

COMPARATIVE DRAI CONFERENCE

XLI

PROGRAM & ABSTRACTS

DoubleTree Hotel, Downtown Orlando
Rollins College, Winter Park, Florida

April 6 – 8, 2017

THE COMPARATIVE DRAMA CONFERENCE

The Conference Board

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The Conference Staff

Conference Director: William Boles
Conference Coordinator: Jamie Hoffman
Text & Presentation Editor: Jay Malarcher
Text & Presentation Associate Editor: Kevin J. Wetmore, Jr.

The Conference

The Comparative Drama Conference is an international, interdisciplinary event devoted to all aspects of theatre scholarship. It welcomes papers presenting original investigation on, or critical analysis of, research and developments in the fields of drama, theatre, and performance. Papers may be comparative across disciplines, periods, or nationalities, may deal with any issue in dramatic theory and criticism, or any method of historiography, translation, or production. Every year over 170 scholars from both the Humanities and the Arts are invited to present and discuss their work. Conference participants have come from over 35 countries and all fifty states. A keynote speaker whose recent work is relevant to the conference is also invited to address the participants in a plenary session. The Comparative Drama Conference was founded by Dr. Karelisa Hartigan at the University of Florida in 1977. From 2000 to 2004 the conference was held at The Ohio State University. In 2005 the conference was held at California State University, Northridge. From 2006 to 2011 the conference was held at Loyola Marymount University. Stevenson University was the conference's host from 2012 through 2016. Rollins College has hosted the conference since 2017.

The Publication: *Text & Presentation*

Since 1980, **The Comparative Drama Conference Series** has been publishing the best papers presented at its annual meetings. For back issues, visit www.McFarlandpub.com. Each volume consists of articles that have passed the mandated anonymous peer review. *Text & Presentation's* articles have framed dramatic discourse, identified emerging trends, and challenged established views. Participants in the conference are invited to submit their papers for publication consideration to the editor of *Text & Presentation*. Manuscripts should be formatted according to the *T&P* style. For full style guidelines, visit

<http://comparativedramaconference.org>. Manuscripts can be extended beyond the delivery length at the conference, but should not exceed 25 double-spaced pages (including notes, references cited, and photos). Please email a copy of your paper as a Word.doc attachment to Jay Malarcher at Jay.Malarcher@mail.wvu.edu by 31 May 2017. In addition, each volume features several book reviews by noted scholars. Contact Amy Muse, Book Review Editor, at ammuse@stthomas.edu.

The Sponsor

The 41st Comparative Drama Conference and *Text and Presentation* are generously funded by the Office of the President, the Dean of the College of Liberal Arts, the English Department, the Theatre Department, the Writing Program, and the Thomas P. Johnson Visiting Scholar Fund. The conference is open to the public.

The Philadelphia Constantinidis Essay in Critical Theory Award

The Philadelphia Constantinidis Essay in Critical Theory Award will be given to the best comparative essay on any aspect and period of Greek drama or theatre that was published in English in any journal in any country between January 1 and December 31 of the award year. The award was established in 2006 in memory of Philadelphia Constantinidis to encourage research and writing on Greek drama and theatre. This is an open rank competition for academics, independent scholars, and doctoral students. The award is administered by the Board of the Comparative Drama Conference. The Board solicits nominations and self-nominations for this award. The winner will be notified by the Director of the Comparative Drama Conference, and will be offered complimentary hotel accommodations and a registration fee waiver to attend the Comparative Drama Conference. The winner will also receive a check of one thousand dollars (\$1,000) during the awards ceremony at the conference. The deadline for nominations is December 31 prior to the conference.

Anthony Ellis Prize for Best Paper by a Graduate Student

In honor of the late Tony Ellis, a board member, valued friend, and committed mentor to graduate students, the Comparative Drama Conference is pleased to announce the Anthony Ellis Prize for Best Paper by a Graduate Student. Any graduate student who presented a paper at the conference is eligible for consideration. Interested applicants should submit a full-length version (15-25 pages) of his/her research paper to the Editor of *Text & Presentation* by 31 May following the conference. The winning paper will be published with special recognition in *Text & Presentation*. The winner will also be honored at the next year's conference, where he/she will have the conference registration fee waived and will receive one night's free hotel room. Please email submissions as Word attachments to the editor, Jay Malarcher (Jay.Malarcher@mail.wvu.edu), by 31 May following the conference.

The Joel Tansey Memorial Award for Graduate Student Travel to the Comparative Drama Conference

The Comparative Drama Conference is pleased to announce this award, established in 2016, and presented in memory of Joel Tansey, award-winning scholar, writer, professor of French Literature, and Assistant Editor of *Text and Presentation* (2008-11). Any graduate student who presents a paper at the conference is eligible for consideration. Interested applicants should submit a full-length version (15-25 pages) of their research paper, as a Word attachment, to the Editor of *Text & Presentation*, Jay Malarcher (Jay.Malarcher@mail.wvu.edu), by **31 May**, following the conference. The winning paper will be published with special recognition in *Text & Presentation*. The winner will also be honored at the next year's conference, where she or he will receive the award, accompanied by \$400 for conference travel expenses.

Comparative Drama Conference

Keynote Speakers

(1977-2017)

- 1977 John Ferguson (Open University of London) "Random Reflections from Stage, Stalls and Study"
1978 Kenneth Reckford (University of North Carolina, Chapel Hill) "Two Comic Revelations"
1979 William Nethercut (University of Texas) "The Face of Power"
1980 Charles R. Beye (Boston University) "Mirror or Distillery: The Proper Metaphor for Greek Tragedy"

1981 Bernard Beckerman (Columbia University) "End Signs in Theatre"
1982 Frank Ryder (University of Virginia) "From Goetz to Faust: The Whole as Sum of the Parts"
1983 Peter Walcot (University College, Cardiff) "An Acquired Taste: Joe Orton and the Greeks"
1984 Edith Kern (Hofstra University) "The Comic Scapegoat"
1985 Patricia Easterling (Newnham College, Cambridge University) "Tragedy and the Heroic"
1986 John Peradotto (SUNY, Buffalo) "The Politics of the Trickster"
1987 William R. Elwood (University of Wisconsin) "Incoherence as Meaning"
1988 Albert Wertheim (Indiana University) "Eugene O'Neill and His Legacy"
1989 William C. Scott (Dartmouth College) "Greek Tragedy: The Whole is Greater than the Parts"
1990 Tom Markus (University of Utah) "This is the Night that either Makes Me or For Does Me Quite"

1991 Reid Meloy (San Diego DHS) and Katherine Burkman (OSU) "Myth, Murder and Modern Drama"
1992 William Free (University of Georgia) "Thinking about Theatrical Space: Place, Path and Domain"
1993 Enoch Brater (University of Michigan) "Textuality and Theatricality"
1994 Oscar Brockett (University of Texas, Austin) "Theatre History, Drama, and Performance Studies"
1995 Charles Lyons (Stanford University) "What Do We Mean When We Talk about Character?"
1996 Bernd Seidensticker (Freie University, Berlin) "Peripeteia and Tragic Dialectic in Euripidean Tragedy"
1997 Glen Gadberry (University of Minnesota) "Theatre in the Third Reich"

- 1998 Kenneth Washington (Guthrie Theatre) “Issues of American Actors & Theatre in the 21st Century”
- 1999 Sid Homan (University of Florida) “What Do I Do Now?: Directing Shakespeare and Others”
- 2000 Juan Villegas (University of California, Irvine) “On Histories of Theatre and Theatre as Visual Construction”
- 2001 Marvin Carlson (CUNY Graduate Center) “Speaking in Tongues: Multiple Languages on the Modern Stage”
- 2002 Helene P. Foley (Columbia University) “Greek Tragedy for the New Millennium: A Case Study”
- 2003 Biodun Jeyifo (Cornell University) “Drama and the Formation of Postcolonial Studies”
- 2004 W.B. Worthen (University of California, Berkeley) “Fossilized talking: Writing, Print, Drama”
- 2005 J. Thomas Rimer (University of Pittsburgh) “Athens in Tokyo: Greek Drama in Postwar Japan”
- 2006 Stanley E. Gontarski (Florida State University) “Staging Beckett for a New Century”
- 2007 Jorge Huerta (University of California, San Diego) “Chicano Theatre in a Society in Crisis”
- 2008 Drew Hayden Taylor (First Nations Playwright) “Whitewater Canoeing through the Rapids of Native Theatre”
- 2009 Lizbeth Goodman (University of East London) “Reframing the Lens on Stage and Screen”
- 2010 Francis Dunn (U. of California, Santa Barbara) “Metatheatres, Metaphysics and the End of Greek Tragedy”
- 2011 Emily Greenwood (Yale University) “Colonial Tragedies and Postcolonial Dramas: Greek Tragedy as Model for Black Classicism”
- 2012 Paula Vogel (Yale University; Yale Repertory Theatre) *A Conversation with Paula Vogel*
- 2013 Edward Albee *A Conversation with Edward Albee*
- 2014 David Henry Hwang *A Conversation with David Henry Hwang*
- 2015 David Lindsay-Abaire *A Conversation with David Lindsay-Abaire*
- 2016 Tony Kushner *A Conversation with Tony Kushner*

2017

Lisa Loomer

A Conversation with Lisa Loomer

Friday, 7 April 2017, 8:00 pm

Annie Russell Theatre, Rollins College

Winter Park, Florida

Conference Reception follows in the Bush Atrium

(Right across from Annie Russell Theatre)

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Welcome to the City Beautiful, Orlando, Florida.

The Comparative Drama Conference returns to the state where it all began 41 years ago. For the next five years Orlando, Florida and Rollins College will play host to scholars and theatre practitioners from the United States and around the world. As has been the tradition at the conference since its early days at the University of Florida under Karelisa Hartigan's masterful leadership, this year's iteration features papers, workshops, and panels that touch on all things theatrical, including our annual pedagogical workshop on How to Teach a Play (see the ad on the back of the program as to how your pedagogical approach can be part of a planned publication) and a special panel on Teaching and Directing Lisa Loomer prior to Loomer's Keynote session. In addition, the conference offers over 50 paper sessions ranging from Ritual Theatre to Euripides to French Theatre to Sarah Ruhl to the 2016 Political Campaign.

Our Thursday night play offering this year is *Silent Sky* by Lauren Gunderson, which will be performed at 8 p.m. in the Fred Stone Theatre at Rollins College. (Limited ticket availability, wait list only)

Friday night has the conference returning to Rollins College for our Keynote session, which will be "A Conversation with Lisa Loomer," conducted by Amy Muse. The event takes place at 8 p.m. in the Annie Russell Theatre. A reception will follow immediately afterward.

We will also be offering two plenaries this year.

On Friday at 2 p.m. our annual "Author Meets Critic" event will turn its critical eye on Melissa Mueller's new book *Objects as Actors. Props and the Poetics of Performance in Greek Tragedy*.

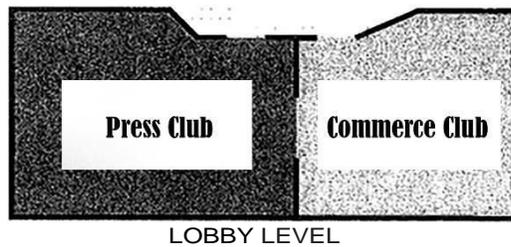
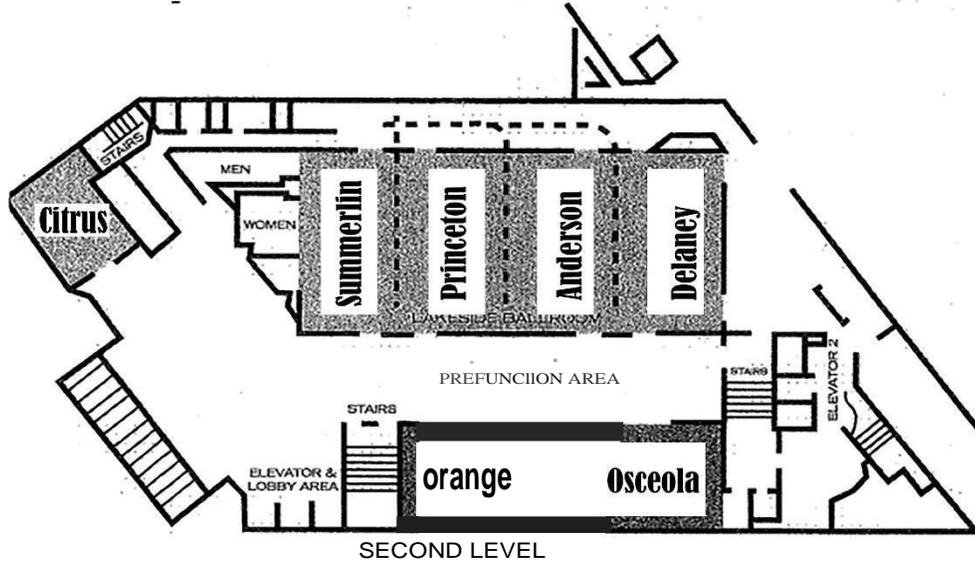
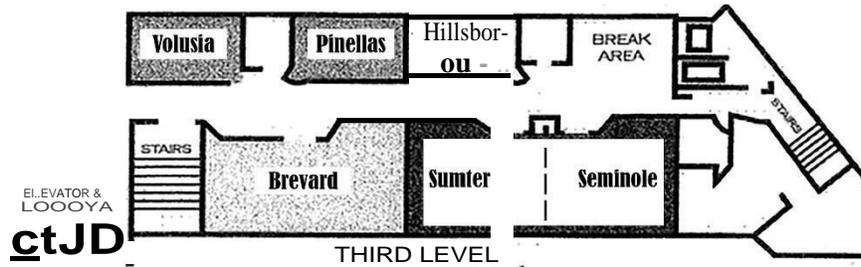
Wrapping up our conference on Saturday at 4:30 will be "Directing and Dramaturging Tom Stoppard's *Arcadia*," featuring two directors and one dramaturg discussing what is, perhaps, Stoppard's best play. Following the plenary there will be a cash bar, allowing us to share a final drink and chat before departing ways for another year.

I would be remiss if I didn't take this time to acknowledge my colleagues at Rollins College, who have made hosting this conference possible. My former chair, Martha Cheng, and English department colleagues, when approached about the English Department and Writing Minor supporting the conference, immediately said "Let's do this." David Charles, Theatre Department Chair and his colleagues, also said, "Let's do this." Dean Jennifer Cavanaugh and President Grant Cornwell made major financial investments in making this conference happen, and Lisa Loomer's presence as our Keystone speaker was made possible by a grant from the Thomas P. Johnson Visiting Artist Fund. Logistically, none of this would have been possible without the help of Jessica Love, the world's most patient administrative assistant, and Jamie Hoffman, my always smiling conference coordinator. Finally, a shout out to my fellow board members who have entrusted this gem of a conference into my hands. Their support and constant help throughout the year has been invaluable.

William Boles

Director, Comparative Drama Conference

Map 01 DoubleTree Hotel



April 6th, 2017

The CDC cannot guarantee that this schedule will not change, although we will do everything possible to minimize any changes.

April 6, 2017

Registration open from 8:30 a.m. – 5:00 p.m.

Conference packets for pre-registered participants are available at the Conference Registration Table on the second floor of the DoubleTree Hotel, as is registration for those who have not pre-registered. All sessions take place in the meeting rooms of the second and third floors of the DoubleTree Hotel. Lisa Loomer's Keynote will take place at Rollins College.

