forever. And while preservation of a historical record has long been a feature of civilized society, the post-apocalyptic worlds of Anne Washburn's *Mr. Burns, A Post-Electric Play* (2012) and Emily St. John Mandel's *Station Eleven: A Novel* (2014) challenge our notions of what artifacts are most worthy of preservation. Traditional hierarchies are disrupted; value and values are rewritten. *Mr. Burns* follows a group of survivors as they attempt to recount the "Cape Feare" episode of *The Simpsons*, and then follows that same group several years later as they perform the episode, commercials included. The final act of the play occurs 75 years in the future where this same episode has been reworked into a musical pageant and transformed this Simpsonian society in compelling ways. In the post-apocalyptic world of *Station Eleven*, a small troupe of actors and musicians travel between small settlements performing concerts and Shakespeare. Their lead caravan has the quote, "Survival is Insufficient," painted on it, a line taken not from the English bard whose work they perform every night but instead from an episode of the television series *Star Trek: Voyager*. In this quote, in the small-run comic from which the novel draws its title, and from the eclectic collections found in the story's Museum of Civilization, Mandel, like Washburn, imagines a future where the archives of pre-apocalyptic worlds are both egalitarian and miscellaneous. My paper will focus on how these authors challenge and disrupt our understandings of cultural preservation. As both Washburn and Mandel layer their texts with texts within texts, I also plan to explore how this works to create meaning and revoke the privileging that so often occurs in cultural productions.

- Remshardt, Ralf. *Plays in Light: Weimar Cinema and the Kammerspielfilm*. University of Florida. <rremshardt@arts.ufl.edu>

Emerging from the ruins of the First World War, the film industry of Weimar Germany had both an unusually intimate and a thoroughly conflicted relationship with the medium of theatre; many of its key performers came from (and returned to) the stage, and the aesthetic of high artifice represented by Expressionist films such as *The Cabinet of Doctor Caligari* (1919) was modeled on theatrical precedents. At the same time, the heated Kino-Debatte (cinema debate) critically contested the derivative position of film. In this context, three mostly Naturalistic films that were collectively categorized as *Kammerspielfilme* or chamber play films emerged: *Shattered* and *Backstairs* (both 1920) and *Sylvester* (1924). The linking imagination of these three films was the writer Carl Mayer, who also contributed scenarios to *Caligari* and *The Last Laugh*, and suggested the contours for *The Street* and *Berlin, Symphony of a Large City*, among others. Mayer's brand of metaphysically tinged psychological and social drama became for a time the dominant scheme of German film, for better or worse, and he invented the figures and the fateful constellation of narratives which were to be the lens through which post-war society largely viewed itself. Calling his practice *Lichtspiel* (play in light), Mayer is the only Weimar scenarist whose screenplays were perceived as autonomous artistic creations and who developed a double language of transmutation, verbal to visual, converting the staccato linguistic rhythms of literary expressionism into suggestive images. The paper discusses Mayer's innovations in the three *Kammerspiel* films in relation to the fraught history of Weimar film and theatre.

- Reynolds, Jean. *What Is Major Barbara REALLY About?* Polk State College. <Ballroom16@aol.com>

Of course we know what *Major Barbara* is about – Shaw provided a lengthy explanation in his preface to the play. The subjects are tainted money, war, religion, poverty, and wealth. But could there be more there than we expected? In the postscript to *Back to Methuselah*, Shaw noted that sometimes it took him a long time to figure out what his plays were about – and even then he could be as wrong as any other critic.

In this presentation I'd like to argue that *Major Barbara* is much more than the polemical play we often take it to be. The usual focus on social problems can prevent us from seeing Shaw's superb stagecraft, plotting, and character development. *Major Barbara* is a powerful play by a masterful playwright – but it sometimes is treated as if it were a dramatized debate.

In this presentation I'll be using an approach suggested by J. L. Wisenthal – treating the published play as part of a larger, invisible work that includes a prequel and a sequel. What happened before Andrew Undershaft came to Lady Britomart's drawing room to meet his adult children – and what happened after Barbara married Cusins? I think that a fresh look at the play from a different angle might provide one answer to the pressing question of how to continue attracting audiences to productions of Shaw's plays.

- Robinson, Michael. *Don't You Want to Be Free? (1938): Is Langston Hughes' Question and Agit-Prop Poetry Play Still Viable for Today's Audiences and Theatre.* University of California, Riverside. <mnrobin30@gmail.com>

Don't You Want to Be Free? comes voiced as a sneer in these cynical, fractured times. One wonders if Langston Hughes, author of both question and play, might question the fact—or fake fact—of America's greatness when citizens in a 2017 Gallup poll felt “less satisfied” with their freedom than they did in 2006. Hughes, supported by his friend Louise Thompson, formed the Harlem Suitcase Theatre and debuted *Don't You Want to Be Free?* in 1938 upon returning from the trauma of growing fascism in Spain where he served, like Hemingway, as a Spanish Civil War correspondent for the better part of a year. It was a question he could have asked of Spaniards that needed to be asked of blacks and, as a play, was an “emotional history” of black people “from Slavery through the Blues to Now—and then some.” Backed by the International Workers Order (IWO) it also conflated the aspirations of the working classes, the poor, the otherwise marginalized with characters such as The Laundry Worker. It was an attempt by Hughes to create a guerrilla theatre of sorts that could pack up and go to its marginalized audience. This paper explores how both the theatrical resistance movements that have risen up since the trauma of the 2016 Election—with televised sketch programs such as *SNL* that incorporates music along with vignettes of topical commentary—emulate *Don't You Want to Be Free?* and, in a sense, revives it in character and form.

- Rodden, Ivan. *Adaptation, Inspiration, Appropriation: Textual Translation to Performance.* Christopher Newport University. <Ivan.roddeiv@cnu.edu>

In Joseph Roach's text *Cities of the Dead*, he makes the claim that “reversed ventriloquism” haunts American culture. He goes on to explain that this begetting performance creates spaces that are performed and simultaneously occupied by ghosts. It is through this constant surrogation that “the dead remain among the living.” In the process of adaptation, this surrogation becomes acknowledged but also complicated by the concept of authorship and inspiration. Where the two meet and where they diverge becomes not only an aesthetic concern, but also a space of performative creation for the audience. Audiences become co-creators in a new experience as they draw from their own imperfect memories of the original text while any emotional resonances are reconfigured through the familiar as well as the new to create the theatrical experience. This paper will explore those spaces between the original text and the adapted text from an author's perspective by examining two adapted works. These works include

Christina Ashby's adaption of *Alice in Wonderland* and my own use of Buster Keaton's films and vaudeville sketches to create a movement theater piece. By examining the authorial approach, the production process, and the audience reception, we can see how textual ghosts occupy the silences of performance more solidly than the gesture.

- Rodriguez de Conte, Christina. *Something Queer this way comes the Mickee Faust Club*. Florida State University. <cir13c@my.fsu.edu>

The Mickee Faust Club's 2018 production of *Murderous Moveable Macbeth* did not fear the play's curse. Instead it embraced the company's 30-year-old process to queer *Macbeth*. After Lady Macbeth's "unsex me here" monologue the Faust stage directions read: "(Macbeth exits through the Hinkle Tinkle.)" The Hinkle Tinkle is the accessible bathroom where a portrait hangs of its namesake and donor sitting regally on her porcelain throne, crown and scrubbing wand at the ready. The juxtaposition of classical drama and camp seen in this stage direction speaks to the overall aesthetic of Faust that, as Goldberg suggests, "does not provide glimpses at activities on the margins or in the shadows, but works to redefine the center." [1]

This paper—part of a larger project of the The Mickee Faust Club's history and performative process—analyzes Faust's 2018 immersive production of *Murderous Moveable Macbeth* across time periods and performative process. Through ethnographic methodologies I will investigate the collective non-hierarchical directing methods of the company, their strive to reimagine gender roles in Shakespeare, and their use of queer space to queer classical works. Does this way of making theatre stem from a post-modern convention? Does it revisit the Renaissance Theatre methodology? How do Faust's feminist roots help to reimagine the Shakespearean male-only precedent? Faust's production of *Murderous Moveable Macbeth* combined historical content and culture with a modern Faust aesthetic that allows us to question the power of process in queering theatre.

[1] Goldberg, Jonathan. *Queering the Renaissance*. Series Q. Durham : Duke University Press, 1994., 1994.

- Rubarth, Scott. *Masculinity, Misogyny, and Male Victimhood in Euripides' Hippolytus, Seneca's Phaedra, and the Judge Kavanaugh Confirmation Hearings*. Rollins College. <srubarth@rollins.edu>

Euripides' *Hippolytus* and Seneca's *Phaedra* present two different takes on a myth which centers on false accusations of rape and male victimhood. Both plays present an asexual, idealized masculinity that validates the innocence of the male victim (Hippolytus). In Euripides' tragedy, Hippolytus has moral flaws contributing to the crisis and spews one of the most misogynist rants in all Classical literature. Yet the play also offers a rather sympathetic presentation of the accuser (Phaedra). In contrast, in Seneca's *Phaedra* the moral implications are less ambiguous: Phaedra is treacherous and Hippolytus is unequivocally innocent. In Euripides, Hippolytus fails to defend himself from the accusations, while in Seneca there is no defense, just assumed guilt. In both plays, everything rests on the question of credibility and gender.

In my presentation, I will examine the role philosophy, rhetoric, and masculinity play in the two tragedies. In addition, I will show how many of the themes, issues, and problems of the two plays are keenly relevant today as seen in the nature of the debates and rhetoric associated with the #MeToo movement and its critics. Specifically, I will show how the main themes of both plays (purity, masculinity, misogyny, and male victimhood) were replayed in the political drama of the Judge Kavanaugh confirmation hearings.

- Rundle, Erika. *The Silent Treatment: O'Neill's 1927 Cinematic Adaptation of The Hairy Ape*. Mount Holyoke College. <erundle@mtholyoke.edu>

In 1927, amid the success of the international tour of *The Hairy Ape*, Eugene O'Neill was commissioned by Warner Brothers to devise a silent film scenario based on the play. In the thirteen-page manuscript for this stunning treatment (which never was produced), a love triangle is fabricated among the steel heiress Mildred, a nobleman to whom she is betrothed at the insistence of her father, and the ape-like stoker Yank.

To dramatize their animalistic battle of wills (and accommodate the limitations of a silent screen that thrived on gesture), O'Neill punctuates the story with a number of primal chest-beating sequences, first made famous in the original 1918 film *Tarzan of the Apes*. The repetition of this gestus offers a particularly Darwinian take on the German *schrei*, creating a potent hybrid style that is part European expressionism, part American pulp.

Written in pencil across the title page of O'Neill's text (erased but still clearly visible) is the name "Al Jolson," suggesting that either O'Neill or his producers were considering casting the actor as Yank. Jolson, who that very year had gained recognition for his blackface performance in *The Jazz Singer* (the first "talkie"), was, like Louis Wolheim, who played Yank in the New York premiere, Jewish. To a role that showcased the ironic pairing of physical strength and social oppression, Jolson would have brought an even more deeply layered representation of race and ethnicity.

My paper will examine the ways in which O'Neill adapted his expressionist stage vision to European and American cinematic conventions during the silent era, and analyze the complexities of plot and character in both live and mediated versions of the story, especially as they intersect with racial, ethnic, and class stereotypes that draw upon notions of theatricality and identity in the context of American engagements with social Darwinism.

- Running-Johnson, Cynthia. *The Actor's Life in Contemporary French Theatre: A Case Study*. Western Michigan University. <c.running-johnson@wmich.edu>

In my paper I will present an aspect of contemporary theater production in France: a portrait of the cast and creative team of the recent show, *La Conférence des oiseaux* (The Conference of the Birds), by Jean-Claude Carrière. I will do so with reference to French sociological and ethnographic research on the actor's profession in that country. The play, written by Carrière in conjunction with director Peter Brook in 1979, was directed by Guy-Pierre Couleau, head of the Centre Dramatique National (CDN) in Colmar, in the Alsace region, in 2018-19. I spent the spring through fall of 2018 studying rehearsals and interviewing the director, the ten actors, and set and lighting designers of the show. In focusing on a production by one of the CDN's, the 38 regional, government-supported theaters across France, I hoped to better understand the material aspects of dramatic production in this system and how they influence the creators of theater. The individual artists' stories show important aspects of the system—including how the special unemployment insurance for employees in the area of live performance works—and the effect of reductions in public funding of theater over recent years. The timing of my interviews was propitious, as Couleau was nearing the end of his directorship of the CDN. He and his actors were therefore planning their next moves in the profession and gave me a revealing look into the possibilities and constraints of their world. As part of my presentation, I will show photos of the artists and the final production.

- Ruppert, Timothy L. *Victorian Fiction and the Transmediative Theatrical Imagination: The Case of Charles Dickens's The Old Curiosity Shop*. Slippery Rock University. <timothy.ruppert@sru.edu>

Although Victorian-era novels such as *Wuthering Heights*, *Jane Eyre*, and *Vanity Fair* continue over time to attract the interest of cinematic adaptors, the question of how to bring Victorian fictions to life on stage proves a vexing affair. While such works may rightly appeal to the transmediative imagination, the often expansive and page-bound source material seemingly militates against

reconfiguration in theatrical form. The longer works of Charles Dickens provide a case in point. The relative brevity of *A Christmas Carol* and *Hard Times* has a daunting counterexample in much-longer texts like *The Pickwick Papers* and *Little Dorrit*, both of which near one thousand pages in most editions. David Edgar's 1980 adaptation of *The Life and Adventures of Nicholas Nickleby*, a two-evening performance clocking at over eight hours, offers a notable exception to the transmediative common sense of contemporary stage production and its financial realities. Accordingly, an adaptor such as Bathsheba Doran, in her 2006 reworking of *Great Expectations*, implements expressly theatrical techniques (in this instance, the conventions of the memory play) to render Dickens's novel within a ninety-minute scope. In this presentation, I will discuss the ways in which Alan Stanford's new stage version of Dickens's popular 1841 novel, *The Old Curiosity Shop* (debuting with the Pittsburgh Irish and Classical Theatre this November), exemplifies transmediative principles in today's theatre and so indicates that Dickens's art, like the art of his best contemporaries, accommodates successful and distinctive reinterpretation despite the aesthetic and economic changes that have taken place since the Victorian moment.

- Sandoval, Osvaldo. *Staging Inner Exile: Fear, Misery, and Complicity of a Mutilated Argentinian Society during the Dictatorship*. Michigan State University. <sandov46@msu.edu>

Based on Bertolt Brecht's *Fear and Misery of the Third Reich* (1938) and José Sanchis Sinisterra's *Terror y miseria en el primer franquismo* [Fear and Misery in the First Period of Francoism] (2003), Patricia Zangaro and Adriana Genta write and stage *La complicidad de la inocencia* (terror y miseria de la clase media argentina) [The Complicity of Innocence (Fear and Misery of Argentinian Middle Class)] (2011). This play shows the life of a social sector, described as the "ordinary" people, that stayed home during the Argentinian dictatorship (1976-83). In the characters' reality, the act of staying portrays inaction, evasion, and apathy of all the violence happening outside their homes. As a result, these characters are at risk of being associated as indirect accomplices of the dictatorial regime. However, I observe how the characters in this play are forced to lock their doors and avoid dangerous conversations that could connect them with subversive actions that could lead to torture and/or death. Therefore, this paper questions the meaning of complicity when living in a state of fear, induced by a repressive apparatus that inhibits social reaction. To achieve these ends, I consider how the conception of exile exceeds the limits of geopolitical location and intersects with other experiences of severance, producing cultural displacement and alienation within the same communities. That is, I examine how fear leads to exile as a mental condition that removes people from other people and their way of life, which creates dysfunctional interactions between those who left and those who stayed. As seen in the last act of the play, such dysfunctional interactions continue to be evident after the end of the dictatorship.

- Saunders, Graham. *There Goes the Neighbourhood: Harold Pinter's *Ashes to Ashes*, *In-Yer Face* Theatre & the Royal Court's 1996 West End Season*. University of Birmingham. <Graham151saunders@btinternet.com>

Shared affinities have been noted between the work of Harold Pinter and the so-called 'In-Yer Face' generation of British dramatists of the mid to late 1990s, who include Philip Ridley, Anthony Neilson, Patrick Marber and Sarah Kane (Saunders 38, 98, Sierz, 21; 38; Shaw, 221). Borrowings by these latter day 'childe Harolds' include the introduction of menacing figures who invade and occupy rooms in Anthony Neilson's *Penetrator* (1994), Philip Ridley's *The Pitchfork Disney* (1991) and Sarah Kane's *Blasted* (1995).