SCHEDULE FOR THURSDAY

9:00-10:15 Session 1 **Brecht and China** **Seminole**

Presiding: Les Essif (University of TennesseeKnoxville)

1. Wei Zhang (University of Hawaii atManoa)
*"Modernity, Chinese Culture and Dialectics: Bertolt Brecht's **Turandot** and Wei Chuanju Play's **Chinese Princess Turandot**"*
2. Xiamara Hohman (Loyola UniversityChicago)
"Keeping Back a Coin: Brechtian Drama and the Dissolution of the Family"
3. Weiyu Li (Independent Scholar)
"Misinterpretation of Brecht in China in the Era of Reforms"

9:00-10:15 Session 2 **Musical Theatre Roundtable** **Brevard**

Presiding: Heidi Breeden (BaylorUniversity)

"I Really Need This Job: Musical Theatre Training in Academic Directing Programs"

Participants: Heidi Breeden (Baylor University)

Aaron Brown (Baylor University)

Stan Denman (Baylor University)

Joshua Horowitz (BaylorUniversity)

3. Alexis Riley (Stephen F. Austin University)
"Doctor in the House: Audiencing 'Mentally Illness'"

10:30-11:45 Session 6

The Musical

Brevard

Presiding: Graley Herren (Xavier University)

1. Joshua Robinson (Indiana University)
"'Waving Through a Window': Emerging Bullying Narratives in the American Musical"
2. William Hutchings (University of Alabama at Birmingham)
*"James and Nora Joyce's 'Greatest Love Story Never Told': Jonathan Brielle's Musical **Himself and Nora**"*

10:30-11:45 Session 7

The Theatrical Body

Sumter

Presiding: Les Essif (University of Tennessee Knoxville)

1. Panayiota (Polly) Chrysochou (University of Cyprus)
"Blood Play and Second Skins: Viewing the Cut in the Body and 'Splatter' in Franko B's Dramatic Performances"
2. Kerri Ann Considine (University of Tennessee Knoxville)
*"Broken Dolls, Living Bodies: Audran's **La Poupée** and Edison's Talking Dolls"*

10:30-11:45 Session 8

**British (with a touch of French) Drama:
1830-1931**

Citrus

Presiding: Amy Muse (University of St. Thomas)

1. Andrew Hiscock (Bangor University)
"'Shakspeare, s'avancant': a bard, the nineteenth century and a tale of two cities' theatres"
2. Jesse Hellman (Independent Scholar)
*"**Toy Gods, Pygmalion, and The Toy Princess**: Understanding Eliza's Plea, 'I Only Want to Be Natural'"*
3. Robin Witt (University of North Carolina Charlotte)
*"John Van Druten's **London Wall**: 'Sexism Writ Large' Then and Now"*

10:30-11:45 Session 9

Science Fiction in the Theatre

Orange

Presiding: Jeanmarie Higgins (University of North Carolina at Charlotte)

1. Mike Little (King's College)
"Storytelling in the Post-Apocalyptic Imagination"
2. Ian Farnell (University of Warwick)
"Multiple Missions/Indefinite Timescale: Alistair McDowall and Science Fiction in Contemporary British Theatre"
3. Monica Cross (New College of Florida)
*"Positioning the Audience for the Science Fiction of Anne Washburn's **Mr. Burns: a Post-Electric Play**"*

11:45 - 1:15 Lunch Break

1:15-2:30 Session 10 **Theatricalizing Women: Witches, Wives, Wrestlers** Orange

Presiding: Laura Snyder (Stevenson University)

1. L. Catherine Stewart (Brooklyn College)
"The Dramatic Archetype of the Jacobean Witch: an Investigation"
2. Megan Bandelt (Brooklyn College)
"Ibsen's Voice Within The Labor of Womanhood"
3. Rebecca Cameron (DePaul University)
*"Wrestling with Style in Claire Luckham's feminist play, **Trafford Tanzi** (1978)"*

1:15-2:30 Session 11 **Emerging Scholars on Beckett** Citrus

Presiding: Graley Herren (Xavier University)

1. Margaret Mahan (Florida State University)
*"Placement and Privilege: (Con)Textual Variation in Beckett's **Rockaby**"*
2. Peter Danelski (Independent Scholar)
"A Low and Narrow City, Violently Lit: Beckett and Culturally Forefronted Space"
3. Treena Balds (University of California Davis)
*"Beckett's Calculus of the Subject: Measure and Convergence in ...**but the clouds...**"*

1:15-2:30 Session 12 **African American Theatre** Sumter

Presiding: Nathaniel G. Nesmith (Columbia University)

1. Ellen Dolgin (Dominican College of Blauvelt)
*"'not covered in the residue of others': intersecting/re-focusing Mother Courage in Lynn Nottage's **Ruined**"*

2. Devair Jeffries (Florida State University)
"You Ain't Nothin But A Hoochie-Mama": An Analysis of Black Female Mistress Stereotypes"
3. Kate Nygren (University of Kansas)
*"Realism, Activism, and Affect in Danai Gurira's **Eclipsed**"*

1:15-2:30 Session 13

Euripides

Seminole

Presiding: Miriam Chirico (Eastern Connecticut State University)

1. Jay Malarcher (West Virginia University)
*"History is a Spider's Web": A Director's Journey through Euripides' **The Trojan Women**"*
2. Jacqueline Long (Loyola University Chicago)
*"Euripides' **Andromache**, or, Sometimes the Sad Smile Last"*
3. James Bell (Grand Valley State University)
*"Miles Gloriosus Menelaos: A Dramaturgical Perspective on the Comedy in Euripides' **Helen**"*

1:15-2:30 Session 14

The Role of the Audience

Brevard

Presiding: Jeanmarie Higgins (University of North Carolina at Charlotte)

1. Ariel Watson (Saint Mary's University)
"Playful Bodies: Audience and the Audio Game"
2. Andrés López (Indiana University)
"Acquiring, Concealing, and Revealing Information to Control and Influence an Audience"
3. Christine Snyder (City University of New York)
*"This Ethic of Appearances': Problems of Identity and Audience Identification in the Musical Adaptations of **Bright Lights, Big City** and **American Psycho**"*

2:45-4:00 Session 15

Revising the Past in American Theater

Sumter

Sponsored by ATDS

Presiding: Jeffrey Loomis (Northwest Missouri State University)

1. Amy Osatinski (University of Colorado Boulder)
"Shuffle Along: The Revisal of a Forgotten Musical and All That Followed"
2. Verna Foster (Loyola University Chicago)

*“Re-visions of American Theatrical History: Branden Jacobs-Jenkins’s **Neighbors**, **Appropriate**, and **An Octoroon**”*

3. Elizabeth Osborne (Florida State University)
“Citizen in the Negative’: Performing and Vilifying History in Japanese-American Internment Camps”

2:45-4:00 Session 16

Joyce and Beckett

Citrus

Presiding: William Hutchings (University of Alabama at Birmingham)

1. Matthew Pilkington (University of Tennessee Knoxville)
*“Joyce’s Dramatic Protest: **Exiles**, **Circe**, and **Challenge to Censorship**”*
2. Ahlam Faiz Alshihry (University of Bisha)
“The Arabian Beckett: When Absurdism of East and West Meet”
3. Graley Herren (Xavier University)
“The Ideal and the Real: Beckett’s Late Letters on Collaboration”

2:45-4:00 Session 17

Aristotelian Explorations

Seminole

Presiding: Jay Malarcher (West Virginia University)

1. Kayla Light (Bevill State Community College)
*“Playboys Know How To Woo: A Study of Aristotelian Rhetoric in Synge’s **Playboy of The Western World**”*
2. Jason Michael (Independent Scholar)
“Walking Alone Together: Charting Tragic Evolution in the Major Musicals of Rodgers and Hammerstein”

2:45-4:00 Session 18

Death and Resurrection

Orange

Presiding: Janna Segal (University of Louisville)

1. Karelisa Hartigan (University of Florida)
“Greek Tragedy and Resurrection: The Return of the Lost One”
 2. Valerie Gramling (University of Miami)
“‘For every man I rest, and no man spareth’: Performing Medieval Death on the Modern Stage”
 3. Jan Hagens (Yale University)
*“Theater of Death and Theater of Life: **King Lear** and **Tempest**”*
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2:45-4:00 Session 19

Shakespeare and Marlowe

Brevard

Presiding: Tony Stafford (University of Texas El-Paso)

1. Don Russell (Carthage College)
"Hamlet's Troy: The Fall of Denmark"
2. Emily L. Sharrett (Loyola University Chicago)
*"Skepticism in Marlowe's **Doctor Faustus**: Examining Man's Inefficacy through Suspect Language"*
3. Tony Stafford (University of Texas El-Paso)
"Shakespeare Two Ungentlemen of Verona: The Stratford Lad's Revenge"

4:15-5:30 Session 20

Family Drama: Children, Fathers, and Spouses

Brevard

Presiding: Tom Cantrell (University of York)

1. Jeanmarie Higgins (University of North Carolina at Charlotte)
*"Disappeared Children in Simon Stephens's **Motortown and Wastwater**"*
2. Joseph D'Ambrosi (Indiana University Bloomington)
*"High-Heeled Shoes and Bongo Drums: Ritual as a Dramatic Convention in Harold Pinter's **The Lover**"*

4:15-5:30 Session 21

Absurdism and Existentialism

Citrus

Presiding: Betsy Greenleaf Yarrison (University of Baltimore)

1. Marianne DiQuattro (Rollins College)
"'She's Just Like Me Now': Existentialism and the Fatal Consistency of Martin McDonagh's Maeread and Albert Camus' Dora"
2. Kiki Gounaridou (Smith College)
"Translating Absurdism in Sbrissa's Crossing the Desert"

4:15-5:30 Session 22

Violence and War

Seminole

Presiding: Ellen Dolgin (Dominican College of Blauvelt)

1. Martha Eads (Eastern Mennonite University)
"Throwaway Men?: Eve Ensler's and Lynn Nottage's Treatments of Male Perpetrators of Sexual Violence"
2. Ismaila Rasheed Adedoyin (University of Lagos)
"Sounds of Violence: Comparative Dramaturgical Analysis of Selected Nigerian and American Plays"

3. Yuko Kurahashi (Kent State University)
“War and Its Effects in Ellen McLaughlin’s Ajax in Iraq and The Trojan Women”

4:15-5:30 Session 23 **African American Theatre of the 1950s, 1960s and Today** **Sumter**

Presiding: Nathaniel G. Nesmith (Columbia University)

1. Doug Kern (University of Maryland College Park)
“Precursing the Black Arts: Civil Rights Criticisms in Baldwin’s Blues for Mr. Charlie”
2. Patrick Maley (Centenary University)
“Do Black Plays Matter?”
3. Nathaniel G. Nesmith (Columbia University)
“William Blackwell Branch: Breaking Down Barriers and Thundering Forward”

4:15-5:30 Session 24 **Osceola**

How to Teach a Play: Exercises for the College Classroom

(Workshop)

Presiding: Miriam Chirico (Eastern Connecticut State University)
and Kelly Younger (Loyola Marymount University)

Do you have a teaching tip for your favorite play? Are you looking for ways to engage with colleagues on the art of teaching drama while attending the Comparative Drama Conference? Are you interested in workshopping your teaching ideas? If so, CDC Board Members Miriam Chirico and Kelly Younger invite you to join them for an informal and informative “workshop” that hopes to inspire dialogue on how to teach the performative aspects of dramatic literature. All attendees will have an opportunity to share their own teaching tips and we invite ideas from graduate students through full professors. More information is available at www.bit.ly/teachingplays.

All participants will be considered for publication in the book HOW TO TEACH A PLAY that is forthcoming from Bloomsbury Press, so join us!

5:30 - 7:15 Dinner Break

April 6th, 2017

7:15 - Departure to the Fred Stone Theatre

For those attendees who will be attending the evening performance (confirmation is in your registration envelope) the bus to the Fred Stone Theatre will be leaving from in front of the DoubleTree Hotel.

8:00 - *Silent Sky* by Lauren Gunderson

Fred Stone Theater, Rollins College

Silent Sky is inspired by history. The play follows Henrietta Leavitt, an overlooked astronomer from the early 1900s, through her journey of discovery. She joins two other female “computers” at the Harvard Observatory, works hard, and is never allowed to touch the telescope. *Silent Sky* highlights that even though women’s voices and discoveries were silenced and dismissed, they still continued to pursue their dreams. Determination and passion drive Gunderson’s compelling characters.

April 7, 2017

Registration open from 8:30 a.m. – 4:00 p.m.

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SCHEDULE FOR FRIDAY

9:00-10:15 Session 25 **Theatricalizing American and Cuban Identities** Brevard

Presiding: Jose Badenes (Loyola Marymount University)

1. Miriam Chirico (Eastern Connecticut State University)
"John Leguizamo: Personality Comedians and the Play of Self"
2. Lisa McGunigal (Pennsylvania State University)
"Refashioning Nineteenth-Century American Identity in Anna Cora Mowatt's Fashion"
3. A. Gabriela Ramis (Olympic College)
*"Emigration, Identity, and Theater as Homeland in **The Stranger** by Mérida Urquía"*

9:00-10:15 Session 26 **Women On the Stage and Off** Sumter

Presiding: Alexis Riley (Stephen F. Austin University)

1. Vicki Hoskins (University of Pittsburgh)
"Yiddishe Momme and Mammy: Performing Towards (Ideal) Motherhood"
2. Danielle Hartman (Virginia Commonwealth University)
"Lillian Hellman: Three Men Behind the Woman"
3. Julia Moriarty (Wayne State University)
"Maternal Instinct: Challenging the Preconceptions of Maternal Characters in Contemporary Drama"

9:00-10:15 Session 27 **G. B. Shaw** Citrus

Sponsored by The International Shaw Society

Presiding: Tony Stafford (University of Texas El-Paso)

1. Oscar Giner (Arizona State University)
“*Shaw and the Myth of Don Juan: The Strange Case of Richard Mansfield and The Devil’s Disciple*”
2. Lawrence Switzky (University of Toronto)
“*Shaw’s Heterochronous Histories: Saint Joan and Beyond*”
3. Christa Zorn (Indiana University Southeast)
“*Shaw’s Creation of Alternative Spaces for Governance in The Millionairess*”

9:00-10:15 Session 28

William Shakespeare

Orange

Presiding: Phillip Zapkin (West Virginia University)

1. Mary Frances Williams (Independent Scholar)
“*Four themes from Sulpicius Severus’s Life of St. Martin of Tours in Shakespeare’s I Henry VI*”
2. Calabria Turner (Georgia College and State University)
“*Politically Cyclical: Richard II and Machiavelli in Elizabethan England*”
3. Melinda Marks (Baldwin University)
“*Reading Ahead - an Analysis of Editorial Prolegomena in Shakespeare’s Complete Works*”

10:30-11:45 Session 29

Political Theatre: The 2016 Election Version

Brevard

Presiding: Laura Snyder (Stevenson University)

1. Sinan Gul (University of Arkansas)
“*Make America Great Again: Neoliberalism and Nostalgia in Contemporary American Drama*”
2. Ann Shanahan (Loyola University Chicago)
“*A Visor for a Visor: Two Approaches to Casting Shakespeare’s Romeo and Juliet in a Divided Country*”
3. Tom Cantrell (University of York)
“*‘Post-Truths’: The role of facts in contemporary British theatre*”

10:30-11:45 Session 30

O’Neill’s Vision of Tragedy

Citrus

Presiding: David Palmer (Massachusetts Maritime Academy)

Sponsored by the Eugene O’Neill Society

1. Ryder Thornton (University of California at Santa Barbara and Tulane University)

“Dissonant Protagonists: O’Neill’s Nietzschean Approach to Tragedy in the Early Plays”

2. Yuji Omori (Takushoku University and the University of British Columbia)
“O’Neill’s Dissipated Characters and Their Critique of Capitalism”
3. Wayne Narey (Arkansas State University)
“Eugene O’Neill’s Allegorical Concept of Tragedy”

10:30-11:45 Session 31

**Ritual Theatre in Transcultural Contexts I:
Poetic Rituality Scripted and Embodied Rituality**

Sumter

Presiding: Karelisa Hartigan (University of Florida)

1. Saskia Fischer (Bielefeld University)
“Poetic Rituality and Modern Concepts of World Theatre in Contemporary Drama –Thomas Hürlimann and Christoph Schlingensief”
2. Eniko Sepsi (Károli Gáspár University of the Reformed Church in Hungary)
“On the Poetic Rituality of János Pilinszky and Robert Wilson”
3. Johanna Domokos (Bielefeld University)
“Ritual Theatre in Transcultural Contexts”

10:30-11:45 Session 32

Space and History in LGBTQ Theatre

Seminole

Presiding: Ellen Dolgin (Dominican College of Blauvelt)

1. Nicholas Chizek (Arizona State University)
“Chalky Lemonade: Camp Performance in Dramatic Texts set in Rural Spaces”
2. Anna Andes (Susquehanna University)
“Temporary Lesbianism: Social Critique or Misunderstood History?”
3. Aaron Thomas (University of Central Florida)
“Say a Little Prayer for the Closet”

10:30-11:45 Session 33

Acquiring and Educating New Audiences

Orange

Presiding: Jose Badenes (Loyola Marymount University)

1. Ramón Espejo-Romero (University of Seville)
“Building the Skeleton for a Spanish History of American Drama: The Periodizing Phase”
2. Shiraz Biggie (City University of New York)
“Habima’s Myth: Marketing National Theatre to the Diaspora”
3. Scott Taylor (Western Washington University)

April 7th, 2017

*“Out of the Classroom and into the Community: Bringing French Language
Existentialist and Absurdist Theatre to the Pacific Northwest”*

12:00 - 2:00 Lunch Break

12:00 - 1:30 Session 34

CDC Board Meeting

Private Dining Room

Board Members Only

2:00-3:30 Session 35

Plenary Panel

Orange/Osceola

Author Meets Critics

Presiding

Jay Malarcher

(West Virginia University)

The Author

Melissa Mueller

(University of Massachusetts Amherst)

The Book

Objects as Actors. Props and the Poetics of Performance in Greek Tragedy

(University of Chicago Press)

The Critics

Karelisa Hartigan

(University of Florida)

Thomas Falkner

(McDaniel College)

Graduate Student Award Presentations

Presiding:

Graley Herren (Xavier University and outgoing Editor, *T&P*)

**The 2016 Anthony Ellis Prize for the Best Paper by a Graduate Student at the 2016
Comparative Drama Conference**

Awarded to

Beck Holden (Tufts University)

for

*“Signifyin’ Sam: Motivated Signifyin(g) and Future Nostalgia
in Post-Reconstruction Black Musicals”*

**The 2016 Joel Tansey Memorial Award for Graduate Student Travel to the Comparative
Drama Conference**

Awarded to

Ariel Sibert (Yale University)

for

*“Identifying with Presence, Absence, and Identity in Laurie Anderson and
Mohammed el Gharani’s **Habeas Corpus**”*

3:45-5:00 Session 36

**Teaching and Directing Lisa Loomer
A Roundtable Discussion**

Brevard

Presiding: Amy Muse (University of St. Thomas)

Participants:

Sharon Green (Davidson College)

Ellen Dolgin (Dominican College of Blauvelt)

David Charles (Rollins College)

Hillary Cooperman (Rollins College)

Join faculty from English and Theater departments to discuss how we teach, study, write about, and direct the plays of Lisa Loomer. We'll explore feminist dramaturgy and formal experimentation in *The Waiting Room*, *Living Out*, *Distracted*, and *Roe*, and hear from the director and dramaturg of a production of *Expecting Isabel*. Conference attendees are invited to share their thoughts and experiences of working with Loomer as well.