Harold Pinter in turn has tacitly acknowledged this relationship, not least in his agreement to play the role of the gangster Sam Ross in Jez Butterworth's film version of his 1995 play *Mojo* (1995), which in its tale of 1950s Soho criminals makes several allusions to early work by Pinter such as *The Birthday Party* (1958) and *The Dumb Waiter* (1960). Pinter was also an early supporter of Sarah Kane, offering public support against the critical backlash over her debut play *Blasted*. Critics have also speculated whether Pinter's 1996 play *Ashes to Ashes* may in turn have been influenced by the violent imagery in

Kane's work (Taylor: 2001; Taylor-Batty: 2014, 69). This association was strengthened during its Royal Court premiere when it appeared in a season of work that included Mark Ravenhill's *Shopping and Fucking* and Martin McDonagh's *The Beauty Queen of Leenane*.

Drawing on archival materials (including Pinter's correspondence with Sarah Kane) in both the Harold Pinter collection held at the British Library and the Royal Court archive at the Victoria and Albert Museum, this paper will look more closely at the relationship between Harold Pinter and this younger generation of dramatists. It will also evaluate the season of work that *Ashes to Ashes* appeared in with regard to the Royal Court's temporary move to West End while refurbishment of its home premises was completed. Here, the paper will attempt to look closer at a season of work whereby an established name like Harold Pinter was featured amongst a group of plays whose titles included *I Licked a Slag's Deodorant* and *Drink, Smoking and Toking*.

- Saunders, Judith. *Debasement of Language and its Consequences: A Political Lesson in Harold Pinter's Mountain Language, The New World Order, and The Pres. and an Officer*. Scholar-at-large. <judith.saunders1@gmail.com>

In light of the recent rise in populist, right-wing politics, aggravated by a demagogic debasement of language in the public sphere, this paper invites discussion of two of Harold Pinter's political plays, *Mountain Language* and *The New World Order* along with the recently discovered sketch by Antonia Fraser, *The Pres. and an Officer*. All three, along with others, are currently in production at the Harold Pinter Theater, London. The plays demonstrate how language can be weaponized to demean and dehumanize opposition; how it can be co-opted to conceal the truth by distraction and inconsistency in policy and how banality of language produces banality of thought. As Pinter so succinctly warns us, abuse in language usage poses a threat to civil discourse and the democracy that depends on it. The paper draws parallels between Pinter's exposé of the role that language plays to facilitate an authoritarian regime, and the worrisome effect of Donald Trump's use of language in today's political discourse (or lack of).

The Pres. and an Officer is the "exclamation point" to the message conveyed by the other two plays. The ultimate "point" is that those who do violence with and/or to language ultimately sabotage their own ability to think. Pinter's "Pres" is, in fact, a victim of this sabotage. The supreme irony, though, is that those who are most victimized are the electorate. Because they encourage leaders to play to their fears and prejudices, they ultimately empower leaders to be afraid of. The "Pres." is just the most extreme example of this.

- Schudel, Glenn. "I'll be a city in ruins": *Speaking Silence in Julia Cho's The Language Archive*. Ringling College of Art and Design. <gschudel@c.ringling.edu>

Even for a playwright, Julia Cho seems especially concerned with the power and limitations of human speech. In *The Language Archive*, Cho's characters speak in English, Esperanto, and the fictional language of Ellowan, yet some of the most rhetorically complex language in the play occurs during moments of ostensible silence. George is a linguist who records dying languages, but whose own communication skills often fail him. In his dialogue, George's speeches tend towards grammatical simplicity, especially when compared with those of other characters. However, in the character's soliloquies and asides, Cho uses more sophisticated language, dense with complicated thoughts and strong imagery. Further, in stage directions—never heard by the audience, but read by the actor—describing George's silent actions and unspoken thoughts, Cho builds sentences with an elegance that contrasts sharply with the bluntness of the character's "spoken speech."

This paper provides an analysis of George's spoken and "silent" rhetoric with the goal of demonstrating potential acting choices that Cho's language provides, and interrogates the effects of an actor being assigned stage directions that are more poetic in structure and less specific in content than the

spoken text. More broadly, the paper argues for the inclusion of rhetorical training as a standard element in an actor's education. While the vocabulary and syntax of *The Language Archive* is often deceptively simple, the dramaturgical work of rhetorical analysis that might be performed on a classical text could yield concrete, practical benefits in the production of this play.

- Schwartz, Michael. "Even Bein' Gawd Ain't a Bed of Roses": *The Troubled Racial Histories of Marc Connelly's **The Green Pastures***. Indiana University of Pennsylvania. <mschart@iup.edu>

Marc Connelly's "fable" *The Green Pastures* was, by most objective measures, the Broadway sensation of 1930. An all-African-American cast in a retelling of Bible stories earned Connelly's play a Pulitzer Prize and a five-year tour of the United States. The social, racial, and economic contexts of the play's premiere and success, and the play's relative obscurity today, are the primary foci for this essay. The paradox of the play successfully touring the American south at a time of great racial unrest (and often inadequate accommodations for its cast) is only one aspect of the troubling nature of the artistic merits of both the play as well as White and Black critics' responses to it over the intervening 89 years. On the one hand, Black performers gained recognition (and steady employment) in the Depression, which is no small consideration. On the other hand, the play is suffused with the inherent condescension of a white playwright telling the story of the "simple" religious faith of rural Negroes. Connelly himself, in later years, did not seem to acknowledge or perhaps even understand these complex contradictions in his work. The uneasiness of the play's success is reflected in the contributing artists' responses as well, including that of Hall Johnson, whose choir's stirring renditions of the spirituals included in the play contributed to the success of both the play and the subsequent film adaptation. The play remains an intriguing site for social historical study and perhaps a potential source of theatrical re-examination and renewed activity.

- Schweikardt, Michael. *A Home for the Holidays: How a Designer Wrestles with the Cultural Assumptions of Dumas, Ibsen, and Strindberg*. Penn State University. <michaelschweik@aol.com>

"When are they," asks Rosemary Ingham in her 1998 guide to the design process *From Page to Stage*, as she phrases the question: "Is there any special significance to When Are They?"

This question becomes especially complicated for a designer when the playwright has set their play during a holiday. Holidays carry with them the weight of cultural assumptions; however, we are not all the same. If the historical playwright and the modern audience do not celebrate a holiday in the same ways, then it becomes incumbent upon the designer to reconcile the differences. How does the designer synthesize the cultural assumptions of a playwright and the cultural practices of an audience to create something that is new and relevant for each production?

In this essay, I ask Ingham's question "When are they" of three late 19th-century European plays: Alexandre Dumas' *La Dame aux Camélias* (Camille), Henrik Ibsen's *A Doll's House*, and August Strindberg's *Miss Julie*. Each of these plays is set during the time of a major holiday that is loaded with cultural meaning for both the playwright and an audience: The New Year, Christmas, and Midsummer respectively. By analyzing how each holiday functions within its given text, I will reveal the cultural assumptions that the playwrights make about their audience, and how those assumptions might differ from a modern audience's expectations.

Ultimately, I will propose a new design scheme for each of the three plays that honor the playwright's original intentions while staying culturally relevant for a modern audience.

- Scrimmer, Victoria. *Radical Resurrections: A Performance History of **John Brown's Body***. University of Maryland. <vscrimer@terpmail.umd.edu>

"John Brown's body lies a'molderin' in the grave, but his soul goes marching on." Or so goes the Civil War-era anthem celebrating the deeds of the (in)famous abolitionist. This ode to the triumph of John

Brown's rebellious "spirit" over his physical body has proved incredibly apt in terms of performance genealogies. It is a testament to the theory that performances "live" like ghosts beyond their original embodiment. And the ghost of John Brown has been busy, hovering over countless revolutionary movements, circulating through the American repertoire for almost two centuries in folk songs, ballads and plays. But John Brown's fictive body has also been a constant site of change and shifting values. It is, therefore, worth investigating why this song continues to emerge in literature and performance and what we can learn from it in terms of its affective power to move people to revolutionary action. This essay traces the performance history of John Brown's body through two such resurrections: the International Workers of the World's fighting anthem "Solidarity Forever"-- a 1915 rewriting of the folk song "John Brown's Body" and Stephen Vincent Benét's epic poem *John Brown's Body* which enjoyed a successful Broadway run in 1953 but was all but forgotten until it was recently revived by inmates at San Quentin Prison. In this historiography, I argue that by repeatedly referencing a body for which there is no living analog the song acts as an invitation to embodiment, drawing audiences and actors alike into their own radical performances.