3:45-5:00 Session 37

Science Fiction at the Theatre

Citrus

Presiding: Laura Snyder (Stevenson University)

1. Shelby Brewster (University of Pittsburgh)

“The Future of Memory in Marjorie Prime and Futurity”

2. A. J. Knox (Platt College)
“Something Mechanical: Humor and the Human in Science Fiction”
3. Laura Snyder (Stevenson University)
“Identity Formation in Caryl Churchill’s A Number and Jennifer Haley’s The Nether”

3:45-5:00 Session 38

Dramatic Time

Seminole

Presiding: Phillip Zapkin (West Virginia University)

1. Jihay Park (Indiana University Bloomington)
“Body in Process: Time, Space and Self in Harold Pinter”
2. Susan Harris Smith (University of Pittsburgh)
“The Endless Idiot’: Compressed Time”

3:45-5:00 Session 39

World Drama of the 1940s and 1950s

Sumter

Presiding: Martha Johnson (University of Minnesota)

1. Guohe Zheng (Ball State University)
“The Nature of An Artistic School Playwright and Its Change: Early Works of Morimoto Kaoru”
2. Bosede Funke Afolayan (University of Lagos)
“Aesthetics of Anger: A Comparative Analysis of the Plays of John Osborne and Femi Osofisan”
3. Sanjit Mishra (Indian Institute of Technology Roorkee)
“Myth as a Literary Device in Modern Indian Drama”

3:45-5 Session 40

Staged Reading

Orange/Osceola

The Colored Door at the Train Depot

Author: Nancy Gall-Clayton

Director: Baron Kelly

Dramaturg: Janna Segal

CAST: Baron Kelly, Janna Segal, and more to be announced

Franklin waits nervously at a train station in Arizona before accompanying his sister’s body back to Kentucky where he knows he will be required to use the “colored door at the train depot.”

Waiting to board, he talks with an African American train porter, and it's clear Franklin wants others to realize the power and necessity of standing up for one's rights. Franklin even dares to

take a leisurely drink from a water fountain labeled “White.” Last in chronology, this scene opens *The Colored Door at the Train Depot*, which is inspired by Franklin’s sister, Lt. Anna Mac Clarke, the first African American to command whites in the Women’s Army Auxiliary Corps during World War II.

In the 1940s, many people, including Anna’s brother and grandmother, believed “Negroes” were making progress. They feared fighting for racial justice might hurt their cause though Anna’s protests were always dignified and carefully chosen.

Anna’s death at 24 came shortly after she ignored the “Reserved for Negroes” sign at the movie theatre at Douglas Army Air Field in Arizona. Her sit-in resulted in an unprecedented order desegregating the entire base four years before President Truman officially integrated the military.

5:00 - 7:45 Dinner

**IMPORTANT INFORMATION ABOUT TRANSPORTATION TO
ROLLINS COLLEGE FOR LISA LOOMER’S KEYNOTE EVENT**

5:15 Transportation to Rollins College

The conference will be providing complimentary transportation to Rollins College at 5:15 p.m.

Please make appropriate plans to be ready to leave from the last sessions in case your conversations run past 5 p.m.

Buses will be dropping off on the Rollins Campus around 5:30 p.m. Attendees are invited to partake of the offerings on Park Avenue, the jewel of Winter Park, which offers a wide number of wine bars, restaurants, and stores to explore before the Keynote address.

(Please see the Restaurant Section in the back of the program for restaurant recommendations.)

If you have your own transportation, there is some parking available on campus as well as free on the street parking in Winter Park and in the Rollins College parking garage, which does charge a fee.

If leaving at 5:15 does not fit with your early evening plans, then an Uber ride from the conference hotel to Rollins College costs in the 8-10 dollar range. Your destination is the Annie Russell Theatre.

If you have any questions, please contact us at the registration table.

April 7th, 2017

8:00 p.m.

Annie Russell Theatre

2017 Keynote Event: A Conversation with Lisa Loomer

Welcome:

Dean Jennifer Cavanaugh
(Rollins College)

A Conversation with Lisa Loomer

Interviewed by Amy Muse
(University of St. Thomas)

LISA LOOMER's best known plays are *The Waiting Room*, *Living Out*, and *Distracted*, all of which premiered at The Mark Taper Forum and subsequently moved to New York. Her other plays are *Expecting Isabel*; *Two Things You Don't Talk About at Dinner*; *Maria, Maria, Maria, Maria!*; *Accelerando*; *Looking for Angels*; *Bocon!*; *Broken Hearts*; *Birds*; and *Cafe Vida*. Theatres that have produced her work include: Arena Stage, Trinity Rep, The Public Theater, Seattle Repertory, South Coast Repertory, The Denver Center, Los Angeles Theatre Center, The Kennedy Center, La Jolla Playhouse, The Oregon Shakespeare Festival, and Williamstown Theater Festival. She has twice won the American Theatre Critics Award and has been honored by the Kennedy Center, the Imagen Foundation, the Jane Chambers Award (twice), and the Susan Smith Blackburn Prize, among others. Film credits include *Girl, Interrupted*. Her newest play, *Roe*, about Roe v. Wade, premiered at The Oregon Shakespeare Festival in 2016 and played at the Arena Stage in Washington, D.C. in January and February of 2017.

9:30-11:00 p.m.

Reception

Bush Atrium

All conference participants are invited to join us for a reception with Lisa Loomer, hosted by the Comparative Drama Conference Board and Grant Cornwell, the President of Rollins College. There will be hors d'oeuvres and a cash bar.

April 7th, 2017

The reception takes place in the building directly across from the entrance to the Annie Russell Theatre.

**IMPORTANT INFORMATION ABOUT TRANSPORTATION IN
RETURNING TO THE DOUBLETREE HOTEL**

11:00 p.m. Return trip to the DoubleTree Hotel

At the end of the reception we will return to our drop-off point and head back to the DoubleTree.

For those attendees who would like to leave earlier, a return to the hotel via Uber will cost around 8-10 dollars.

If you have questions, please contact us at the registration desk.

April 8, 2017

Registration Open from 8:30 a.m.-3:00 p.m.

Conference packets for pre-registered participants are available at the Conference Registration Table on the second floor of the DoubleTree Hotel, as is registration for those who have not pre-registered. All sessions take place in the meeting rooms of the second and third floors of the DoubleTree Hotel.

SCHEDULE FOR SATURDAY

9:00-10:15 Session 41 **Theatrical Crossing of the Borders of Time and Place** Citrus

Presiding: Marianne DiQuattro (Rollins College)

1. Wei Zhou (Beijing Foreign Studies University/New York University)
*"Acculturation in Presenting **Twelfth Night** on the Chinese Stage - A Study of **Twelfth Night** in Yueju Opera and **A Match Made in Heaven**"*
2. Caroline Weist (University of Richmond)
*"Disability, Nation, and Transgression in Weiss' **Marat/Sade**"*

9:00-10:15 Session 42 **Arthur Miller: Engagement and Delusion in the American Dream** Brevard

Presiding: David Palmer (Massachusetts Maritime Academy)

1. Stefani Koorey (Independent Scholar)
"Consuming Marilyn"
2. Thiago Russo (University of São Paulo)
"Radical Theatre: Arthur Miller's Critique of the Reagan Era"
3. Ann C. Hall (University of Louisville)
"Arthur Miller, Art, Politics, and the American Presidency"

9:00-10:15 Session 43 **Ritual Theatre in Transcultural Contexts II: Ritual Performativity and Praxeology** Sumter

Presiding: Saskia Fischer (Bielefeld University)

1. Birte Giesler (BielefeldUniversity)
“*Everyday Ritual Practice, Liminality and Gender in Igor Bauersima’s futur de luxe*”
2. András Visky (Babes-Bolyai University of Cluj, Romania) “*Mother Therese of Calcutta and the essentially human abyss of the soul: the necrophilia*”
3. Nanako Nakajima (Free UniversityBerlin)
“*Small Dance or Ritual: Somatic Practices in the Aging Body*”

9:00-10:15 Session 44 **Theatricalizing Place/Setting** Seminole

Presiding: Phillip Zapkin (West VirginiaUniversity)

1. Richard Gilbert (Loyola UniversityChicago)
“*Building Worlds and Telling Stories: The Uses of Illusion in Qui Nguyen’s She Kills Monsters*”
2. Stratos Constantinidis (The Ohio StateUniversity)
“*How the Set Design of a Greek Mystery Play Evaded the Italian Influence: Illustrating Verbal Storytelling from Caravaggio to Contoglou*”
3. Mark Scott (University of California, Berkley)
“*Irreconcilable differences: Charles I, Henrietta Maria, and Jones and Townshend’s court masques*”

9:00-10:15 Session 45 **The Actor: Training, Auditioning, and Performing** Hillsborough

Presiding: Valerie Gramling (University ofMiami)

1. Greer Gerni (IndianaUniversity)
“*Identifying Impulses in Actor Training through Stanislavsky’s system and the Nāṭyaśāstra*”
2. Laura Waringer (Florida StateUniversity)
“*An Actor Prepares?: Auditioning and the Subversion of Craft and Performance*”
3. Sally Shedd (Virginia WesleyanCollege)
“*S/he Stoops to Conquer*”

9:00-10:00 Session 46 **Staged Reading Practice** Orange/Osceola

10:00-12:00 Session 47 **Staged Reading** Orange/Osceola

90-minute play

Garments and Threads

Author: Allan Havis

Director: Eric Zivot

Dramaturg: Janna Segal

Cast: Hilary Cooperman (Teresa), Kathryn Miller (Susan), Brad DePlanche (Barry), Thomas Ouellette (Sheldon), Cassandra Hess (Sophia)

The affable family patriarch and billionaire Sheldon Hofsteder built his conglomerate helped by outsourcing garment production in Asia and just before the Bangladesh factory fire, Hofsteder's limousine crashes causing a 17-day coma. When Hofsteder comes back into consciousness, he tries to convince his daughter Teresa, who is running the organization, that he is Max Blanck. The memory lapse is temporary, although business rumors play havoc on the corporation stock price. Hofsteder eventually shakes off the Max Blanck identity but shocks Teresa with his decision to sell off their vast range of subsidiaries and donate a billion dollars to communities in India and Bangladesh. Running through the story are elements of warped destiny found in Tarot cards and tangled momentum entwining family infidelity.

10:30-11:45 Session 48

David Henry Hwang

Citrus

Sponsored by the David Henry Hwang Society

Presiding: Martha Johnson (University of Minnesota)

1. Hansol Oh (City University of New York)
*"Immigrant Acts: Immigration, Performance and Labor in **Flower Drum Song**"*
2. Patcharaporn Nangsue (Thammasat University)
*"Rewriting Delusion: Watching David Henry Hwang's **Chinglish** as a reincarnation of **M. Butterfly**"*
3. Martha Johnson (University of Minnesota)
"'Searching For a New Ending:' Exposing the Problematics of the 'Memory Play'"

10:30-11:45 Session 49

American Masters: Arthur Miller and August Wilson

Brevard

Presiding: Graley Herren (Xavier University)

1. Doug Phillips (University of St. Thomas)
"The Drama of the Ungifted Child; or, Where's the Old Confidence, Biff?"
2. Eugene Nesmith (CUNY-City College of New York)
*"August Wilson's **Fences**: the journey from the first staged reading to the Broadway stage"*

3. Michael Robinson (University of CaliforniaRiverside)
*"The Blues of August Wilson's **Ma Rainey's Black Bottom** Sings in Discord with the Whites of Red America"*

10:30-11:45 Session 50 **Early 17th Century Drama (with a dose of Mamet)** **Sumter**

Presiding: Missy Barnes (Rollins College)

1. Lydia Craig (Loyola UniversityChicago)
"A Second Alchemist: Jonson's Parody of Walter Raleigh's Imperial and Domestic Aims"
2. Joe Falocco (Texas StateUniversity)
"Jonson is for Closers"
3. Francisco Gómez Martos (Johns HopkinsUniversity)
*"The dramas on favorites and **La paciencia en la fortuna**"*

10:30-11:45 Session 51 **The Frenchness of French Theatre:
Collectivist Tensions Past and Future** **Seminole**

Presiding: Les Essif (University of Tennessee Knoxville)

1. Andrew Ian MacDonald (IndependentScholar)
"In Good Company: The Challenge of Leading and Following in French Theatre"
2. Cynthia Running-Johnson (Western MichiganUniversity)
"What is the Future of 'la compagnie' in French Theatre?"
3. Les Essif (University of TennesseeKnoxville)
"The Certain Je ne sais quoi of French Theatre"

11:45 – 1:30 Lunch

12-1 :15 Session 52 **CDC Board Meeting** **Private Dining Room**

Board Members Only

1:30-2:45 Session 53 **Edward Albee's Influence** **Brevard**
Sponsored by the Edward Albee Society

Presiding: Tony Stafford (University of Texas El-Paso)

1. David Crespy (University of Missouri)
"Self-Constructed Dramatists: Edward Albee and Lanford Wilson as Outsider Playwrights"
2. Esther Marinho Santana (Universidade Estadual de Campinas)
"Common Elements in the Theatres of Edward Albee and Plínio Marcos"
3. Henry Schvey (Washington University St. Louis)
"'Is the play offensive? I certainly hope so': Edward Albee's Theatrical Revolution"

1:30-2:45 Session 54

Sarah Ruhl

Citrus

Presiding: Amy Muse (University of St. Thomas)

1. Jennifer Heller (Lenoir-Rhyne University)
*"'We Two Alone': Daughters, Fathers, and Husbands in **King Lear** and **Eurydice**"*
2. Amy Muse (University of St. Thomas)
"Love means acknowledging the reality of the other; but how much reality can we take?"
3. Tom Butler (Eastern Kentucky University)
"Sarah Ruhl's Poetic Reincarnations"

1:30-2:45 Session 55

Folk Tales and Myths

Sumter

Presiding: Andrew Ian MacDonald (Independent Scholar)

1. Maureen S. G. Hawkins (University of Lethbridge)
*"The Magna Mater in the Midwest: The Feminine Principle in Sam Shepherd's **Buried Child**"*
2. Nicole Anandel and Harold Aurand (The Pennsylvania State University)
"Quelling Mischief: Grappling with Genre and the Boogeyman in Slovak, Rusyn and Eastern European Bethlehem Caroler Folk Drama"

1:30-2:45 Session 56

Film to Stage / Stage to Film

Seminole

Presiding: Verna Foster (Loyola University, Chicago)

1. David Pellegrini (Eastern Connecticut State University)
*"Ivo Van Hove's Stage Adaptation of Bergman's **Scenes from a Marriage**: A Case of Relational Aesthetics"*

2. Jeffrey B. Loomis (Northwest Missouri State University)
“*A Chameleon Anthology: Williams’s Source Plays and Variant Baby Dolls*”
3. Coralyn Foults (University of Tennessee Knoxville)
“‘[M]ore like Butterfly than any Nigerian that ever was’: Film History and Lorraine Hansberry’s *A Raisin in the Sun*”

1:30-2:45 Session 57

Staged Reading

Osceola/Orange

The Galilee House

Author: B.V. Marshall

Director: Karelisa Hartigan

Dramaturg: Janna Segal

Cast:

Amos Barrett Baron Kelly

Jill Dunnwebb Sally Kimberly

Halpern/Conklin Keith McInnis

Cynthia Cynthia Hilaire

Dave Joshua Evalgelista

Amos Barrett, a professor of African -American history at a small public university, aims to restore an old building at the edge of campus, a way station for the Underground Railroad, called the Galilee House. Amos presumes his late wife's ancestor stayed there on her escape from slavery. Jill Dunnwebb, the younger school administrator, a woman whom Amos helped to hire, sees the house as a drain on the school's diminishing resources and a distraction to Amos's teaching. After a small academic argument blows all out of proportion, will the tribute to the past be restored and if so, at what personal cost to Amos and Jill?