- Sengupta, Gaurub. *Projecting the Human Predicaments and Pity of Partition in Asif Currimbhoy's Sonar Bangla*. Tezpur University. <gaurabliteration@gmail.com>

Hailed as "India's first authentic voice in the theatre" by Faubian Bowers, Asif Currimbhoy is an indispensable literary figure who took the Indian English drama to new heights by writing plays meant for the stage. His realistic depictions of the human predicaments amidst political, social and ethical turmoil have won his works both national and international accolades. All his plays have an embedded purpose of making the people relate to what they watch on the stage. Some of his plays are regarded as very powerful works which are also among the first plays of dissent in Indian English drama. An intermingling of societal as well as personal space is depicted in his plays with conflict among them as an important vehicle of driving the plot forward. Literature is one such field which deals with the artistic representation of history and historiography of a nation. Various writers, poets and dramatists have tried their hands on projecting a particular history of the country. Currimbhoy is one such dramatist who has projected the pity of partition and the creation of Bangladesh as an independent country. This paper aims at exploring how Currimbhoy tries to convey a social purpose in his works through depiction of the plight of people imprisoned by the social crises of their times. For this purpose, his renowned play *Sonar Bangla* (1972) has been taken which provide us with realistic accounts of the emergence of Bangladesh as an independent nation and the subsequent refugee crisis respectively. This paper will study how history is fictionalized and brought in front of the audience on stage, hence, the paper will draw its main methodology from Hayden White's theory of 'metahistory' which he puts forward in his book *Metahistory: The Historical Imagination in Nineteenth Century Europe* (1975).

- Shanahan, Ann. *María Irene Fornés's Fefu and Her Friends: A Dramaturgical Response to Ibsen's Hedda Gabler*. Purdue University. <shanahaa@purdue.edu>

María Irene Fornés's *Fefu and Her Friends* is a dramaturgically sophisticated exploration of the relationship between content, form, and style in traditional realistic performances. The play's critique of realism can be meaningfully illuminated by considering it in counterpoint to Ibsen's *Hedda Gabler*. The plays have several similarities in content, including a titular character shooting at men offstage; the setting in a domestic interior (with french doors); reference to autumn leaves; the presence of judges; Fefu and Hedda both feeling trapped indoors envious of men's freedom; and the shooting of a central female character at the end of the play. A comparative analysis of the form and style of the two plays helps make sense of the cryptic ending of *Fefu and Her Friends* when Julia appears wounded (perhaps mortally) from an offstage gunshot and her friends encircle her silently. Judge Brack's closing line in *Hedda Gabler*, "people don't do such things" reifies norms and re-inscribes Hedda's transgressive acts in a patriarchal

frame akin to the proscenium frame around the domestic interior at the fourth wall, as well as the frame within the frame of the upstage room where Hedda kills herself (containing the framed image of her father). At the end of *Fefu and Her Friends*, the frames around the domestic spaces have been broken down and points of view have been diversified by the movement of the audience through the house to watch scenes in a different order in part 2. The audience can make a connection between the shooting of a rabbit offstage and Julia's wound onstage by trusting their senses, empowered by their embodied experiences of the play leading up. The multiple silent friends replace the singular male voice in *Hedda Gabler*, likewise diversifying the frames and further empowering the audience to determine if Julia is dead or not for themselves. In direct counterpoint to the ending of *Hedda Gabler*, the form and style of Fornés's play invites ways of knowing through the whole bodies of audience members and actors together in shared spaces not separated by a fourth wall and freed of its inherent limitations and biases.

- Sharrett, Emily. *Rewriting Mary Shelley's Elizabeth Lavenza: Remy Bumppo's Stage Production of Nick Dear's Frankenstein*. Loyola University Chicago. esharrett@luc.edu

During the 2018-19 production season, Remy Bumppo Company produced Nick Dear's stage adaptation of Mary Shelley's *Frankenstein, or, the Modern Prometheus* in Chicago, Illinois. Remy Bumppo's staging notably revises performances of gender from representations in Shelley's novel; following Nick Dear's script, the Elizabeth Lavenza of Remy Bumppo's production is no longer a marginal character. Filling a lacuna in the scholarship that analyzes Nick Dear's script and subsequent productions of the play text, this essay examines the implications of Elizabeth Lavenza's representation as a woman starkly frank about her desire for emotional and physical intimacy within the *Frankenstein* story. In addressing the production elements Remy Bumppo uses to place Dear's Elizabeth on the stage, I argue that the measures taken to adapt and stage a more vocal, questioning, self-assertive Elizabeth Lavenza have ultimately led to the character's serving the same function that she does in Shelley's novel: Elizabeth Lavenza's performance of self and gender operate primarily to illuminate Frankenstein's emotional interiority in the service of exploring Victor Frankenstein and the Creature's relationship.

- Shupe, Deirdra M. "*This is and is not Cressid*": *The Effects on Textual Transmission on Shakespeare's Troilus and Cressida*. Florida State University. <dms16g@my.fsu.edu>

Just before yielding to Diomedes, Chaucer's character Criseyde seemingly laments her textual future. She cries, Alas of me, unto worldes end, Shal neyther ben ywriten nor ysonge No good word, for thise bokes will me shende O, rolled shal I ben on many a tonge (V.1058-1061) Criseyde's use of the phrase "thuisse bokes" is an interesting metatextual moment. The lament foreshadows Chaucer's writing the speech in the present, while also commenting on a hypothetical future. Over a century later, the heroine's worry about her textual reputation was perhaps proven true. Robert Henryson's work *The Testament of Cresseid* was published in printed editions of Chaucer's complete works as a sixth book to *Troilus and Criseyde*. This single act of textual transmission effected Chaucer's work until the eighteenth century. Hyder Rollins states "...he [Henryson] rang Criseyde's 'bell' so loudly that it reverberated to the time of Shakespeare, and forever damned her as a loose woman" (Rollins 397). Yet, modern scholars now seek to separate the two works in ways that were not the norm at the time of their printing. Shakespeare studies often claims Chaucer as a source text for Shakespeare's *Troilus and Cressida*, but either ignore or minimize the effect Henryson's work inevitably had. Shakespeare's work remains a "problem play" is because many scholars neglect the complex history of textual transmission surrounding copies of Chaucer's work that would have been available to the playwright.

- Skees, Kristin. *Blurring Boundaries: Creating a Gallery Installation and Immersive Performance Piece*. Christopher Newport University. <kristin.skees@cnu.edu>

As an interdisciplinary visual artist, I can cross traditional disciplinary boundaries with ease. I often combine sculpture, installation, photography, video and performance in my practice. I had yet to cross those larger interdisciplinary borders between art, science, and theater until director Denise Gillman asked me to design an immersive installation for a performance of Nick Payne's *Constellations* in the Falk Gallery of Art at Christopher Newport University. The process of creating the resulting installation of *The Elegant Universe* was both challenging and engaging. Working with a lighting designer and a team of theater techs opened up a whole new world of possibilities in my work. At the same time, juggling the requirements of the performance and space, with a very limited budget required a different type of creative problem solving from me. This presentation will review the collaborative process of creating *The Elegant Universe*. I will look at visual artists from whom I drew inspiration and how this installation, while a departure from my normal practice, drew on my past artwork and current practice. More than anything, I learned from this project that working across disciplinary boundaries can give us new ways of creating while engaging new audiences.

- Snyder, Laura. *What's Your Game, Mr. Burns?: Re-tellings in Anne Washburn's Mr. Burns, a Post-Electric Play*. Stevenson University. <lsnyder4990@stevenson.edu>

When asked what *Mr. Burns, a Post-Electric Play* is about, Anne Washburn replied, "I think it's about how the story is retold, and how it's supposed to reflect who we are and also helps to create who we are, both as individuals and as a community" (Washburn qtd. in Del Signore). Some reviewers, such as *The Times'* Kate Bassett, have argued that "The problem [with *Mr. Burns*"] is [that] the post-modern games that Washburn is playing - all the meta-theatrics and story-retelling - aren't remotely engaging" (qtd. in Pliskaner). On the other hand, *Time Out London's* Andrzej Lukowski argues that these re-tellings are what make *Mr. Burns* "infinitely . . . amusing" (Lukowski) and, according to Ben Brantley, *Mr. Burns* is "downright brilliant" in its "recollection of many stories, variously told, that came before" in a way that "puts to shame most frivolous postmodern game-playing" (Brantley).