3:00-4:15 Session 58 **The Role of the Theatre in the Science Classroom**

Hillsborough

Presiding: Ellen Dolgin (Dominican College of Blauvelt)

1. Shannon Farrow (Christopher Newport University)
“*Seeing Yourself a Scientist: Science Theatre as a Creative Approach to Gender Disparity in STEM Careers*”

2. Susan Walsh (Rollins College)
"Communicating Science Through Theatre"
3. Denise Gillman (Christopher Newport University)
"Science on the Stage: How Science Plays are Building Interdisciplinary Bridges in the Classroom and On-Stage"

3:00-4:15 Session 59

Caryl Churchill

Brevard

Presiding: Birte Giesler (University of Bielefeld)

1. Melinda Powers (John Jay College of Criminal Justice)
*"Economic Frenzy in Caryl Churchill and David Lan's **A Mouthful of Birds**"*
2. Judith Saunders (Indiana University of Pennsylvania)
*"Theater, Nation and the Gender Trope in David Hare's **Stuff Happens** and Caryl Churchill's **Drunk Enough to Say I Love You**"*
3. Cassandra White (Florida State University)
*"Inconsistent Mirrors: Mimesis and Resistance in **Cloud 9**"*

3:00-4:15 Session 60

Arabic and Nigerian Depictions

Citrus

Presiding: Phillip Zapkin (West Virginia University)

1. Cornelius Onyekaba (University of Lagos)
*"The Implications of Music as a Driving Force for Dramatic Action in Bolanle Austin-Peter's **Waaka – The Musical**"*
2. Mahmoud F. Al-Shetawi (The University of Jordan)
"Shakespeare's Orientalism Revisited: A Postcolonial Study of the Appropriation of Arabic Matters in the Bard's Oeuvre"
3. Phillip Zapkin (West Virginia University)
*"Learning from Others: Hybrid Adaptation and Cosmopolitanism in Femi Osofisan's **Wesoo, Hamlet!**"*

3:00-4:15 Session 61

Early 20th Century American Drama

Sumter

Presiding: Michael Schwartz (Indiana University of Pennsylvania)

1. Michael Zampelli (Santa Clara University)
"'Behind Thucydides stands Aristophanes': Jesuit Performance in the United States"

2. Beck Holden (TuftsUniversity)
 “Jesse Shipp at the Pekin Theater”
3. Michael Schwartz (Indiana University ofPennsylvania)
 *“Dying in the Cause of Art: George Kelly’s Jaundiced View of Little Theatre in **The Torch-Bearers**”*

3:00-4:15 Session 62

Manifestos and the Critics

Seminole

Presiding: Andrew Ian MacDonald (IndependentScholar)

1. Sebastian Trainor (SalisburyUniversity)
 *“The Real Battle of **Ubu Roi** : The Last Stand of Henry Bauër, Anarchist Theatre Critic of the Parisian Fin de Siècle”*
2. Michael Yawney (Florida InternationalUniversity)
 “Edward Albee: Critics Open the Closet Door”
3. David A. Hatch (University of South CarolinaSalkehatchie)
 *“Theatre in Eugene Jolas’s **transition** Magazine”*

4:30-6:00 Session 63

PLENARY

Orange/Osceola

In honor of Tom Stoppard’s 50-year career as a Playwright

The Comparative Drama Conference Presents

DIRECTING AND DRAMATURGING

TOM STOPPARD’S *ARCADIA*

Presiding:

Verna Foster

(Loyola University Chicago)

The Directors

Ann Shanahan

(Loyola University Chicago)

April 8th, 2017

Kate Ingram
(University of Central Florida)

The Dramaturg
William Hutchings
(University of Alabama at Birmingham)

Immediately following the plenary there will be a cash bar to allow everyone to toast the completion of the 41st Conference and look forward to the 42nd, to be once again held in “The City Beautiful” Orlando.

Mark your calendar for next year’s conference

Date: April 5-7, 2018

Location: DoubleTree Hotel Downtown Orlando

Abstracts Due: December 3, 2017

Abstracts and Summaries

- Adedoyin, Ismaila Rasheed. *Sounds of Violence: Comparative Dramaturgical Analysis of Selected Nigerian and American Plays*. University of Lagos. <rismaila@unilag.edu.ng>

Violence has been studied from several perspectives ranging from: its impact on cinema and television, sociological study of effects, study of the psychological mechanisms involved, laboratory studies, economic perspective, and cultural studies. Yet, very few researches on drama and violence have been conducted from the perspective of the playwrights in the process of artistic creation. What do playwrights consider to be violent? What are the rules of engagement that guide playwrights in the realisation of the play-text? What are the dramaturgical challenges faced by playwrights in the art of dramatising violence? In this paper, sound effects is examined not from the perspectives of sound designers but from the lens of playwrights in the process of artistic creation. This paper focuses on dramatic creation of sounds of violence. It examines how violence is created, heightened and promoted through various sounds. It must be noted that the history of sound effects in the theatre is as old as the history of the performing art. From the classical Greek mechanical sound effects used to stimulate sounds of thunder, wars and various forms of violence to contemporary automated and computerized sound effects, the paper provide critical exploration of the numerous sounds of violence and their dramaturgical inputs in the process of artistic creation. It examines the concept of verbal violence and how violence is employed in such scenes as chaos, brawl, assault, fight, war, gunshots and scary sounds. It critically examined selected plays from Nigeria and the United States with the intent to investigate whether sounds of violence is culture-bound or universal. Through the selected plays, the paper examines how sound is considered normal in one culture and in another culture is considered as violence? While several theatre practitioners and theoreticians like Artaud, Brecht and Brooks have considered the use of sound for displacement, to jolt and shock the audience little attention is directed to how sound of violence is treated by playwrights. The paper is descriptive, analytical and doctrinal.

- Afolayan, Bosede Funke. *Aesthetics of Anger: A Comparative Analysis of the Plays of John Osborne and Femi Osofisan*. University of Lagos. <afolayanbosede@gmail.com>

Anger is a basic human emotion which has a force for a constructive or a destructive end. Its expression in any circumstance can be a trigger for a desire to change a prevailing situation. It is perhaps a fundamental component of art. To varying degrees, almost every art is an objection to something. In John Osborne and Femi Osofisan, extreme anger as both material and style marks them out. Its reification by the intellect provides a potent instrument for investigating the societal ills. This paper examines the use of anger in Osborne's *Look Back in Anger* and Osofisan's *The Chattering and the Song*. Although these two writers are from different countries, cultures and time, a comparative study of their works shows that they share very similar concerns. Starting with a definition of anger as a positive tool for social engineering, I explore the historical and sociological background of the two writers and the implications for their plays and investigate the various themes that engage the attention of the playwrights. I employ psychoanalysis and Marxism as critical instruments to examine the themes, characters and style of the work. The work is concerned with their early plays where "anger" is strongest and most poignant. The study reveals that anger is the point of departure for their art as well as material and motivating force for their writing. It is not an end in itself but a means of societal re-ordering.

- Al-Shetawi, Mahmoud F. *Shakespeare's Orientalism Revisited: A Postcolonial Study of the Appropriation of Arabic Matters in the Bard's Oeuvre*. The University of Jordan. <alshetawi_m@ju.edu.jo>

This paper attempts to examine the corpus of matters relating to Arabic/Islamic subjects in Shakespeare's drama and poetry in line with Orientalist discourse and postcolonial theory. The works of Shakespeare incorporate a relatively large corpus of Arabic materials gleaned from different sources such as travel literature, narratives of pilgrims, history annals and common tales of the crusaders. However, it is uniquely interesting to note that, unlike many fellow playwrights of his age (for example, Marlowe), none of Shakespeare's plays or poems solely deals with an Arabic theme or Oriental topic; the references and uses of Arabic/Islamic matters are sporadically used in the Bard's oeuvre, integrated within the dramatic fabric of various plays and poems. For example, Shakespeare has thematically used the 'Arabian tree' in at least two of his plays, *Othello* and *The Tempest*, and one of his poems, *The*

Phoenix and the Turtle. Shakespeare has incorporated in *Henry IV* a medieval misconception that Prophet Mohammed received Revelations from a dove. Shakespeare has never presented Moslem Turks on his stage; however, the Ottoman Empire, which was then the bastion of Islam, is dramatically appropriated in *Othello*. Shakespeare presents the Turk as the enemy of Europe—therefore, he must be defeated. Significantly the Oriental character is common in English Renaissance drama- Shakespeare is no exception; he has presented diverse Oriental characters in one way or another: for example, the Prince of Morocco and Shylock, who is delineated as an Oriental Jew closely associated with his oriental 'tribe' and Orient, in *The Merchant of Venice*; and Othello, the Moor of Venice in *Othello*. Therefore, an examination of the corpus of references and allusions to Arabic/Islamic subjects in the context of postcolonial theory would reveal that Shakespeare has had a vague idea about Arabs and Orient at large. Therefore, Shakespeare has represented the Orient as the other; Shakespeare's Orient is rather exotic and bizarre, posed as an impending menace to Europe.

- Alshihry, Ahlam Faiz. *The Arabian Beckett: When Absurdism of the East and West Meet*. University of Bisha. <ahlamalshihry@hotmail.com>

This research involves an analytical study of Samuel Beckett's drama and how he captured critical attention to be included in what Martin Esslin called *The Theater of Absurd*. The Irish Beckett extends the edges of absurdism to global dimensions, and the Egyptian Tawfiq Al-Hakim is one of those important dimensions. In particular, based on the influence of Samuel Beckett's use of absurdity, a comparative drama appears in the Middle East. Al-Hakim established an Arabic theater of absurdity. However, Al-Hakim's absurdism remains relatively unknown and unread in the West. This thesis argues the importance of including Al-Hakim's absurdist drama in Esslin's *The Theater of the Absurd* (1961). In other words, his name is worthy to be one of the leading playwrights of Theater of the Absurd's avant-garde besides Beckett, Ionesco, Adamov, Genet, and Pinter.

Such an argument requires a focus on Beckett's plays: *Waiting for Godot* and *Endgame*, as well as *The Tree Climber* and *Fate of a Cockroach* by Al-Hakim. Beckett's plays are fertile soil to examine the illusion of time, self-consciousness, and the role of absence and silence. Al-Hakim's plays offer parallels between the Arabic absurdism and its root from Beckett's European drama. It highlights the absurdity of being alive without being able to change meanings in this life or fate. Based on faith and not certainty, the playwrights attempt to examine how this absurd world leads into the dark abyss of nothingness, a state in which human existence is probed for validity.

- Andel, Nicole and Harold Aurand. *Quelling Mischief: Grappling with Genre and the Boogeyman in Slovak, Rusyn, and Eastern European Bethlehem Caroler Folk Drama*. The Pennsylvania State University. <Nma2@psu.edu>

In Eastern Slovakia, Romania, and other regions of Transcarpathia, Christmas Eve or Christmas day (December 24-25 or January 6-7th) is celebrated by a drama called the Bethlehemers known locally as the Gubi in Rusyn, the Jaslickari or Bethlehemci in Slovak. The Bethlehemers, as we shall call them, is a processional religious folk visitation drama during which shepherds and choral characters, singing pastoral songs and religious carols, visit the community's homes to bring the good news of Jesus Christ's birth. Historically, the Bethlehemer dramas seem to replace and/or update pre-Christian gift giving visitations, like St. Nicholas, or harbinger-type visitations, like the Slovakian Krampus, wherein a vicious beast threatens children. This Christianized visitation drama, though, often features "the boogeyman" bowing before the power of God or dominated by his emissary. Variations on the play seem to proceed from local and religious sectarian differences in the performers and it is seen in Roman Catholic, Greek Catholic, and Orthodox Christian communities.

We are grappling with many issues in this very large project as we work on collecting information on both European and American performances, but would like to discuss at the Comparative Drama Conference what pre-Christian influences the Bethlehemers may reflect about the stranger or "Boogeyman" in Christmas and Winter visitations and how it fits and does not fit generically with associated content handling of the stranger and the strange in other local visitations like Krampus.

- Andes, Anna. *Temporary Lesbianism: Social Critique or Misunderstood History?* Susquehanna University. <andes@susqu.edu>

In the annals of theatre history, the suffrage drama movement co-existed with the British women's suffrage movement itself. Composed by activists and their supporters, suffrage drama expressed the political aspirations and desire for autonomy of female suffragists as well as their anxieties about the movement's impact on their personal relationships and domestic identities. A hundred years later, two twenty-first century suffrage dramas - *Age of Arousal* by Linda Griffiths (2007) and *Her Naked Skin* (2008) by Rebecca Lenkiewicz – address remarkably similar thematic content. Both plays offer many thematic points of comparison between each other and with their “foresister” dramas. This paper will in particular focus upon Griffiths' and Lenkiewicz's portraits of female sexual desire. Due to various moral constraints of the day, the original suffrage drama movement almost always reinforced a heteronormative view of romantic/sexual relationships. By contrast, *Age of Arousal* and *Her Naked Skin*, written during a time with no such moral constraints, explore female sexual desire as potentially challenging to heteronormativity. Both plays explore the sexual desires of their female activist characters as potentially either homosexual or even bisexual. However, curiously ambiguous in both plays is the extent to which lesbianism is portrayed as genuinely felt and valued in and of itself rather than merely as a consolation prize for not being able to find or sustain a relationship with a man. Not coincidentally, the full scope of lesbianism within the British women's suffrage movement is still a matter of debate amongst scholars today. This paper will consider, therefore, the extent to which these two plays offer useful contemporary critiques of this lingering historical ambiguity or troublingly reinforce the notion of lesbianism and bisexuality as identities born of necessity.

- Balds, Treena. *Beckett's Calculus of the Subject: Measure and Convergence in ...but the clouds....* University of California at Davis. <treena.balds@gmail.com>

In *Plato's Ghost*, Jeremy Gray identifies a “mathematical modernism” in the array of formal and methodological changes occurring in the 19th and 20th centuries. Like the humanities, mathematics then saw the bending and even breaking of formal structures once considered hypostatic to the discipline. An interbellum environment of disciplinary cross-pollination poised Samuel Beckett to inherit from both humanistic and scientific traditions. Thus T. S. Eliot's ambition that “art approach the condition of science” gains material expression in Beckett's quasi-mathematical treatment of phenomena in the teleplay *...but the clouds....* For in literature, one such structure—that of the subject—underwent its rupture during the high modernist (and subsequent poststructuralist) interrogation of its composition and integrity, and Beckett's portrayal in this play of a subject whose encounter with objects engenders its division figures also the impossibility of (re)identification that the period underwrites. In my paper, I argue that his diagrams, measurements, and rigidly prescribed actions allow the extrapolation of a distance function, which depicts the relation of the character M to his avatar M1 on stage. By mimicking a process of convergence, the latter's motion in the set amounts to a formal demonstration of the subject's relation to itself. As such, that ostensibly haphazard and contingent textual structure for which Beckett is known takes on a visage of necessity, as the play's speakers and actors inhabit the form of a fractured (i.e. modernist) mathematical proof.

- Bandelt, Megan. *Ibsen's Voice Within the Labor of Womanhood*. Brooklyn College. <meganbandelt@gmail.com>

After 400 years of Danish rule, late-nineteenth century Norway was a country balancing on the edge of two paradigms; that of the colonial mindset and the realization of their postcolonial future. Although democracy flourished, artists struggled to discover the concept of nationalism while society continued to reject a possible equality of the sexes. Women were still regarded as objects, expected to adhere to the strict moral expectations forced upon them by religious institutions and social obligations. Perhaps viewed as an unlikely champion of women, I will argue that Henrik Ibsen provided a theatrical forum that helped introduce the possibility of women to productively contribute to society. His plays, most notably *A Doll's House* and *Hedda Gabler*, paved the way for women to be thought of as valued contributors to Norwegian society through the lens of labor, along with their intellect and depth acknowledged.

- Bell, James. *Miles Gloriosus Menelaos: A Dramaturgical Perspective on the Comedy in Euripides' Helen*. Grand Valley State University. <bellja@gvsu.edu>

I am teaching a production dramaturgy class focused on a new translation of Euripides' *Helen* by my Grand Valley State University colleague, Classics professor Diane Rayor. My Theatre class is focused on *Helen* specifically, Euripides generally, and Trojan War plays especially. The fact that the focal play is also presently undergoing development as a new translation also adds a unique feature to the class. The upcoming production while faithful in its translation will not be necessarily faithful in performance to traditional or accepted Greek Tragedy conventions. The director does not intend to have it be some sort of paradigm for Greek Tragic performance for a largely academic audience but rather wants to explore and exploit the more unique aspects of this play. Immediately what stood out in *Helen* both in reading and in discussions with the translator are the unique qualities to the character Helen and the clearly comic situations, plotting and stock characterizations that seemed more akin to comedy, especially Plautus' Roman comedies more so than Aristophanes' Old Comedies. My intention in this paper is not to try to make scholarly connections to Euripidean comic influences or byproducts, but rather to look at the unique comic characteristics in comparison to a Plautus' comedy as an access point for performance perspective, analysis, and discussion. In other words, my interest is not historical fidelity or investigation but rather how such a comparison opens dramaturgical avenues for creative performance consideration and student training.