Clearly, responses to *Mr. Burns* are highly dependent on both the production and the individual audience member's recognition of the tropes, theatrical conventions, and specific texts intricately re-woven into Washburn's play. My purpose in this presentation is to simply try to gather the principal images, tropes, conventions, and stories that shape *Mr. Burns*, and to delineate how their inclusion and adaptation, their re-tellings, inform our readings of and reactions to the play.

- Stafford, Tony. "*Whoso empties by so much fills*": *Character and Structure in Richard II*. University of Texas-El-Paso. <tstaffor@utep.edu>

After Bolingbroke has demanded that King Richard meet him in the "base court," a sure sign of Richard's capitulation to Bolingbroke, Bolingbroke then in the next act calls for a public ceremony during which Richard is to officially resign his crown. Richard, however, the superior actor and stage manager, steals the scene and instructs Bolingbroke to hold one side of the crown while he grasps the other and delivers a speech which creates a memorable moment in the play and English history, a striking visual tableau, and, as shall be seen, a powerful metaphor which is the culmination of a series of metaphors:

Now is this golden crown like a deep well
That owes two buckets, filling one another,
The emptier ever dancing in the air,
The other down, unseen, and full of water:
That bucket down and full of tears am I,
Drinking my griefs, whilst you mount up on high. (4.1.183-8)

While it is a powerful and deservedly well-known passage in and of itself, it also participates in a broader and meaningful motif using “emptying” and “filling” metaphors.

- Stickel, Marisa. *Silences and Syncopated Rhythms: The Unsaid, Unspoken, and Unsayable in Sophie Treadwell's Machinal*. University of Tennessee Knoxville. <mstickel@vol.utk.edu>

This presentation will explore the presence and absence of sound within Sophie Treadwell's *Machinal*. Using Patricia Ondek Laurence's interpretation of silences in modernist literature, I intend to discuss how Young Woman uses silence as a means to convey the unsaid, unspoken, or unsayable. As Young Woman's speech and thoughts are often disrupted or disjointed by the usage of dashes, the silences that emerge from her incoherent speech are unable to be fully decoded or deciphered by anyone in the world around her. Thus, in *Machinal*, the presence of dashes, and subsequently, the presence of silences indicate a form of subliminal subversion through rhythmic syncopation. By not fully vocalizing or expressing her inner desires, the silences she transmits represent a form of rebellion against the rhythmic functions and operations of the mechanical age. However, it is through these silences that she is ultimately destroyed; her resistance, her exclamation, “I'll not submit any more—I'll not submit—I'll not submit” filled with the unsaid, unspoken, and unsayable serves to dismantle her (31). Furthermore, using Laurence's theories on the unsaid, unspoken, and unsayable in the context of *Machinal*, this presentation will explore how the Young Woman's disjointed speech functions as a simultaneous silence and syncopated rhythm.

- Stone, Michael. *Liturgy of the Oppressed: Comparing Christian Liturgical Performance and Boal's Theatre of the Oppressed*. Baylor University. Michael_stone1@baylor.edu

Since its inception in the 1970s, Augusto Boal's Theatre of the Oppressed has gained widespread popularity as a means of exploring cultural and individual patterns of trauma and oppression and attempting to re-contextualize them through shared performance. Many practitioners of Boal's theatre have incorporated religious symbols into their stage work in recognition of the powerful contextual significance they bring to bear on a production, but the performance of Christian liturgy is itself a powerful tool for the work Boal's theatre hopes to achieve. The Christian liturgy, rooted as it is in a story of both intense trauma and powerful redemption, is uniquely suited to Boal's task of addressing victims of trauma and helping them to re-contextualize their suffering through shared performance.

- Taylor, Scott D. *Reading the Middle Ages: Toward a 'Lecture Mise en Espace' of La Farce de Maître Pathelin*. Western Washington University. <scott.taylor@wwu.edu>

Drawing on theories of reading as well as on Patrice Pavis's writings on the theatrical practice of 'une lecture mise en espace,' this paper has a twofold purpose: 1) it will examine the theory and practice behind *la mise en espace* and discuss what differentiates it from *la lecture à haute voix*, *la mise en voix*, and *la mise en scène*; 2) it will also examine the challenges involved in realizing a *lecture mise en espace* in a production of the most famous, medieval farce in the history of French Literature, *La Farce de Maître Pathelin*. Specifically, I will discuss the directorial strategies that I used to make this nearly 600-year-old comedy, which was written in several different dialects of Old French as well as Middle French, comprehensible and relevant to contemporary audiences. Some of the questions that I will attempt to answer are: 1) how can a director successfully stage a play that is taken from another culture, from a distant time-period, written in a different language, and even in an earlier version of that culture's language, and make it meaningful? 2) What remains *lisible* and *théâtralisable*? 3) What becomes *illisible* and *nonthéâtralisable* for modern audiences? 3) How can a director bridge the temporal, cultural, and linguistic gaps that separate contemporaneity from originality? 4) What modern staging practices are

particularly useful in doing so? 5) And what is the nature of textuality in the practice of *une lecture mise en espace*? In short, how can we read the Middle Ages on stage?

- Trainor, Sebastian. *The Perfectly Ordinary Premiere of Ubu Roi: Nineteenth-Century Parisian Theatre Audiences and the Ritual of Rioting*. The Pennsylvania State University. <Jht15@psu.edu>

Several theatre scholars have written about the 1896 Parisian début performance of Alfred Jarry's avant-garde comedy *Ubu Roi*. Very few of them, however, mention that the "riot" which is so famously associated with this theatre-historical occasion was actually a perfectly ordinary and expected occurrence. In fact, if there had not been a tumultuous audience demonstration of some sort, that would have been exceptional — for, in fin-de-siècle Paris, "rioting" at the first night of an avant-garde play was a well-established audience custom. Frantisek Deak is one scholar who makes note of this in his 1993 study *Symbolist Theater*, remarking that such behavior occurred "with the predictability of a ritual and the playfulness of a game." For my part, I would add to his observation that, in the specific case of *Ubu Roi*, the game was rigged in advance. Thanks to new archival research, it is now possible to show that the disturbance at the premiere of Jarry's play had been carefully planned by the producers in collaboration with multiple factions of the audience.

In this paper I argue that the opportunity to participate in a sanctioned and pre-arranged "riot" was one of the main attractions that drew an audience to this play's premiere. Moreover, I show (with several examples) that the delight taken by Parisian spectators in disruptive behavior was in no way unique to the city's avant-garde theatres. "Riots" were common at all sorts of Parisian performance venues of the 1890s, from the boulevard houses to the cafés-concerts to the Comédie-Française itself. As I see it, the real question that twenty-first century theatre scholars should ask of *Ubu Roi* is: why has this particular "riot" come to be celebrated as exceptional and reified in our narratives of theatre history? The historical event was, after all, perfectly ordinary.

- Tripathi, Satyarth Prakash. *Shaw's Drama of Ideas*. Amity University. <Satyarth06@hotmail.com>

This paper is an attempt to highlight Shaw as a dramatist, critic who promoted social reform with drama of ideas. One of Shaw's greatest achievements was his invention of the theater of ideas, by insisting that the theater provide some moral instruction. In the process he also created a new genre, the serious farce. The serious farce consisted of using the techniques of comedy to advance serious views on humanity, society, and political systems. His plays, criticism, and political conscience all helped shape the theater of his time and after.

His Classic plays which were wholly heroic, comic plays which were wholly and even heartlessly ironical were common enough. Commonest of all in this particular time was the play that began playfully, with plenty of comic business, and was gradually sobered by sentiment until it ended on a note of romance or even of pathos.

In his play *Arms and the Man* he describes that indescribable element in all of us which rejoices to see the genuine thing prevail against the plausible; that element which rejoices that even its enemies are alive.

Apart from the problems raised in the play, the very form of it was an attractive and forcible innovation. In *Candida* the writer touches certain realities commonly outside his scope; especially the reality of the normal wife's attitude to the normal husband, an attitude which is not romantic but which is yet quite quixotic. A far more important play is *The Philanderer*, an ironic comedy which is full of fine strokes and real satire; it is more especially the vehicle of some of Shaw's best satire upon physical science.