- Bennett, Rachel Elinor. *Failing Troubled Female Minds: "The Yellow Wallpaper" and 4.48 Psychosis*. University of Illinois at Urbana-Champaign. <rebenne2@illinois.edu>

With "The Yellow Wallpaper," Charlotte Perkins Gilman hoped to change how women's mental illness was perceived and treated. Sarah Kane approached the ineffectual treatment of depression in *4.48 Psychosis*. Modern treatments are different from the rest cure prescribed in the late 19th century, but the effect remains the same: the failure of doctors to perceive and treat the whole person. Although philosophers, like Mark Johnson, argue that we cannot separate the mind from the body, duality remains the dominant understanding of human existence. In *4.48 Psychosis* multiple performers embody the suffering of an individual and demonstrate the suffering of a society that splits the mind from the body. Gilman imagined a path towards health and connection. A lack of community and creativity destroys her main character, so the use of those tools could help. Kane also questions medical bureaucracy that isolates those labeled as mentally ill. Kane and Gilman examine the significance of gender identity in the faulty treatment of these individuals. Sarah Kane does not offer any path to recovery. *4.48 Psychosis* depicts a person suffering from depression and the failure of all attempts at recovery. Creativity, medicine, and friendship are not able to cure this disease. *4.48 Psychosis* and "The Yellow Wallpaper" depict not the condition of one woman, but rather the condition of a society and how women are treated or not treated by that society. To compare these two works highlights the frustration in Kane's work at the lack of progress made in the 20th century.

- Biggie, Shiraz. *Habima's Myth: Marketing National Theatre to the Diaspora*. CUNY-City University of New York. <shiraz.biggie@gmail.com>

In 1926, the Habima theatre troupe arrived in the United States at the tail end of a diasporic journey, having left Moscow never to return. Previously touring Europe, their arrival in the U.S was heavily marketed and anticipated in papers and publications of the time. I examine the founding nationalist mythology that the company claimed. Through examining the way in which the company discussed itself and was talked about in press and publications, I show that it is through the efforts to sell the company to the U.S. Diaspora that the claim of being a National Theatre of Jews throughout the Diaspora was crystallized. This self-created myth idea has rightly been treated as problematic by later scholars of the troupe, but attention has not been paid to how this narrative was originally established. Through the use of extensive press, an alternative model of a national theatre, a self-proclaimed representation of the entirety of the Jewish Diaspora was a clear goal of the tour. Ultimately Habima's tour ended in failure, with the company splitting and one group moving on to eventually settle in Palestine and the other remaining in the United States. This U.S. branch included one of Habima's founding members, Nachum Zemach, and continued to attempt to use the marketing tools of the earlier full troupe in an effort to claim continuity and relevance, even as the company deteriorated. This paper aims to shed light on how marketing of a tour helped create the narrative of a company founded to be a National Jewish Theatre.

- Brewster, Shelby. *The Future of Memory in Marjorie Prime and Futurity*. University of Pittsburgh.
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Following Gerald Alva Miller, Jr.'s theorization of science fiction as always enacting critical theory, this paper analyzes the representations of human memory in two recent science fiction plays: Jordan Harrison's *Marjorie Prime* (2015) and César Alvarez's *Futurity* (2015). I follow philosopher Bernard Stiegler and cognitive scientist Andy Clark's belief in the essentially technical nature of human memory. They argue that the process of memory has always included external tools in conjunction with the human body and brain. This technics of memory is exemplified by the contemporary smart phone, which we use for all manner of things, including memory processes. In their plays, both Harrison and Alvarez extrapolate contemporary memory technics into the future, enacting multiple possibilities for the relationship between the human mind, the past, the present, and the future. I conduct a comparative analysis of these two performances to explore the potentialities they each propose, and the possible implications of these futures for a politics of human memory. The future memory technics enacted in these plays differ significantly in the virtual space they create. The characters of *Marjorie Prime* face a kind of disconcerting intimacy when a new technology shapes itself to any desired identity as a vehicle for the past, becoming an integral part of their daily lives. *Futurity*, on the other hand, enacts memory on a global scale, reaching across time and space in an effort to achieve nothing less than world peace. This analysis illuminates potential future memory technics, and how what Stiegler calls the biopolitics of memory may emerge in the future.

- Thomas Butler. *Remembering with Some Lightness: Sarah Ruhl's Three Sisters*. Eastern Kentucky University.
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Ruhl's plays are routinely celebrated for their poetic quality, but what exactly that means has been unexplored. In this paper, I argue that what is often taken as poetic in her plays is a porousness that allows characters and ideas to cross boundaries. For Ruhl, the poetic in theater allows characters to transform by brushing up against death and then return from death as part of a movement that posits theater as a consolation in the face of grief. My paper examines this idea by, first, recalling Ruhl's most explicitly poetic play, *Dear Elizabeth*, which dramatizes the letters and poems of Elizabeth Bishop and Robert Lowell. Near the end of this play, Lowell dies on stage, and then, a moment later, Bishop stands and reads an elegy for him, prompting him to smile and stand up. This moment is emblematic of Ruhl's theater: The poetic accompanies a joyful reincarnation or embodiment. To develop this idea, I look to Ruhl's correspondence with the poet Max Ritvo, who died at the age of 25 in August and whose book of poetry, *Four Incarnations*, was published in September. The correspondence centers on the relation between art and persisting consciousness. Ruhl at one moment hazards, "I think of afterlife as a place where metaphors are real" and, later, "what if the afterlife is all play." The play--here in the sense of theater--is the forum for incarnation or, simply, the bodily acting out of metaphor. The conclusion of *For Peter Pan on Her 70th Birthday* demonstrates how the poetic imagining of a persistent consciousness offers consolation in the face of grief. Theater is the place for reincarnation: Physical bodies perform metaphors.

- Cameron, Rebecca. *Wrestling with Style in Claire Luckham's feminist play, Trafford Tanzi* (1978). DePaul University.
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Claire Luckham's feminist play *Trafford Tanzi* began as a pub show in Liverpool in 1978 and enjoyed several years of success in small theatres across the UK. It drew attention in part because of its innovative use of wrestling to dramatize the "battle of the sexes": not only is the play set in a wrestling ring, but its style and form are inspired by professional wrestling, as its eponymous heroine literally wrestles various opponents in her journey toward emancipation. The wrestling aspect of the play is generally read as a metaphor for the women's struggle for power in a male-dominated arena or as a humorous device for popularizing a feminist message. My paper gives fuller consideration of the role of wrestling as a formal and stylistic device in the play. Just as Brecht was inspired by boxing, Luckham was inspired by professional wrestling, a sport whose performative dimensions have long been recognized (Roland Barthes claims in *Mythologies*, "Wrestling is not a sport, it is a spectacle"). In particular, Luckham admired the audience's role: they did not merely observe the spectacle but became part of it. Her comments on wrestling echo game theorist Rene Caillois' observation that sports audiences engage in a form of "competitive mimicry" that runs parallel to the spectacle of competition. Drawing from theories of sports and wrestling, I argue that Luckham capitalizes not only on the competitive or aggressive aspects of wrestling, but also

on its stylized emotional excesses and its community-building possibilities, which help to engage the audience in an overtly feminist play.

- Cantrell, Tom. *'Post Truths': The Role of Facts in Contemporary British Theatre*. University of York. <tom.cantrell@york.ac.uk>

This paper takes its title from Oxford Dictionaries' 2016 Word of the Year. 'Post-truth' and 'post-fact' have recently developed significant cultural currency as terms to describe current political discourse. Defined by Oxford Dictionaries as 'relating to or denoting circumstances in which objective facts are less influential in shaping public opinion than appeals to emotion and personal belief', 'post-truth' has been widely used in relation to recent political events such as Britain's vote to leave the EU and the US Presidential Election. This prompts us to consider the role that facts play in the contemporary theatre ecology. This paper will examine documentary and verbatim theatre, forms of theatre which are predicated on facts and on the words of real people. How do contemporary documentary dramatists draw attention to the source of their works? Is documentary theatre another 'post-truth', as the factual source material is filtered, adapted and reshaped by the creative processes of actors, directors and designers? This paper analyses contemporary trends in documentary theatre-making and uses new interview material with actors to raise searching questions about the collision between fact and fiction. Drawing on the work of David Hare (*The Power of Yes*, 2009), Alecky Blythe (*London Road*, 2011 and *Little Revolution*, 2014) and Richard Norton-Taylor (*Chilcot*, 2016), this paper explores how 'theatre of fact' might respond to a political climate in which facts appear to have lost their currency. Tom Cantrell is the author of *Playing for Real* (2010, with Mary Luckhurst) and *Acting in Documentary Theatre* (2013).

- Chirico, Miriam. *John Leguizamo: Personality Comedians and the Play of Self*. Eastern Connecticut State University. <chiricoM@easternct.edu>

Megan Garber's 2015 *Atlantic Monthly* article "How Comedians Became Public Intellectuals" pointed out that the stand-up comedians hosting satiric news stations were contributing to many of the public debates about inequality, racism, sexism and other contemporary issues. Not only are news satire programs such as *The Daily Show* offering humorous topical commentary, but many comedians contribute to the public discourse through their stand-up performances and one-man/woman shows. Moreover, their critical observations consist of more than verbal arguments and voiced satire; the comedian brings his or her self to bear upon the commentary. The identity they possess or the role they have chosen to play in performance shapes the argument as well as how it is received. Thus in addition to the jokes and humorous anecdotes, the comedian's construction of self and how he or she enacts race, class, or gender contributes to the overall message. The comedic rhetor is an embodied presence on the stage and this role or self-identity engages playfully with (or against) the comedian's cultural critique.

John Leguizamo's persistent examination of his identity as a Latino and a performing artist has made for insightful comedy. His dramatic works, from *Mambo Mouth* (1991) to *Ghetto Klown* (2010), investigate Latino representation in American media as well as interrogate the process of self-construction through live performance. While less stand-up comedy and more dramatic in form, his performance monologues convey the kind of intimate relationship with the audience associated with stand-up routines. His autobiographical plays, even with the introspective quality of confessional stand-up comedy, contribute to the public understanding of ethnicity and immigration as Leguizamo recreates his search for an authentic self within his own family and neighborhood, as well as predominantly white communities, such as Hollywood.

- Chizek, Nicholas. *Chalky Lemonade: Camp Performance in Dramatic Texts set in Rural Spaces*. Arizona State University. <nchizek@asu.edu>

Camp, as a queer aesthetic, expresses itself in multiple ways, but one key element towards the recognition of camp, in comparison to fantasy and play, is an audience. The observers may be real or imagined, but the individual or community invoking camp as a performative gesture desire to be seen in some way. This essay extends the theorization of camp by Susan Sontag and Mark Booth and explores the ways in which queer kinship is established through camp performances within dramatic texts. Further, this

essay questions the notion that camp is a “product of urban life” and investigates how camp within a rural context challenges colonial discourse on the emphasis of the urban setting. *The Chalk Boy* (2009) and *Milkmilklemonade* (2010), both by Joshua Conkel, are set in small towns or farms, consciously away from the urban lifestyle. Because of their unique settings, the plays serve as poignant examples in demonstrating how, first, camp performances manifest in rural areas, and, second, how queer kinship is established.

- Chrysochou, Panayiota. *Blood Play and Second Skins: Viewing the Cut in the Body and ‘Splatter’ in Franko B’s Dramatic Performances*. University of Cyprus. <pollyn@live.co.uk>

The body – whether it is seen as being a material, substantive entity or dematerialised, semiotic sign, or even a technological abstraction – is always caught up in a discourse at the intersection of art, technology and body politics, where social and political structures are often (re)enacted and (re)produced through individual acts and practices. The machinic body, gendered body, historicised body, performing body, fragmented body, objectified body, phenomenological body and the body in pain all point to the ineluctable, historical discursivity surrounding the body, from a Western metaphysics of presence to a de-subjectified semiotics to a postmodernist revision of notions of embodiment, where the body (as well as identity) is relegated to fictive, dialogical or constantly emerging and shifting positions. This paper aims to show how the artistic practices of the bodily-based performance artist Franko B, who theatrically has his body cut and refashioned in front of a large audience through the use of machinic and technological devices, attempt to stretch the body’s boundaries and to collapse the material body into the abstract body-machine-image complex by merging life and machinic processes. It also points to the very real limits and challenges of using the body as a hermeneutical system, a political tool, and as a vessel for defining identity. The paper draws on Derrida, Deleuze and Guattari and Judith Butler’s theories on performance in order to cement its arguments.

- Considine, Kerri Ann. *Broken Dolls, Living Bodies: Audran’s La Poupée and Edison’s Talking Dolls*. University of Tennessee Knoxville. <kconsidi@vols.utk.edu>

Using ETA Hoffmann’s “The Sandman” as inspiration, Edmond Audran and Maurice Ordonneau’s 1896 opéra comique, *La Poupée*, tells the story of Lancelot, a young monk who cannot inherit any of his uncle’s money unless he gets married. Lancelot’s brethren concoct a scheme to trick his uncle by having him marry an automaton. The plan goes somewhat awry when Alesia, the automaton maker’s daughter, pretends to be the automaton after the real automaton is broken. Lancelot, unable to tell that his bride to be is truly a flesh-and-blood woman and not a mechanical doll, ends up wooing and marrying her.

La Poupée’s fragile speaking automatons premiered in the wake of a leap forward in aural recording and reproduction: Thomas Edison’s phonograph, invented in 1877. Using this technology, the first of Edison’s “talking dolls” went on the market by 1890. They were, however, a commercial and mechanical failure. The mechanism which provided the sound playback was easily damaged in shipping and/or when small hands played with the toy. The fragility of these speaking machines is mirrored in Audran’s comic opera and provides the primary dramaturgical conflict.

This paper considers the broken automatons in *La Poupée* in light of the failure of Edison’s fragile talking dolls. Reading against common modern narratives which emphasize the displacement of the human body by the mechanical body, I will argue for a counter narrative that foregrounds the resiliency of the live body and the human domain within the swiftly shifting landscape of modern technological progress.

- Constantinidis, Stratos. *How the Set Design of a Greek Mystery Play Evaded the Italian Influence: Illustrating Verbal Storytelling from Caravaggio to Contoglou*. The Ohio State University. <constantinidis.1@osu.edu>

There is no record of how the Jews, the Greeks, and the Arabs on the island of Crete during medieval and early modern times received *The Sacrifice of Abraham*, a play that consists of 1154 rhyming complex verses in Greek. The reception record of this play begins in modern times when artists and scholars studied its intertextuality and traced its references and allusions to other texts in order to confirm their theories about the date of its authorship and the identity of its author. Director Fotos Politis and designer Fotis Contoglou staged *The Sacrifice of Abraham* in Athens in March of 1929. Their politics inspired them to interpret *The Sacrifice of Abraham* in the context of the Byzantine Christian tradition, introducing a different network of interconnections between the past and their present. Their vision of the play involved a subtle, but significant, time adjustment of roughly a century from Venetian Crete back to Byzantine Crete.

- Craig, Lydia. *A Second Alchemist: Jonson's Parody of Walter Raleigh's Imperial and Domestic Aims*. Loyola University Chicago. <Lcraig1@luc.edu>

Historically, the alchemic metaphor in Ben Jonson's *The Alchemist* (1610) has been read as mocking actual practitioners of the art such as astrologers Simon Foreman and Elizabeth I's favorite John Dee. Accordingly, the alchemist Subtle practices false magic in order to con victims, committing "cozening" skullduggery that constitutes very successful financial alchemy for himself and his partners in crime. Another kind of fancied alchemy exists in this play, contained within the greedy brain and fantastic verbiage of one of Subtle's dupes, Sir Epicure Mammon. Intending to transform first London, then England's metallic matter into gold with the philosopher's stone and then enact municipal restructuring on a lavish scale, he describes this project in New World imperialist imagery, suggestive of overblown accounts of England's unsuccessful quests for American gold like Richard Hackluyt's *Voyages and Discoveries* (1589) and Sir Walter Raleigh's *The Discovery of the Large, Rich, and Bewtiful Empyre of Guiana* (1596). Besides provoking striking parallels between his own lusty, avaricious nature and the well-known behaviors of Elizabeth I's favorite, Raleigh, the precise geographical terminology Mammon utters along with other textual indications suggest that this character is deliberately intended to facetiously parody Raleigh's mercantile and courtly quests for riches, both domestic and imperial. While acknowledging the facetious satirization of alchemy depicted in Subtle's role, I posit that Jonson intentionally recalls Raleigh's meteoric rise to fortune, failed quest for Guiana's gold mines, and fatal ambition through Mammon's alchemical dream, satirizing England's chimeric dreams of achieving radical social transformation through New World gold.

- Crespy, David A. *Self-Constructed Dramatists: Edward Albee and Lanford Wilson as Outsider Playwrights*. University of Missouri. <CrespyD@missouri.edu>

Edward Albee and Lanford Wilson shared a long-term friendship that began with Albee's workshop productions of Wilson's plays at his Albee-Barr-Wilder Playwrights Unit, continued through Albee's full productions of Wilson's plays at the Cherry Lane Theatre off-Broadway, and culminated in a nearly forty-year relationship as mentors, teachers, and mutual admirers. The dramatists were neighbors, both lived in Long Island; Albee in Montauk, Wilson in Sag Harbor, but more importantly both shared an early self-education, self-creation period, neither having finished a college degree. Both writers shared a deep distrust of critics, and both writers built a family of directors, writers, producers, designers around their art to protect, insulate, and inspire their creativity.