- Villada, Diego. *Black Angels and Sancho: going beyond headlines to expose true character*. New College of Florida. <dvillada@ncf.edu>

This paper examines Layon Gray's *Black Angels Over Tuskegee* and Paterson Joseph's *Sancho: An Act of Remembrance*. *Black Angels Over Tuskegee* tells the story of six Black men aiming to become pilots in the United States Army Air Forces during the second world war. The story unfolds as these men have to overcome the adversity of their flight training as well as Jim Crow racism, intra-racial dynamics, and personal challenges. *Black Angels Over Tuskegee* is currently running off-Broadway and features the playwright as the main actor. *Sancho: An Act of Remembrance* is a one-man show that chronicles the life and times of Charles Ignatius Sancho, the first black person of African origin to vote in Britain. This show dramatizes the answers to such questions as: How does an enslaved person born on a ship in 1729, later become a friend to the famed actor David Garrick and have his portrait painted by the luminary Thomas Gainsborough? *Sancho: An Act of Remembrance* features the playwright in the lead role. I argue that both *Black Angels Over Tuskegee* and *Sancho: An Act of Remembrance* examine pain and adversity in Black characters as a result of reaching toward citizenship, Black solidarity, and enfranchisement. This type of reaching by Black characters is made more poignant by the audience's knowledge that the men playing the title role also wrote the drama being shown.

- Walsh, Susan. *Looking for the Science in 'Science Plays'*. Rollins College. <sjwalsh@rollins.edu>

Throughout various narrative forms, science is often falsely illustrated as fantastical, oversimplified, and full of "eureka" moments. Indeed, there is an increasingly large body of theatrical works that have been labeled "science plays". With mixed opinions on what the actual definition of science is, classifying these plays can prove challenging. In order to identify plays that accurately depict the scientific process, we first defined science. Its root comes from the Latin word "scio, scire" meaning "to know." Ergo, science is the pursuit of knowledge. Through interviews with practicing scientists and our own experiences, we generated a definition of the scientific process as "the systematic search to understand how the universe works, as supported by experimental data (that can be replicated but is limited to current technology)". We then read 76 plays within the science play genre and categorized them according to Zehelein's five categories (Scientific Information, Tribal Culture, History of Science, Science to Play With, or Science as Fig Leaf) and added two more categories (Science Fiction and Scientific Process). Of these works, we identified only three that truly represented the scientific process: *The Effect* by Lucy Prebble, *Radiance* by Alan Alda, and *Silent Sky* by Lauren Gunderson. Each of these works illustrate the lengthy protocol-based process of science. Hopefully, this research will serve as a basis of discussion for scientists, playwrights, and dramaturgs to bridge their seemingly disparate disciplines.

- Watson, Ariel. *Flop House: Theatres of Boredom and Exhaustion*. Saint Mary's University. <arielmwatson@gmail.com>

In an age of pervasive, backlit connectedness, the darkened theatre auditorium is an incitement to oblivion, a narcotic of sustained monotasking attention. To fall asleep in a theatre seat is an (expensive) failure of spectatorship, and a critical commentary on the urgency of the performance unfolding before me. What are we to make, then, of performances that aim to lull, soothe, or bore? In *Lullaby* by queer cabaret Duckie and Max Richter's more recent *Sleep*, spectators' ticket purchases them eight (or more) hours in a bed. If the performance focuses your interest and attention, it fails. But what are we to retain from the experience if it "succeeds," and we are asleep for the bulk of it? Sleep is transformed by these performances from an expensive failure of individual engagement into a public spectatorial performance of intimacy; you lie down, in your pajamas, next to a stranger, and wonder what theatre of sleep behavior your unconscious will perform that normally goes unwitnessed by anyone but your closest intimates. Will

you resist the lulling tug of sound and image, in a battle of wills with the performers, or will you try to let go of the control that is consciousness? These questions form tangled snarls of power, aesthetics, and economics. Does a successful experience involve a sound, full night's sleep – which your ticket barely buys you time for – or an extended waking awareness of the performance? It is impossible to get both in the allotted time. Unless, of course, we conceive of both spectatorship and performance as experiences we need not be conscious to enact and access.

- Watts, Keary. *Young Jean Lee's Strategic Minstrelsy: Spectatorship and The Shipment*. Northwestern University. <k.watts@u.northwestern.edu>

I look to two productions of Young Jean Lee's *The Shipment*, at The Kitchen in New York City (2009) and Red Tape Theatre in Chicago (2018), to think through a contemporary encounter with blackface minstrelsy, the most popular form of nineteenth-century American performance that is remembered primarily for its racist dramaturgies. Though it does not deploy blackface makeup, *The Shipment* constitutes a strategic engagement with blackface minstrelsy: the first act is structured like a typical minstrel show (with a stump speech, sensational plot, and a beautiful musical performance) and the second act is a realistic living room drama. I argue that, in the first act, the structure and acting techniques deployed to establish critical distance between performer and role teach spectators how to look at the play and its performing bodies. This mode of looking unravels through the realism of the second act, confronting spectators with the politics of racialization that pervade realism, blackface minstrelsy, and their attendant modes of spectatorship. Also taking into account the arrangement of stage and spectatorial space, along with Red Tape's Free Theatre Initiative, I theorize one node in a network of what I call the strategic route of blackface minstrelsy: deliberate, anti-racist theatrical deployments of formal conventions associated with historical blackface minstrelsy.

- Westgate, J. Chris. *Observed in the Breech: Cross-Dressing Mose in A Glance at New York*. California State University. <jcwestgte@fullerton.edu>

In 1858, the Daily Globe published an advertisement for a revival of *A Glance at New York* in San Francisco which would feature Miss Albertine, “whose versatile efforts have elicited the most rapturous applause ever heard within the walls of any theatrical establishment!” The fact that Miss Albertine would be performing in Benjamin Baker's *A Glance at New York* is not surprising as she originated the role of Lize alongside Frank Chanfrau's Mose nearly a decade prior during the heyday of Mose plays. What is surprising, however, is that the advertisement indicates that Miss Albertine was performing the role of Mose—the volunteer firefighter who spent his days rescuing children and damsels from conflagration and spoiling for a “muss,” or a knock-down, drag-out fight. Miss Albertine's performance (which is confirmed by other publications) is part of the nineteenth-century tradition of “breeches roles” or “trousers roles” that included actors such as Charlotte Cushman and Sarah Bernhardt. Nevertheless, Miss Albertine's performance of Mose—the embodiment of working-class, rowdy, masculinity during the 1840s and 1850s—suggests intriguing questions that this paper considers: on cross-dressing, gender performance (both femininity and masculinity), and the enthusiasm for the so-called “Mose” plays, which was fraught with cross-class tensions during the second half of the nineteenth century.

- White, Cassandra. *The Queer Duchess: John Webster's Radical Play*. Florida State University. <clw15c@my.fsu.edu>

At the forefront of John Webster's bloody tragedy, *The Duchess of Malfi*, are women who are in charge of their own sexualities. The Duchess and Julia both choose their partners with little to no regard for propriety. Both suffer tragic ends, but their suffering is emblematic of a larger pain: the remonstrance

that falls on women who exceed their set limits. The Duchess laments, “The misery of us that are born great, we are forced to woo because none dare woo us,”¹ yet this is the least of her miseries in the play. Most productions of Webster’s play seem to glorify a very heteronormative love story: the Duchess finds her love and marries him in secret, even managing to produce children with him. However, the power disparities and secrecy open it to a queer reading and production.

This paper looks at a potential performance of *The Duchess of Malfi* and experiments with a queer and feminist staging of the work. Diverting from the aggrandizing of the love story, it focuses on the radical and queer defiance of power in Webster’s play. Looking at the intersection of third wave feminism and queer theory, it explores how women with straight sexualities can defy power in a decidedly queer manner. In their freedom, these women upset the established order and place themselves outside of it. They are then punished for their transgressions. This is tragic, and this is queer.

- Wilcher, Claire. *Body-type Casting vs Body Typecasting: Fatphobia in Drama*. Michigan State University. <wilcher@msu.edu>

The narrow representation of plus-size women in theatre is exemplified by an iconic musical role: Tracy Turnblad in *Hairspray*. Meanwhile, on the realist stage, LaBute’s *Fat Pig* features Helen, a zaftig woman protagonist. In both cases, fatness is negatively connoted. Tracy finds romance among fat jokes; heartthrob Link claims he loves her despite her size. Audiences first see Helen at the mall, not shopping, but eating a very large meal. (By the way, she finds love, but gets dumped in the end because of her size.) Drama pervasively imagines fat women as stereotypes, conventionally comic relief or tragic lonely outcasts.