This paper will explore the biographical and stylistic similarities between these two writers as "Outsider" artists, who built careers outside of the traditional boundaries of Broadway-based theatre, and through experimentation in form and content, changed the nature of what was considered acceptable and possible in mainstream American drama. Linkages of characterization, dramaturgy, subject matter, and formalistic influences, such as music, visual art, and popular culture will be considered, as well as mutual stylistic influences of other writers such as Tennessee Williams, Anton Chekhov, and the Absurdist.

This paper will be partly based upon research at the new Lanford Wilson Collection at the University of Missouri Library's Special Collections and Rare Books which was bequeathed in 2012. The collection holds 53 linear feet of manuscripts, correspondence, photos, programs and approximately 100 books.

- Cross, Monica. *Positioning the Audience for the Science Fiction of Anne Washburn's Mr. Burns: a Post-Electric Play*. New College of Florida. <mcross@ncf.edu>

Science fiction in theater is often relegated to the realm of parody, with campy send-ups of the science fiction in other genres. Increasingly in recent years, however, original science fiction plays of a more serious tone have gained traction. So, when playwrights break free of that parodic box, the play begs to be examined. An understanding of why a particular type of science fiction play is well received by audiences can lead to productive insight into this underdeveloped genre. I propose to look at the success of *Mr. Burns*, to examine models of science fiction theater. *Mr. Burns* is set in the near future, which allows the dramatic world of the play to look very similar to that of the audience, getting progressively more distanced as the play jumps seven years, followed by seventy-five years, into the future of this world. This

allows the audience time to adjust to an increasingly more foreign science fiction landscape as the play progresses. Furthermore, *Mr. Burns* focuses on a group of survivors who have very little scientific knowledge of the cataclysmic event that has just beset them. Their lack of specifics allows the play “to suggest a futurist world with its own rules and without the holes in logic that plague so many blockbusters” (*NY Times* 2013). Finally, the gaps between the time periods depicted, places to majority of the work of world building on the audience, allowing this play to capitalize on the one thing that other science fiction mediums rely so heavily upon: the audience's imagination.

- D'Ambrosi, Joseph. *High-Heeled Shoes and Bongo Drums: Ritual as a Dramatic Convention in Harold Pinter's The Lover*. Indiana University Bloomington. <josephrdambrosi@gmail.com>

Anthropologist Clyde Kluckhohn defines ritual as an obsessive repetitive activity, a dramatization of the fundamental needs and desires of human nature—biology, economics, sex, etc. Throughout the scope of theatre history, ritual is often linked with religious events or ceremonial rites. But how might playwrights use ritual as a dramatic convention to explore a character's place in society?

By removing ritual from its religious connotations, this paper investigates the ritualistic action within Harold Pinter's 1963 made-for-television drama, *The Lover*. Often in Pinter's plays, the characters' habitual, perhaps instinctual activities serve as a way of coping with the monotony of everyday life. This is then followed by an abrupt intrusion that forces these characters into an awareness of “reality.” This pattern is ever present in the world of *The Lover* as the characters perform rituals to exercise their sexual desires in a pre-Sexual Revolution society.

The Lover surrounds the day-to-day life of married couple, Sarah and Richard. We soon learn however, that Sarah has a lover: Richard (under the alias of “Max”). Through a series of patterned games and improvisational role-playing scenarios, the couple maintains this affair until the ritual is disrupted and they are forced to assimilate back into their “normal” lives. In this paper, I argue that Pinter's characters rely on their ritualized fantasies to act upon their primal sexual desires and simultaneously maintain “socially acceptable” standards. This use of ritual as a dramatic convention demonstrates the lengths people might go to survive within an oppressive environment.

- Danelski, Peter. *A Low and Narrow City, Violently Lit: Beckett and Culturally Forefronted Space*. Scholar-at-Large.<peterdanelski@gmail.com>

Performance outside traditional theatre spaces is nothing new. However, an increase of productions like *Sleep No More* and *The Angel Project* point toward the intersection of popular theatre and urban spaces. The work of Irish director Sarah Jane Scaife also stands at this intersection, with one crucial difference—for Scaife, the link between theatre and cities is Beckett. Scaife's mission to “re-insert the writing of Samuel Beckett into the social and architectural spaces of the city of Dublin” culminates in *Beckett in the City*. The ongoing series, which stages Beckett throughout Dublin and internationally, allows audiences to interact with and understand Beckett's world through particulars of city spaces. This essay examines Scaife's unique approach to Beckett through city spaces. By allowing audience's individual experiences to be informed by cultural specificities, Scaife transforms urban—often disregarded—spaces into what may be termed culturally forefronted spaces: spaces wherein performed actions dialogue with historical, national and social particulars of the space which simultaneously inform action. By taking as case study the 2012 production of *Act Without Words II* (staged in Dublin and re-inserted in NYC's Theatre Alley), the essay explores Beckett as the key to performing this dialogue, and the facilitation of a transnational, transhistorical conversation—in this case, between Irish bodies and a New York site. This essay makes use of first-hand accounts, onsite documentation and personal interviews. Additionally, theories of space, such as those by Bert O. States and Michael De Certeau help distinguish Scaife's methods from more common contemporary practices. Finally, an eye toward current Beckett scholarship highlights the unparalleled perspective Scaife's work offers.

- DiQuattro, Marianne. “*She's Just Like Me Now*”: *Existentialism and the Fatal Consistency of Martin McDonagh's Maeread and Albert Camus' Dora*. Rollins College.<mdiquattro@rollins.edu>

This presentation represents a portion of a longer work examining the role of suicide in Martin McDonagh's plays and films. In this section of the argument I claim that Martin McDonagh's “psychopaths” are neither irrational nor impetuous, and their murders and suicides represent their unrelenting commitment to an extreme, if unexamined, version of Existentialist philosophy. Many critics have illuminated McDonagh's

indebtedness and homage to dramatists like Samuel Beckett, Harold Pinter, and John Millington Synge. Yet, the plays and films also owe a debt to the Existentialist dramatic tradition. The plays and films frequently contain a character who willfully follows a code of ethics that—in its fatal consistency—creates the conditions by which the plot will unfold. This ethical framework is deeply Existentialist, and these characters include Coleman in *The Lonesome West*, Mervyn in *A Behanding in Spokane*, Harry of *In Bruges* and Billy in *Seven Psychopaths*. First, these characters establish the ground rules of their moral universes, in which they sit as judge and others must conform to their vision of justice. Second, they are frequently deeply concerned about whether or not they appear as courageous or just to others. Finally, the psychopaths feel responsibility to take action on behalf of others who they view as in need of defending. This presentation will focus on the one female case in this larger pattern: McDonagh's Maeread in *The Lieutenant of Inishmore* can be read as an extreme revision of Albert Camus' Dora in *The Just Assassins*.

- Dolgin, Ellen. "Not Covered in the Residue of Others": *Intersecting/ Re-Focusing Mother Courage in Lynn Nottage's Ruined*. Dominican College of Blauvelt. <ellen.dolgin@dc.edu>

It takes a storyteller to imprint actual experiences of individuals with archetypal actions, and thereby represent the Congolese War on women's bodies as more than horror. Lynn Nottage's dramaturgy provides tenacity within the boundaries of fragility in her 2009 Pulitzer Prize winning play. Original songs and dances, laughter, and affection rise to the surface within or between the dialogue, adding to and diverting from the mapping of women who are "ruined": gang raped, bayonets and sundry items thrust inside them....some unable to ever conceive or bring life to balance what was stolen from them. In the best storytelling tradition, *Ruined* mirrors both extremes of human capacity: we connect, we destroy, we shrink from ugliness; we weep with joy as well as sorrow.

Protagonist Mama Nadi is in her mid-forties, runs a bar/brothel, and keeps herself and several young women out of the terror just outside their doors, intentionally reminiscent of Brecht's *Mother Courage*. Yet once she and Nottage met the actual women and men, the idea of an adaptation of Brecht's frame vanished. They were working together to re-establish the integrity of their homeland. Further, Mama Nadi and *Mother Courage* cannot occupy the same stage or psychic space because Nottage's characters and situations are not safely in the past, awaiting reflective contemplation. Mama Nadi does not delude herself into thinking she alone can beat the system that has created the terror and chaos. Nottage avoids both the isolation and the futility that Brecht foregrounds. Mama Nadi embraces growth through intimate connections.

- Domokos, Johanna. *Rituality and Liminality on Page and Stage*. Bielefeld University. <johanna.domokos@uni-bielefeld.de>

After introducing how rituality and liminality relate to each other (Turner 1969, Fischer-Lichte 2009), this talk reflects on forms of rituality and liminality in a concrete play (N-A. Valkeapää: *Ridn'oaivi ja nieguid oaidni / The Frost-Haired One and the Dream-Seer*) and its performances (1995 in Sapporo/Japan, from 2007 on in Scandinavia). Being situated on the borderline of Scandinavian majority cultures and the Sámi indigenous minority, and facing constant inspiration from other cultures from all over the world (e.g. Noh Theater), the only drama of the great Sámi master Nils-Aslak Valkeapää and its performances, make possible for us to reflect on various aspects of rituality and liminality in society and art. Beside the generalizing description of how scripted and embodied rituality and liminality can manifest on page and stage, the last part of this talk will give examples of scripted and embodied manifestations of these principles in other artistic forms (that of music and dance).

- Eads, Martha Greene. *Throwaway Men?: Eve Ensler's and Lynn Nottage's Treatments of Male Perpetrators of Sexual Violence*. Eastern Mennonite University. <Martha.eads@emu.edu>

The 2011 documentary *Fambol Tok*, filmed in post-civil-war Sierra Leone, offers a powerful account of restorative process in which victims and perpetrators of neighbor-upon-neighbor violence speak honestly to one another about their experiences of betrayal, predation, and destruction. In so doing, they forge a new form of accountability and healing. Leading the way are women-survivors of rape, several of whom repeat a local saying: "There is no bush to throw away a bad child." While these leaders do not

minimize the devastation their abusers have caused, they nevertheless recognize their kinship and its concomitant obligations.

In the very different cultural context of the United States, we also face the painful challenge of addressing sexual violence. Particularly on college campuses, where faculty and administrators work to help all students thrive, complex questions emerge. How can campuses help empower survivors? What penalties against perpetrators are tough enough to deter and punish appropriately? As social media messages fly, is shaming perpetrators helpful? When, if ever, can forgiveness be a goal?

Studying Lynn Nottage's *Ruined* alongside Eve Ensler's *Vagina Monologues* can help campus communities explore such questions. While Ensler deserves thanks for opening conversation about sexual violence, her script's treatment of men offers little hope that they can serve as allies in eradicating sexual abuse against women. Lynn Nottage's play, however, offers a more nuanced treatment of men as not only abusers or bystanders but also as companions in suffering and pursuers of peace. Although both Ensler and Nottage are US dramatists and their plays address a universal problem, *Ruined*'s roots in the Democratic Republic of Congo tap wisdom from a part of the world Americans would do well to heed.

- Espejo-Romero, Ramón. *Building the Skeleton for a Spanish History of American Drama: The Periodizing Phase*. University of Seville. <respejo@us.es>

I recently completed a monograph on US theater in Spain, 1911-1977, now going through the last stages of the publication process with Edwin Mellen. In organizing the material that a research of several years brought up, I was driven to contemplate a problem I had not anticipated. Since no previous bibliography existed on the subject, I was faced with the daunting task of having not only to fill gaps but to lay out the very foundations for the building of US theater in Spain. And the first thing I needed was to establish and work within recognizable periods. For me it was like inventing the Middle Ages and establishing their chronological boundaries: an exciting, exhilarating task almost, but also exceedingly tricky.

My aim in this paper is to explore issues which I need to take for granted in the book, such as which criteria I used for periodizing the study, which other criteria I had to forgo, and what view of the theater in general and American theater in Spain have resulted from such a periodization. The paper will argue why 1930, 1952, 1966 and 1978 were chosen as carriers of watershed events that could serve as milestones for a narrative that I intended to be sequential and smooth. What other narrative(s) would have emerged from settling on a different periodization? What kind of a narrative has resulted from my specific choice, and what underpinnings can I detect ex post facto? Discussion of these issues will hopefully raise questions of interest for other scholars conducting research into the tricky matter of theatrical migrations between countries or cultures.

- Essif, Les. *The Certain Je ne sais quoi of French Theatre*. University of Tennessee Knoxville. <essif@utk.edu>

I am convinced that there's something very French about French theatre, that culture has an enhanced status in the French collective consciousness and theatre plays a prominent role in French culture, in sum, that the cultural-artistic practice of theatre in France is remarkably different from the form it takes in say the U.S. or Great Britain. Informed by the writings of scholars and practitioners like E. Baron Turk (*French Theatre Today*, 2011), Patrice Pavis, and my own publications, I argue that, at least since the postwar period of the past century, French theatre (text as well as performance practice) presents three primary traits which both reflect French culture in general and make it exceptional from a global perspective. Speaking broadly and somewhat reductively, it delves into the metaphysical, abides by the dialectical, and cultivates the socialist. Metaphysically, we take the example of the pioneering pataphysics of Alfred Jarry and the "metaphysical ideas" (including theatrical "cruelty") of Antonin Artaud, ideas which help explain the appearance of the "empty figure on the empty stage" in the theatre of Samuel Beckett (more French than Irish!) and his generation. Dialectically, French theatre covers an exceptionally wide range of genres, traditions, practices, and temperaments, many of which seem to challenge or contradict one another, creating a dialectical tension: from the very wordy "théâtre de la parole" to the highly visual mime theatre, Bartabas's (rather metaphysical) equestrian theatre, and Philippe Genty's marionettes. Finally, France is an inexorably socialist nation, and so too, its theatre, whose collectivist tendencies and tensions will be further explored in the other two papers of this session.

- Falocco, Joe. *Jonson is for Closers*. Texas State University. <jf48@txstate.edu>

Ben Jonson's verse dialogue is more naturalistic than that of his near-contemporary Shakespeare. Jonson's characters speak in sentence fragments rather than full thoughts; and they employ repetition not in the stylized rhetorical forms adored by Shakespeare but rather in the haphazard fashion of everyday speech. As Bob Jones has noted, this makes Jonson's plays very difficult for performers that employ the early modern practice of working from "parts," which contain only their lines and three- or-four-word "cues" that precede each speech. Since a Jonsonian character is likely to repeat these "cue" words several times during a scene, it is devilishly difficult for performers to know which of these repetitions constitutes their actual cue. One might conclude from this that Jonson's plays were haphazardly written. After all, the conditions of early modern performance (which included few if any "rehearsals" in the modern sense of the word) made "word-perfect" performances highly unlikely. A cynical playwright might have written the same phrase four times in the hope of having an actor deliver it once. The great care Jonson took in seeing his plays into print, however, suggests that he valued every word as written. In fact, when Jonson's scripts are performed verbatim, with actors carefully honoring shared lines and taking only such pauses as the scansion proscribes, they yield a special quality that is simultaneously naturalistic and musical. As such, Jonson's dialogue has much in common with that of David Mamet, a playwright who also shares Jonson's thematic preoccupation with con games and deceit. To defend this assertion, the author contrasts relevant passages from *Volpone* and *Glengarry Glen Ross*.

- Farnell, Ian. *Multiple Missions/Indefinite Timescale: Alistair McDowall and Science Fiction in Contemporary British Theatre*. University of Warwick.<i.farnell@warwick.ac.uk>

Ray "One of these bases. They've got enough juice in these things for decades. Multiple missions. Indefinite timescale. I could last it out comfortably." (McDowall, 2016: 35)

In one of the few academic engagements with science fiction and theatre, Ralph Willingham wrote: Skilled dramatists [...] are needed if this kind of theatre is to reach the heights attained by science fiction narratives. So far, no such dramatist has stepped forward. (1994: 34) This paper will explore the multiple ways in which British playwright Alistair McDowall prioritises yet crucially adapts the dramatic form to create compelling, distinctly theatrical science fiction narratives. Surpassing Willingham's negative assumptions, McDowall utilises an array of theatrical conventions to complement and support his thematic interpretations. From the one-man show *Captain Amazing* (2013) in which character identity blurs alongside the performer; through *Brilliant Adventures* (2014), an intensely realist drama set on a drugridden estate from which the only escape is time travel; and to *X* (2016), set on Pluto, with non-chronological scenes that force the audience to restructure the action as the characters lose track of time themselves. This paper will analyse how McDowall's use of the theatrical form complements his depiction of science fiction, to the mutual benefit of both. It will use cultural theory and wider SF criticism to highlight thematic approaches, while analysing the structural, dramaturgical decisions within the performance texts. It shall explore how McDowall challenges dramatic convention and pushes generic boundaries through his radical, eminently theatrical engagement with science fiction and theatre.