My paper will address fatphobia in theatre and drama by comparing the casting of these two roles, both written expressly for plus-size women. Using character breakdowns, storylines, and performance reviews, I compare body-type casting with ingrained body biases. I argue that the caricaturisation of fatness in mainstream drama perpetuates fatphobia. Furthermore, casting practices based in societal norms, specifically using the concept of fatness as “abnormal” in romantic scenarios, only corroborate those biases.

Audiences are conditioned to keep size at the forefront of their minds when assessing the “believability” of an actor’s performance. Whether a script calls for an actor to be fat or not, the ‘weight’ of believability lies in the audience’s conventional viewing practices. The stigmatization of fat bodies subverts the basic humanity of Tracy and Helen. Unless casting practices expand to nuance representation, theatregoers will never look beyond the body to believe the person who lives in it.

- Williams, Benjamin L. “*Even if you knew all the bloomin’ trails like a native*”: Rereading the Caribbean in Eugene O’Neill’s *The Emperor Jones*. University of Texas El Paso. <blwilliams@miners.utep.edu>

In Eugene O’Neill’s *The Emperor Jones*, the titular character, Emperor Jones or Brutus Jones, appears to “face (at least) two ways at once” as he inhabits the Caribbean. Many critics have focused on the way he is torn between the perspective of the colonized and the colonizer, and they see the fissure in Jones’ character as the result of his time spent on a Caribbean island where he engages in contact zones that pose cultures, races, and even past and present against one another. While critical readings of *The Emperor Jones* up to now have focused on these feelings of disruption created through the spaces of encounter throughout the play, they have not investigated the way the play works to deconstruct and destabilize the problematic categories of race and, by association, nationality and, because of this, it should be “reread” using a different critical lens. I will argue that our first reading of the play, and by extension recent scholarly interpretations, are ones where we ultimately end up reading ourselves as Western subjects. However, Antonio Benitez-Rojo’s seminal *The Repeating Island* helps us look again at

the play and understand the chaotic nature of time, race, and identity within a post-modern, Caribbean context.

- Wines, Megan. *Bibliodrama: Taking the Bible off the Altar*. Loyola University Chicago.
<mwines@luc.edu>

This paper argues for the usefulness of Bibliodrama as a portable and engaging strategy of teaching biblical stories in an environment of biblical illiteracy. Bibliodrama is a method of biblical interpretation that utilizes improvisational exercises in which students step into the shoes of and embody the biblical characters to delve into their stories. Students are no longer presented with a long list of historical and religiously weighted information they must learn before they can move on to the meat of the drama at hand, but instead a space is created for them to explore a narrative background that can help to inform their learning of the Christian drama itself. In arguing for the usefulness of Bibliodrama, this paper suggests that it is more productive to understand biblical illiteracy as an opportunity for engagement, rather than a problem. Biblically illiterate students are a blank slate, in biblical studies that means instead of spending time getting students to un-learn incorrect information they may have, that time can now be spent diving into the material itself. While most drama classrooms don't have the time to adequately "learn" the Bible, it is possible to examine the Bible as a literary text that serves as critical historical background for these Christian-based dramas. At its core, the Bible is a book of stories, and can be interacted with as such. Showing students that the text(s) can be analyzed like any other set of stories allows them the freedom to learn the material as they are accustomed.

- Woltmann, Suzy. "*Such creatures of darkness are too much afraid of the light*": *Social Control, Sexuality, and Subversion in Aime Cesaire's Une Tempete*. University of California San Diego.
<kwoltman@ucsd.edu>

Adaptations manifest prior narratives in a way that create layered, discursive meanings located both within the text and in the liminal space between adaptation and source. As Linda Hutcheon argues, the adaptor's cultural project takes place in this transcoding within and between texts and the ways in which the adaptation invokes its origin without repeating it. Aime Cesaire's play *Une Tempete* adapts Shakespeare's *The Tempest* in order to present possibilities for the colonized subject to have story and voice even in the context of severely constrained agency. By infusing a previously thingified character with the density of individuality and humanity, this adaptation engenders a shifting consciousness of readership. It stays within the formal genre structure of the original but shifts the locus of the text from white dominant class to racial, sexual other. This transposition problematizes portrayals of social control and sexuality indicated in the original text while demonstrating that change can be instigated through sites of resistance, in particular subversive language and the maternal/natural. I read the shifting meanings of this text as adaptation to demonstrate the ideological transformation it undergoes and how this represents Cesaire's specific resistant cultural project.

- Yamma, Solomon Obidah. *A Comparative Analysis of Two Revolutionary Aesthetics: Amiri Baraka's Dutchman and Francis Inbuga's Betrayal in the City in Focus*. Plateau State University.
<solomonobidah1976@gmail.com>

African dramatists are always saddled with the duty of engendering change in the society in order to bring about the desired improvement in the welfare and standard of living of their people. The roads to this change are many which a dramatist can use in achieving his/her goals. Some dramatists have preferred a gradual and persuasive road to this change which is usually without any destruction or major distortions of the prevailing status quo. But others endowed with the acumen of radical and revolutionary aesthetics have preferred an overhaul of societal structures to bring the mode of change they desire. The same has been for African American playwrights who have used their drama to change the ugly situations

in their country. This paper attempts a comparative x-ray of the revolutionary aesthetics in Amiri Baraka's *Dutchman* and Francis Imbuga's *Betrayal in the City* in order to find their areas of convergence and of divergence. On one side, Baraka uses his drama to change the situation of Blacks in America who suffer from the Whiteman's persecution, discrimination, marginalization, domination and exclusion in a country they fought for. On the other side, Imbuga advocates against the system in a post-colonial Kenyan society which is bedeviled by exploitation, marginalization, domination, corruption and oppression of the masses who are the real people producing the wealth of the nation. The paper will deploy a comparative approach to the textual analysis of these two plays. At the end, the paper will make some suggestions for change in today's globalised world.

- Yarrison, Betsy. *The Dual Concern Model of Conflict Resolution in Master Harold...and the Boys and A Streetcar Named Desire*. University of Baltimore. <Betsy.yarrison@gmail.com>

Drama critics since Aristotle have argued that the entelechia of drama is conflict resolution, and central to serious drama is the premise that collective behavior leading to dramatic conflict is the result of predictable choices made by individuals. The common ground between playwright and audience that makes plays "true-to-life" is a mutually understood theory of behavior. Such behavioral theories as the dual concern model provide insight into dramatic artifacts that were created directly from real human behavior long before those theories were formulated. The dual concern model of conflict management is brilliantly illustrated in both Athol Fugard's *Master Harold...and the Boys* and Tennessee Williams' *A Streetcar Named Desire*. The elaborate conversation between Sam and Hally that constitutes most of *Master Harold* is a complex intersectional ballet of power management in which age, race, class, and the employer/servant relationship all come into play and in which all five styles of handling strategic conflict—competitive, accommodating, avoiding, collaborative, and compromising—are used by both Sam and Hally as they dance their relationship into unfamiliar territory. Similarly, the conversations between Stanley and Blanche in which they, too, negotiate for power over a tiny room, and take turns being predator and prey, demonstrate the five conflict management styles in intricate interplay. Interdisciplinary exploration of the ways in which contemporary social theory can be found modeled in these plays helps confirm that dramatic theory is premised on assumptions about behavior which it predates by centuries but which contemporary statistical tools have tended to validate.

- Zampelli, Michael A. *The Red and the Black: Performing Race in Jesuit Education*. Santa Clara University. <mzampelli@scu.edu>

Though several prestigious institutions of higher education in the US ("including Brown, Columbia, Harvard and the University of Virginia") have acknowledged their "ties to slavery and the slave trade," the 2016 revelation by Georgetown University of the sale of 272 slaves in 1838 by the local Jesuit leadership "stands out for its sheer size."¹ Noteworthy, also, is the thoroughness of Georgetown's investigation of the historical data,² its attempts to ritualize publicly its penitence,³ and its ongoing struggle to chart some course of meaningful reparation.⁴ Since this process began, I have been thinking about questions of race at Jesuit educational institutions in the United States during the 19th and early 20th centuries. In particular, I have been prompted to consider how race has been constructed, particularly through theatrical performances. Part of a larger project on the re-establishment of Jesuit performance traditions in the context of US educational institutions, this paper will attempt to examine how the troubling depictions of racial difference (in minstrel shows, pageants, etc.) functioned within the broader landscape of Jesuit education. How is one to read "blackface" and/or "redface" in relationship to the immigrant communities educated in these Catholic institutions? How might the performances serve to expand the boundaries of "whiteness," a category from which some in these communities were initially excluded? As these "educational" performances of race are not univocal, the paper will attempt to account for shifts in meaning according to time, place, circumstance, and dramatis personae. Further, I will attempt to articulate what might be done with this performance knowledge. As Maura Tarnoff puts it,

“How can making a disturbing moment in [performance] history visible be an act of civic engagement? How can it be an act of hope?”