- Farrow, Shannon. *Seeing Yourself a Scientist: Science Theatre as a Creative Approach to Gender Disparity in STEM Careers*. Christopher Newport University.<Shannon.farrow.12@cnu.edu>

As science and technology drive the twenty-first century, it is imperative that women are not left running behind the train. Research shows that more than equality of opportunity is needed to encourage women to train for STEM careers, especially those in physics, math, computer science, and engineering. Carol Shakeshaft reports that interest in science and science careers is equal between the sexes in elementary school, but by the time they graduate high school, boys are twice as likely to anticipate a career in science. Many approaches are being explored to address the dropoff in girls' identification of themselves as future scientists, and this research recommends science theater as a creative approach to target girls. Plays written about female scientists present a dramatic problem and solution, show real science in abstract and literal ways, and provide female role models, and thus offer the context and confidence that girls need to identify with science. This research explores how exposure to plays written about female scientists of the 20th century can benefit middle and high school girls' STEM education using the examples of plays written about Henrietta Leavitt, Rosalind Franklin, and Lise Meitner. Leavitt, Franklin, and Meitner all made

influential discoveries which were in some way obscured in history, and the reclamation of their place in science history presents a special challenge and model for twenty-first century girls. This collaboration between the arts and sciences is mutually beneficial for the disciplines, as well as for the sexes.

- Fischer, Saskia. *Poetic Rituality and Modern Concepts of World Theatre in Contemporary Drama – Thomas Hürlimann and Christoph Schlingensiefel*. Bielefeld University. <Saskia.fischer@uni-bielefeld.de>

The *theatrum mundi* had a striking impact on art and culture, especially during the European Baroque era. It gained further importance in Germany and Europe within the Romantic period and the early 20th century due to the wide reception of Calderón de la Barca's auto sacramental *El gran teatro del mundo* (1636). It is the idea that human life is but a short, temporary play and everyone has an appointed role to play. This concept addresses fundamental questions of human existence by subordinating life to a numinous plan. Although the tradition of the *theatrum mundi* in our so-called post-modern times, which are widely considered 'secularised' and primarily 'rational', may seem to be inappropriate to stage (wo)man's present-day concerns, religious tradition and a ritual aesthetic are central for contemporary theatre. The concept of 'world theatre' still provides a useful dramatic form that not only raises the essential and timeless questions of human life but also deals with the specific challenges of a globalized world.

Regarding Thomas Hürlimann's *Einsiedler Welttheater* (2007) and Christoph Schlingensiefel's latest works as well as his commitment to an 'opera-village' in Burkina Faso/Africa, my paper investigates how poetic rituality and modern concepts of world theatre unfold in contemporary drama. I will also give a brief theoretical input on poetic rituality. Hürlimann and Schlingensiefel both expand the *theatrum mundi* through the inclusion of a transcultural perspective. Their idea of world theatre is marked as ritual theatre creating a dynamic relationship between dramatic texts and traditions as well as between different culturally-specific theatre forms and ritual performances.

- Foster, Verna A. *Re-visions of American Theatrical History: Branden Jacobs-Jenkins's Neighbors, Appropriate, and An Octoroon*. Loyola University Chicago. <vfoster@luc.edu>

Reviewing Soho Rep's stunning production of Branden Jacobs-Jenkins's *An Octoroon for Vulture*, Jesse Green commented on a need to revisit the dramatist's earlier play *Appropriate*, which he had particularly disliked, because *An Octoroon*'s "excellencies are often hard to distinguish from what [he] took to be the earlier play's failings." While I did not dislike *Appropriate* when I saw it, I did share Green's sense of the disparity between Jacobs-Jenkins's appropriation of the characters, themes, and structures of the American family drama in the earlier play and his remarkable adaptation of Dion Boucicault's nineteenth-century melodrama *An Octoroon* as his own "meta-melodrama". In this paper I revisit both plays and also look at *Neighbors*, the earliest work in Jacobs-Jenkins's dramatic "trilogy" exploring ideas of blackness in America. All three plays radically revise historical styles of performance (blackface minstrelsy in *Neighbors*, melodramatic acting in *An Octoroon*) or dramatic literature (the American family play in *Appropriate*, a specific historical dramatic text in *An Octoroon*). I contend that *An Octoroon* draws on and sharpens the revisionary techniques that Jacobs-Jenkins experiments with in the two earlier plays. The comparison allows us to understand better the reasons for the theatrical success of *An Octoroon* and at the same time to appreciate more precisely what Jacobs-Jenkins is doing in *Appropriate* and *Neighbors*.

- Foults, Coralyn. "[M]ore like Butterfly than any Nigerian that ever was": *Film History and Lorraine Hansberry's A Raisin in the Sun*. University of Tennessee Knoxville. <cfoults@vols.utk.edu>

The stage direction quoted as part of this paper's title is from act two of *A Raisin in the Sun*. Beneatha parades around the room dressed in the clothing that Asagai gave her and turns off the radio, saying "Enough of this assimilationist junk!" (76). However, even as Beneatha tries to shed her "assimilationist" identity, the stage direction makes clear that Beneatha's aim to be Nigerian woman is not achieved. Often read as a reference to Madam Butterfly, I believe Hansberry also wants to call upon another model—the American actress Butterfly McQueen—even as Beneatha channels her own model of a Nigerian women and praises great African civilizations. This alternative reading of the stage direction presents some problems. McQueen is best known for her character Prissy in the *Gone with the Wind*, arguably the first blockbuster. McQueen was an early African-American film star, insomuch as the roles she was offered allowed her to be one. The problem with Beneatha's performance is that she is trying to become a Nigerian woman, but Hansberry might want it to look like is the actress well-known for a

character in a movie about the Civil War. The model Beneatha/ Hansberry uses in her performance recalls the real situations of African-Americans in America at the time, and the actress' role brings slavery to the surface. The references to film in *Raisin* are latent and revealing, particularly as they all revolve around Beneatha, the characters' pursuit of the American dream, and identification with imperfect models.

- Gerni, Greer. *Identifying Impulses in Actor Training through Stanislavsky's system and the Nāṭyaśāstra*. Indiana University.<ggerni@iu.edu>

Significant comparisons can be made between the Stanislavsky system of twentieth century Russia and India's sacred second century Nāṭyaśāstra, credited to Bharata Muni. Written in such different times and places, both texts have incredible similarities which leads to the following questions: What is the universal human impulse of acting training? What connections can we draw between the theatre of the modern Western world and the ancient East? How can we use the familiar in the Stanislavsky system to further understand other writings on acting training such as the Nāṭyaśāstra? By comparing specific passages or writing as well as general themes, we can begin to draw deeper connection between acting training techniques throughout history all over the world, starting here with *An Actor Prepares* and the Nāṭyaśāstra.

Drawing connections between these two works brings into focus a much larger question when it is put in context of the intercultural acting debate. "Modern" and "Western" are still oft synonymous when discussing best acting techniques. Is it possible for one technique to be the best or to be used to create truly universal theatre? By identifying and analyzing the commonalities in these documents from the twentieth century Russia and second century, the fundamental and, perhaps, universal elements of acting training begin to crystalize. This analysis intercultural and ancient writings on actor training brings a unique perspective to modern acting training across the globe.

- Giesler, Birte. *Everyday Ritual Practice, Liminality and Gender in Igor Bauersima's futur de luxe*. Braungart BielefeldUniversity.<birte.giesler@uni-bielefeld.de>

From a deconstructionist cultural theory perspective gender is hardly a manifestation of biologically determined essence, but rather embodied cultural knowledge materialised in the body: "the materiality of sex is constructed through a ritualized repetition of norms" (J. Butler). Gender identity can thus be perceived as performance and masquerade and as a prime example for both, the theatricality and rituality of everyday culture. The art form of drama is consistently demonstrating the inner connection between human identity, theatricality, and ritual. A recent example playing on this nexus in the context of current ethico-religious debates under 'post-human' conditions is the satiric play *futur de luxe* by German-language Swiss playwright Igor Bauersima. First performed in 2002, the drama is about a biochemist of worldwide glory who tells his loved ones – out of the blue one night, during the Sabbath ritual at the dinner table – that the adult twin sons are clones. He had made them some 25 years ago, one from his own DNA and the second one from Hitler's, in order to prove whether Good and Evil are genetically determined or not. When he recounts how he obtained Hitler's finger taken from him in his last moments, the play moves into video demonstrating different levels of liminality in the theatrical play.

Theatre reviewers have perceived the play as a political mind-game in the context of recent developments in natural sciences. In contrast, I will argue, by using modern media and bringing the audience onto stage as part of its stage techniques, *futur de luxe* achieves dramatic and theatrical irony by unmasking the inherent self-destructiveness of a binary gender concept and depicting the male subject position as a Westernised rationalistic and atheistic result of abjection of the 'Other'. Analysis of the play will be supplemented by a video clip showing a short section of the debut performance of *futur de luxe* directed by the playwright at the Hannover State Theatre in 2002.

- Gilbert, Richard. *Building Worlds and Telling Stories: The Uses of Illusion in Qui Nguyen's She Kills Monsters*. Loyola University Chicago. <rgilbert1@luc.edu>

Whether highly stylized or realistically detailed, the theater works by presenting illusions to the audience; things that look, sound, or in some other way, seem to be something else. Despite being one of the most heavily theorized concepts in the study of theater, illusion remains slippery, at least in part because every new form of theater, from the classical to the post-modern, and every technical innovation

from the mask to remote controlled lighting, gives the theater new ways and means for creating illusions. I would like to present a way of thinking about illusion, not as an intrinsic quality of the theatrical mode, but rather as a way of communicating – a theatrical tool (perhaps the theatrical tool) for both creating story worlds and telling stories within those worlds. To demonstrate the utility of such a conception, I will track the uses of illusion in a production of Qui Nguyen’s *She Kills Monsters*, a play which presents particular challenges with regard to illusion because of the multiple sub-worlds contained within the broader secondary world of the play and which therefore makes an ideal testing ground for my conception of illusion.

- Gillman, Denise. *Science on the Stage: How Science Plays Are Building Interdisciplinary Bridges in the Classroom and On-Stage*. Christopher Newport University. <dgillman@cnu.edu>

Young adults face vast societal and environmental challenges that will require novel and creative approaches to solve. When asked to examine a challenge from a variety of perspectives students gain a richer understanding of multiple problem solving processes which often illuminate an unconventional or innovative pathway forward. Challenging students to think beyond the narrow confines of their chosen disciplines is not only important for their futures, it is vitally important for our progression and survival as a society. As a professor, theatre director, and scholar, I provide my students the opportunity to forge interdisciplinary creative and research projects launching from science-themed plays. The goal of this article is to present how science-themed plays are building interdisciplinary bridges in the classroom and on stage, creating collaborative inquiry-based learning models, and launching creative research pathways. For twelve years, I have taught a course called “Science on the Stage” at Christopher Newport University. As both teacher and artist, I marvel at these plays’ unique ability to awaken intellectual curiosity and understanding of complex scientific ideas and human nature within the framework of a good story. This article will explore these plays’ use as an interdisciplinary spring board by sharing specifically crafted exercises and writing assignments that engage various learners. And show how these plays can create interdisciplinary production opportunities for both artists and scholars. It will also show how students’ research and creative investigation of these plays have originated questions that led them into capstone experiences, creative research projects, and conference presentations.

- Giner, Oscar. *Shaw and the Myth of Don Juan: The Strange Case of Richard Mansfield and **The Devil’s Disciple***. Arizona State University. <giner@asu.edu>

When Bernard Shaw took on the “frightful responsibility” of composing a Don Juan play, his immediate models were Moliere’s *Dom Juan* and Mozart’s *Don Giovanni*, but he understood that the Spanish Don Juan was a mythological trickster: “What attracts and impresses us in El Burlador de Sevilla is not the immediate urgency of repentance, but the heroism of daring to be the enemy of God.”^[1] Tirso de Molina’s Don Juan Tenorio is an alchemical rebel who violates the social, political, moral and spiritual hierarchy of his universe. Tirso creates the central image of the myth when the Guest of Stone, in his chapel at Seville, grabs Tenorio by the hand: an eternal living tension between trickster vitality and structural petrification. “Such enemies,” Shaw wrote in the Preface to *Man and Superman*, “from Prometheus to my own Devil’s Disciple ... have always been popular.”^[2]

This essay looks at the protagonist of *The Devil’s Disciple* as the first dramatic portrait of Bernard Shaw’s Don Juan. It investigates how the Don Juan myth illuminates Dick Dudgeon, and analyzes Richard Mansfield’s performance during the play’s first run in New York. *The Devil’s Disciple* opened at the Fifth Avenue Theatre on 4 October 1897. By this time, Mansfield had achieved great success with a theatrical version of Robert Louis Stevenson’s *Dr. Jekyll and Mr. Hyde*, had produced a lavish version of *Richard III* in London, and had written and performed the lead in his play *Don Juan, or the Sad Adventures of a Youth*. He had also played Bluntschli in *Arms and the Man*, had declined to produce *The Philanderer*, had given up on a production of *Candida*, and had refused the *Man of Destiny*, which Shaw had written with him in mind.^[3]

The controversy between Mansfield and Shaw during *The Devil’s Disciple* reveals two radically different views of a hero that Shaw compared to “Prometheus” and the “Wagnerian Siegfried,” an “unterrified champion of those oppressed by [the gods].”^[4] Shaw believed in the Spanish Don Juan; Mansfield believed in Don Juan as a lost youth, or as the traditional lover figure of nineteenth century melodrama. From their theoretical writings about the art of acting, from the extant correspondence between Shaw and Mansfield, and between Shaw and Mrs. Beatrice

(Cameron) Mansfield (Judith Anderson in *The Devil's Disciple*), we can infer Shaw's preferred approach to his Diabolonian hero. Dick Dudgeon is an early version of John Tanner,

This presentation also illuminates Richard Mansfield's performance as Dick Dudgeon through a comparative analysis with the acting work of John Barrymore (1882-1942). Mansfield was a good friend of Maurice Barrymore, and was well known to the Barrymore-Drew family of theatrical fame in America. On stage and film, John Barrymore (youngest son of Maurice) emulated three roles previously associated with Mansfield: Richard III, Dr. Jekyll/Mr. Hyde and Don Juan. Using historical photographs and clips from Barrymore's early silent films (*Don Juan* and *Jekyll and Hyde*), we illustrate why the New York Times hailed Barrymore in 1919 "as the legitimate successor to Richard Mansfield in the American theatre."^[5]

[1] George Bernard Shaw, "To Arthur Bingham Walkley," *Man and Superman in Nine Plays by Bernard Shaw* (New York: Dodd, Mead and Company, 1935), 485 and 489.

[2] See Carmelo Santana Mojica, "Introducción," Tirso de Molina, *El burlador de Sevilla y convidado de piedra*, (San Juan, PR: Editorial Universidad de Puerto Rico, 2010), xviii-xix; Bernard Shaw, Preface to *Three Plays for Puritans* (London: Penguin Books, 1946), 26.

[3] Bernard Shaw, "To Richard Mansfield," in *Collected Letters 1874-1897*, ed. Dan H. Laurence (London: Max Reinhardt, 1965), 803.

[4] Bernard Shaw, Preface to *Plays for Puritans* (1901; London: Penguin Books, 1946), 26.

[5] *New York Times*, 27 September 1919, quoted in Joseph W. Garton, *The Film Acting of John Barrymore* (New York: Arno Press, 1980), 29.

- Gómez Martos, Francisco. *The dramas on favorites and La paciencia en la fortuna*. Johns Hopkins University. <Fgomezml@jhu.edu>

During the late-sixteenth and early-seventeenth centuries, the courts of England, Spain, and France were dominated by favorites, all-powerful ministers who enjoyed royal favor. The rise of favorite ministers, such as the Duke of Buckingham in England and the Duke of Lerma in Spain, coincided with the growth of the play-going public and the transformation of theater into an exceptional channel for cultural expression. Throughout this period of time, numerous dramatists composed works featuring monarchs' favorites as their main characters. This paper discusses an anonymous Spanish play on the topic of favoritism entitled *La paciencia en la fortuna*, which was performed in Madrid and Valencia in 1615. The dramatic text remains unpublished and has received no attention from scholars. Based on the analysis of the two known manuscript copies (Madrid and Parma), I place this play into the framework of early modern dramas on favorites and propose that its author might be Lope de Vega.

- Gounaridou, Kiki. *Translating Absurdism in Sbrissa's Crossing the Desert*. Smith College. <kgounari@smith.edu>

Switzerland has four distinct official languages, literatures, and cultures: French (or Romande), German, Italian, and Romansch. While Swiss-German theatre has received international attention after WWII, the theatre of Swiss Romande has been relatively unknown to English-speaking scholars and theatre audiences. The publication of the translation of Isabelle Sbrissa's *La Traversée du désert* (*Crossing the Desert*) is the first in a series of Swiss-French plays that I'm currently in the process of translating for publication and performance. They represent different styles of theatre, from the absurd to domestic realism and from the poetic to the outright political.

Sbrissa's play is written in the absurd style, as Martin Esslin defined it in the 1960s, with a contemporary twist, where specificity is denoted by abstraction and stillness, and where the audience is emotionally touched by the universality of the characters' predicament. There are four characters on the desolate and empty stage, the desert of the play's title: Barbie, Ken, and their doubles, who appear on stage, anxious and disoriented, after having received contradictory instructions and orders for action by someone powerful and unnamed. Nevertheless, there is no clear resolution at the end of the play, as the characters bicker, while still search for clarity and purpose. Sbrissa's play is an incisive comment on culture, language, identity, gender, theatrical representation, and the post-modern human condition.