- Zapin, Justine. *Ghosts, Part 2 or Getting Married: Shaw's Emendation of the Ibsenian New Woman*. American University. <jzapin@american.edu>

In *Quintessence of Ibsenism*, Bernard Shaw ruefully muses how the “...last scene in *Ghosts* is so appallingly tragic that the emotions it excites prevent the meaning of the play from being seized and discussed...” (87). True, Oswald’s turn into syphilitic psychosis *is* tragic – as is Mrs. Alving’s realization that she must end her own son’s life – but Shaw’s contention is not without merit. The ramifications of the feminist turn of Ibsen’s “New Woman” is lost by the excess of emotion and theatrical convention at the close *Ghosts*. This misstep is emended by Shaw in *Getting Married*, wherein he dramatizes one long discussion on the status of marriage and the necessity for liberalizing divorce laws. Often considered one of Shaw’s lesser plays, *Getting Married* can be seen as response to the Alving’s terrible marriage in Ibsen’s *Ghosts*. Lesbia Grantham, Mrs. George Collins, and Edith Bridgenorth function as the potential future iterations of a saved Helene Alving: Mrs. Alving as Lesbia Grantham lives a life unburdened by a “filthy” husband, Mrs. Alving as Mrs. George Collins lives as a sexually gratified Superwoman, and as Edith Bridgenorth, Shaw’s “Mrs. Alving” pre-emptively reads a pamphlet warning of the horrors of marriage and secures for herself a pre-nuptial agreement. This paper investigates how *Getting Married* responds, redresses, and reimagines through discourse a potential world and a potential marriage contract for “new” women that Ibsen’s dramatic plotting devastatingly excises.

- Zapkin, Phillip. *Play Time: Temporality and Adaptation in Marina Carr's Phaedra Backwards*. Penn State University. <phillipzapkin@gmail.com>

In some cases, adaptations draw attention to their own anti-teleological nature. For instance, in Marina Carr’s 2011 play *Phaedra Backwards* the plot of Racine’s *Phèdre* is run backward, beginning after Hippolytus’ death. The temporal play at work in Carr’s adaptation undermines teleological schema that position adaptations as derivative or secondary works—and the implicit lack of originality so often coded in those critiques.

In Carr’s play, not only is the plot order reversed, but temporality and causality are central thematic concerns. Phaedra is especially anxious about how the past asserts itself in the present. In the first scene she tells Theseus, “Last night was the cause of tonight as tonight will spawn tomorrow and all your tomorrows until the...” These are prescient words, as her family’s past increasingly haunts Phaedra—culminating in an attack by the spirits of Pasiphae, Ariadne, Minos, and the Minotaur, who beat, hang, and bite chunks out of Phaedra. Phaedra is literally consumed by the ghosts of her past, which come to determine her future. The final image of the play conflates her past and present/future, as the Minotaur slain by Theseus before Phaedra’s marriage becomes Poseidon’s sea bull who kills Hippolytus. Temporality in this play evokes the recursive and reflexive teleology of adaptation itself: spawned by, reproducing, and challenging the past.

- Zhang, Wei. *Experimenting and Exploring the Epic Spirit: Two Huaju Adaptations of Faust on the Chinese Stage*. Hangzhou Normal University. <wei.zh12@163.com>

Goethe’s *Faust* has seen several huaju adaptations directed by well-known theatre artists, such as Lin Zhaohua (in 1994), Meng Jinghui (in 1999), and Xu Xiaozhong (in 2008), as well as a jingju (Peking Opera) adaptation (in 2015). Among these, the adaptations by Lin and Xu represent two different approaches in exploring the epic spirit.

Lin’s version in 1994 is an audacious production that represents the experimental mode of Chinese avant-garde theatre in the 1990s. While staying “true” to the main plot and thematic thrust of Goethe’s *Faust*, Lin boldly experiments with mixing Eastern and Western imageries, music, and other

forms of expression, including Chinese traditional shadow puppetry, cross-dressing play, and so on. In doing so he succeeds in creating a grand theatrical, “soul-searching” experience for his audiences on an epic scale.

Xu’s version in 2008, on the other hand, reflects his typical “academic style” of directing, a style he had developed while studying acting and directing in the Soviet Union. For this production Xu not only pays attention to the “seed of the image (Faust),” but also absorbs Brechtian “estrangement effect” to strengthen the philosophical quest and poetic ambience and mixes the realistic and the magical to expand and deepen the theatrical experience. Although Xu’s version was a partial production and did not include the entirety of Goethe’s *Faust*, it also succeeds in presenting a philosophical quest deep into human nature (showing its weaknesses and contradictions) on an epic scale.

- Zhorne, Krislyn. *Voicing the Innocent to Transform the Image of Motherhood in Adaptations of Euripides’ Medea*. Loyola University Chicago. <KZhorne@luc.edu>

Euripides’ *Medea* has long been considered an image of calculated savagery. Her characterization progresses from a sympathetic foreigner betrayed by her husband to an image of monstrosity whose premeditated and monomaniacal obsession to seek revenge on Jason “for the sake of [her] bridal bed” leads to the filicide of her two sons. Euripides’ portrayal of motherhood markedly diverges in two adaptations: Marina Carr’s *By the Bog of Cats* and Cherrie L. Moraga’s *The Hungry Woman: A Mexican Medea*. Both Carr and Moraga transpose this Greek myth to their Irish and Mexican cultures respectively. Although very different in content, each adaptation concludes with the portrait of *Medea* as a misguided mother desperate to save her child. This presentation will address how both adaptations are capable of developing and transfiguring *Medea*’s relationship with her child through the latter’s active participation in the plays. I will argue that giving voice to *Medea*’s child is exactly what allows these adaptations to transmute the image of motherhood and preserve the audience’s compassion for *Medea*. Carr’s play examines the complexity of the mother-daughter bond which becomes exacerbated by the abandonment of *Medea*’s own mother. Conversely, Moraga’s adaptation underlines the physical and emotional bond between mother and son which is threatened by the misogynistic and heterosexist logic of the dominant society in the play. Together these adaptations offer a unique exploration of the intricacies of motherhood and how filicide, despite societal condemnation, is not so straightforward.

- Zorn, Christa. *Performing Capitalism with Impunity: Shaw’s Neo-liberal Capitalism from Major Barbara to The Millionairess*. Indiana University Southeast. <czorn@ius.edu>

Several of Shaw’s plays explore interesting socialist designs, yet always within capitalist frameworks. Moneymaking is never relinquished—after all, social caretaking needs financing—and so only the distribution of wealth gets an overhaul.

Shaw’s socialism often serves as a vantage point to criticize capitalism. His plays perform anti-capitalism for us, and we participate in his criticism, unconscious of the fact that our participation allows us to continue our capitalist practices with impunity. That at least would be Slavo Žižek’s postmodern Marxist view.

Žižek argues that our cynical distance from capitalist realism blinds us to the structural power of its ideology, which gives us the subjective illusion of critical distance without stopping us from objectively following capitalist behavior. According to Žižek, capitalism actually relies on subjective disavowal, because capitalist ideology overvalues belief, such as our belief that money has no intrinsic value, but we act as if it were sacred; we fetishize it.

Interestingly, Shaw’s concept of “idolatry” in his 1914 lectures comes close to Žižek’s of capitalist ideological fantasy. For Shaw, “the whole use of class stratification” is to produce an illusion of its realness; and “the deference paid to the rich man ... does not rest on real superiority, but on imaginative illusion” (in Gahan 2017, 144). This concept of “idolatry” entered his plays in a complex

form, most significantly in *The Millionairess*, where idolatry of money and its simultaneous disavowal through an antithetical philanthropic scheme finds a paradoxical realization: does the play's ending—the marriage of opposites—present a possible suspension of capitalism or just a form of ideological blackmail which reinstates the system precisely through the criticism it performs for us?