In my presentation, I'll also discuss specific examples in regards to linguistic, grammatical, and syntactical choices we made for this translation, as well as my interactions with the playwright and her comments on the English translation of her play.

- Gramling, Valerie. *'For every man I rest, and no man spareth': Performing Medieval Death on the Modern Stage*. University of Miami. <v.gramling@miami.edu>

Everyman is an unusual morality that does not show the title character's descent into sin, which occurs before the story begins. Everyman's main adversary is thus not the devil but Death, who claims Everyman's soul for God and whose ominous speeches about sin, salvation, and judgment would have resonated with a medieval audience used to similar speeches from the pulpit. While that overt theology has made the play unappealing to producers that fear a secular audience will reject it as outdated and irrelevant, two modern productions have contemporized it by underscoring an enduring moral: no one (not even an atheist) can escape the specter of Death. In this presentation, I explore how recent theatre artists have made *Everyman* relevant to modern audiences by analyzing how they present the character of Death. I specifically examine two British productions: the 1996 Royal Shakespeare Company production using the medieval text and the 2015 National Theatre production of Carol Ann Duffy's modern adaptation. For the RSC, Death appeared as a seductive and dangerous woman who engaged Everyman in a literal danse macabre, while the National Theatre's Death was a blunt coroner so focused on completing his task that he stalked Everyman throughout the play as a menacing figure that offered resolution but little comfort. These different personifications of Death help illustrate evolving 20th - and 21st -century attitudes towards death and dying, and ultimately I argue that through these reimaginings both productions translate *Everyman*'s concerns about life, the afterlife, and even the soul into contemporary contexts.

- Gul, Sinan. *Make America Great Again: Neoliberalism and Nostalgia in Contemporary American Drama*. University of Arkansas. <sgul@uark.edu>

This paper analyzes the nihilistic attitudes developed by the protagonists of *Superior Donuts* (2008) by Tracy Letts, *A Bright New Boise* (2010) by Samuel Hunter, and *Good People* (2011) by David Lindsay-Abaire. Despite the personal problems that the protagonists have experienced, I argue that neoliberal policies of the last thirty years are the main determinant behind their problems. In response to these financially and socially embedded difficulties, however, Margie in *Good People*, Arthur in *Superior Donuts*, and Will in *A Bright New Boise* have woven themselves a web of illusion mostly based on nostalgia which has intriguingly been their fuel to survive. In contrast to twentieth century American drama's prominent figures' destructive illusions or pipe dreams, for example, Theodore Hickman in *The Iceman Cometh* (1939), Blanche DuBois in *A Streetcar Named Desire* (1947), Martha and George in *Who is Afraid of Virginia Woolf?* (1962), and Paul in *Six Degrees of Separation* (1990), the illusion nourished by the neoliberal economic and cultural system has helped to sustain contemporary protagonists' lives despite its harmful outcomes. The dominance of longing for a fictional and unrealistic past in contemporary American drama can also be explanatory to understand how politicians who claim to "make America great again" can influence the masses through this ambiguous rhetoric which seems to be very popular and awarding wherever it is employed in American society. Attempting to understand this phenomenon can be helpful to see how this feeling has caused these protagonists to accept defeat in their lives and feel desperate against the system and its representatives.

- Hagens, Jan. *Theater of Death and Theater of Life: King Lear and Tempest*. Yale University. <jan.hagens@yale.edu>

Shakespeare of course employed his knowledge of theater in order to convey emotions and ideas. His plays are marked by images, notions, and structures from the realm of theater. What is surprising, though, is to what different ends Shakespeare could wield these tools of his expression. For example, in *King Lear*, theater denotes deceit, betrayal, and murder, i.e., tragedy; whereas in *The Tempest*, theater points the way to mutual recognition and restoration. How can one and the same literary instrument exert such contrary meanings? In *Lear*, theater – the intersubjective art form par excellence – is practiced for selfish reasons: play-acting here intends deception, and ends in futility, despair, and death, both for the individual and for the state. In *The Tempest*, Prospero increasingly realizes that a theater which consists merely in a powerful authoritarian's fancy and oppressive directing of others is a contradiction in terms that must result in isolation and chaos. While the re-enactment of past action and catharsis are shown to be efficacious, we witness Prospero's progressive relinquishing of his magical and theatrical powers,

and his reintegration into the civic community. The play's numerous inserted performances (the shipwreck, the Eucharistic feast, the wedding masque, the chess game, and even the epilogue) eventually create some acknowledgment, empathy, and healing. Unlike in *King Lear*'s tragic exclusion of play and reality, *The Tempest* makes us participate in a new kind of reality that is theatrical, or a theater that is real.

- Hall, Ann C. *Arthur Miller, Art, Politics, and the American Presidency*. University of Louisville.
<ann.hall@louisville.edu>

A few short weeks following the September 11, 2001, attacks, Edward Albee delivered a speech which reassured audiences that art would help the world and America recover from the carnage. In his 2005 Nobel Prize speech, Harold Pinter pointedly defined artistic writing, writing that lent itself to multiple interpretations, against political writing, writing that spoke truth to power.

Often criticized for being polemical, pedantic, and prone to propaganda, Arthur Miller, too, links his work to political change. With Miller, however, there is a further complication or specification, the American Dream, that vision or illusion, "the largely unacknowledged screen in front of which all American writing plays itself out."

This paper will examine Miller's artistic and political commentary on the American presidency in the light of the American Dream and in the light of recent political events in the United States. Can such artistic or political work make a difference? Is the dream too deep, too impenetrable? According to Miller, not only does art make a difference, writers and artists have an obligation—the artist "is one of the audience who happens to know how to speak."

- Hartigan, Karelisa. *Greek Tragedy and Resurrection: The Return of the Lost One*. University of Florida.
<karelisa43@yahoo.com>

Every spring the Athenians gathered in the Theater of Dionysus to see dramas performed in honor of the god who brought the natural world back to life. While many of the plays they watched did not celebrate the deity or even include his name, the action of several dramas showed the return of a character long thought dead.

These figures are not resurrected in the way that the concept is generally understood, but they do variously rejoin the living after being considered dead. In the plays based on the House of Atreus myth, Orestes returns to Mycenae and his older sister is brought back to her homeland. Euripides especially enjoyed this theme. In addition to his plays based on the Atreid myth, in the *Ion* the abandoned babe is found alive at the temple of the god who fathered him. The action of his *Alcestis* stands closest to the idea of resurrection. Here the title character is rescued from her tomb if not actually the realm of the dead, when Heracles fights Death himself to bring Alcestis back alive to her husband. Related to this theme are the myths of Asclepius and Persephone. While there are no scripts based on these legends, sculpture, archaeology, and allusion tell the story of these deities who once or regularly returned from Hades' realm. The myths the Athenians believed and watched reenacted told the stories of the lost one who returned, who were in some way resurrected.

- Hartman, Danielle. *Lillian Hellman: Three Men Behind the Woman*. Virginia Commonwealth University.
<Hartmand@mymail.vcu.edu>

Well-known for her temper as well as her writing, Lillian Hellman secured her place in twentieth century American theatre history. Most historians focus on her left-wing activism which she imbued her plays with, allegations of Communist ties, and her complex and intriguing personal relationships, overlooking the significance that those personal relationships had on her career. Hellman initially struggled to find her place in the literary world, but ultimately found her place as a playwright and memoirist. An unfocused procrastinator, she needed guidance and mentorship. Her husband of seven years, Arthur Kober, jump started her career, finding her work in the theatre and film industries, her long term lover, Dashiell Hammett, shaped her as a playwright through his detailed notes, and the first director and producer of her plays, Herman Shumlin, made her work known. It was the three significant men in her life who molded her into the woman we know. This paper argues that without the assistance of these three men, one can reasonably assume she would not have earned her place in American theatre and literary history. She

altered the landscape of the memoir from an autobiography to a more literary genre. Unlike her other works, she wrote her memoirs without assistance. However, she would not have had anything to write about, nor an audience to read her memoirs, and perhaps not even the writing skills, had it not been for the three men behind the woman, Lillian Hellman.

- Hatch, David A. *Theatre in Eugene Jolas's transition Magazine*. University of South Carolina Salkehatchie. <hatchda@mailbox.sc.edu>

Modernism develops wings in the little magazines despite the editorial and financial challenges of keeping these small, innovative publications in the air. Eugene Jolas's *transition*, published in Paris during 1920s and 1930s, explored the interdisciplinary nature of modernist aesthetics, using what Jolas would label his "eclectic/subversive" approach. Jolas includes theatre in his "Revolution of the Word" manifesto of 1929, wherein he laments that the modern artist is "tired of the spectacle of short stories, novels, poems and plays still under the hegemony of the banal word, monotonous syntax, static psychology, descriptive naturalism..." He goes on to formulate an aesthetic agenda to revitalize the word, to create narrative that is "not mere anecdote, but the projection of a metamorphosis of reality." Despite a relative neglect of theatre and playwrights in comparison with other art forms during the run of the magazine, theatre plays a significant role in his aesthetic goal to "disintegrate the primal matter of words imposed on [the artist] by textbooks and dictionaries." This results in a decade-long aesthetic debate that influences experimental playwrights such as Artaud and Beckett; it results in what Anthony Parascveva has labeled an "alternate history" illustrating the "hybrid interactions between theatre and cinema." This presentation will map out the contours of this debate and discuss the significance theatre has in Jolas's approach to "poetry" as a general aesthetic programme.

- Hawkins, Maureen S. G. *The Magna Mater in the Midwest: The Feminine Principle in Sam Shepherd's Buried Child*. University of Lethbridge. <hawkms@uleth.ca>

Soon after its first production, critics recognized that *Buried Child* is structured on the myths of the Corn King and the Fisher King taken from The Golden Bough and the Grail legend. However, critics have not traced those myths and the play's structure to the underlying myth of the Great Mother, the goddess of the land who ensures its fertility through her sacred marriage to her Son-Consort, the vegetation deity who must die and be buried in the autumn and be reborn in the spring to bring new life. Because the Corn King and the Fisher King are patriarchalized versions of her Son-Consort and their myths patriarchalized versions of her myth with her removed, these critics' readings of Halie, whom they condemn for incest and promiscuity, are also patriarchal—and mistaken. Instead, as the embodiment of the Magna Mater, Halie's incest with Tilden (her Son-Consort) and her promiscuity are necessary to ensure the land's fertility, which returns with the return of Tilden from New Mexico and the unburying (& hence, "resurrection") of the buried child who should have been Tilden's successor, as Halie's accounting for the new crops by saying "Maybe it's the sun (son)" suggests.

Her promiscuity is necessary because her patriarchal Corn King / Fisher King husband, Dodge, chose to stop sleeping with her when he decided he had enough sons, killed Tilden's successor, and stopped planting crops, leaving the farm (and, by analogy, the United States) barren. However, because she is now too old to reproduce, her promiscuity is fruitless. Her proper successor as Magna Mater is Shelley, as we see by her association with Tilden, vegetation, and nurturing, which could make Vince a proper successor to the damaged Tilden, but Vince's rejection of her in preference to assuming his grandfather's patriarchal role rejects all hope of new life. To "revive" the farm, he plans to buy machinery rather than seeds, a guarantee of barrenness and a condemnation of the mechanization of American society.

If America persists in patriarchy and mechanization, the play says, it is doomed. Instead, the "Feminine Principle" of fertility and nurture, embodied by the Great Goddess, must be restored to a proper balance in American society to provide new life and hope for the future.

- Heller, Jennifer. *"We Two Alone": Daughters, Fathers, and Husbands in King Lear and Eurydice*. Lenoir-Rhyne University. <Jennifer.heller@lr.edu>

Shakespeare's heroines recognize that they must leave their fathers to wed their husbands, but that doesn't mean that the transition is seamless. In *King Lear*, a rejected Cordelia is banished from England and must follow her new husband into France. When father and daughter reconcile in Act IV, Lear imagines them living out their days in

an idyllic imprisonment—"we two alone," as he puts it. Sarah Ruhl explores the same dynamic in *Eurydice*, a retelling of Ovid's myth that features a Eurydice caught between father and husband. As she weds Orpheus, her deceased father looks on longingly, writing her letters he cannot deliver. Once Eurydice descends to the underworld, father and daughter become "two alone" again, holding one another and telling stories in a moving scene that echoes *Lear*. These scenes show us that Western culture—from Ovid, through Shakespeare, and into this decade—struggles with the question of a woman's place. Most obviously, these plots reveal that women are seen as property to be transferred from one man to another. At the same time, the dramatization of the idealized father-daughter bond exposes the high price of the binary logic that asks a woman to choose between her father and her husband: the characters long to preserve both of these relationships. At the most profound level, however, my analysis of these scenes reveals the high cost of the failure to imagine spaces for women without men, as the tragic ends of both Cordelia and Eurydice suggest.

Hellman, Jesse. *Toy Gods, Pygmalion, and The Toy Princess: Understanding Eliza's Plea, "I Only Want to Be Natural."* Scholar-at-Large. <jessemhellman@gmail.com>

A. M. W. Stirling was the sister of Evelyn De Morgan, wife of William De Morgan. They were involved with the Pre-Raphaelite artistic movement. One other member of this group of artists was William Morris, the founder of the Kelmscott Press. Bernard Shaw, the author of *Pygmalion* (1912), was also friendly with this circle of artist-craftsmen. In 1904 Stirling published a novel, *Toy Gods*, in which the protagonist is a poor and uneducated woman in London who has a rich step-sister. They meet when the poor girl, Amelia, comes unannounced and dressed as a moth to a ball given by her sister. Her sister asks her to leave, but later takes an interest in her and helps her become educated and to learn the manners of a lady. Could this novel have influenced the creation of *Pygmalion*?

- Herren, Graley. *The Ideal and the Real: Beckett's Late Letters on Collaboration*. Xavier University. <herren@xavier.edu>

The final volume of *The Letters of Samuel Beckett* contains a number of revealing insights into Beckett's approach to realizing his works through performance. In 1966 Beckett writes to Christian Ludvigsen, "The mental stage on which one moves when writing and the mental auditorium from which one watches it are very inadequate substitutes for the real thing." He stresses the central importance of the variable material conditions of each production, as distinct from the author's hypothetical visualization. In sharp contrast to his authoritarian reputation for complete control, Beckett muses, "The ideal would be to work knowing in advance these real conditions. I dream of going into a theatre with no text, or hardly any, and getting together with all concerned before really setting out to write. This is to say a situation where the author would not have a privileged status [...] but would simply function as a specialist of neither more nor less importance than the other specialists involved." I will argue in this paper that Beckett discovered precisely these ideal working conditions in his collaborations with the television crew at Süddeutscher Rundfunk (SDR) in Stuttgart. His late letters, particularly those to SDR artistic director Reihart Müller-Freienfels and SDR cameraman Jim Lewis, show Beckett returning time and again to Stuttgart "with no text, or hardly any," and collaboratively (re)creating his late teleplays in the studio. The letters even reveal original Beckett compositions never produced by the author but delivered into the capable hands of his artistic comrades at SDR.

- Higgins, Jeanmarie. *Disappeared Children in Simon Stephens's Motortown and Wastwater*. University of North Carolina at Charlotte. <jeanmarie@unc.edu>

British Playwright Simon Stephens is perhaps better known for his Tony Award winning *Curious Incident of the Dog in the Nighttime* or his recent adaptation of *A Doll's House* for the Young Vic than he is for his hard-hitting post-"In-Yer-Face" plays. This essay considers two such Stephens plays from the last ten years, both of which premiered at the Royal Court Theatre, London—*Motortown* in 2006 and *Wastwater* in 2011. Chicago storefront theatre director Robin Witt's American premieres of these plays used the Steep Theatre's tiny space to put the audience in uncomfortable proximity to the performers, asking spectators to experience the abjected bodies of children—from a teenager that an unhinged Iraq War

veteran victimizes in *Motortown*, to Dalisay, the prospective adoptive daughter the unseemly Sian has either kidnapped or bought from the Phillipines in *Wastwater*. Through performance analyses of Witt's storefront productions, this essay illustrates how the transient home-spaces of Stephens's plays point to the precarity of children in a global economic context, and how Witt's artistic team brought out this precarity in the productions' mises-en-scène.

- Hiscock, Andrew. *'Shakespeare, s'avançant': a bard, the nineteenth century and a tale of two cities' theatres*. Bangor University. <a.hiscock@bangor.ac.uk>

While much scholarship of the nineteenth century has been justly devoted to the Romantic veneration for Shakespeare, the elaborate stagings of his works and the professionalisation of Shakespeare studies during the course of the period, this presentation concentrates upon Shakespeare himself onstage in the theatres of London and Paris. Many theatrical productions in both capital cities offered scenes of characters reading, reciting and paraphrasing Shakespearean texts in dramatic, comic and/or burlesque settings, however a number offered the figure of the dramatist amongst the *dramatis personae*. In direct contrast to eighteenth-century theatrical evocations which almost exclusively had Shakespeare appearing in ghostly form onstage, the nineteenth century placed the bard in romanticised and/or domestic bourgeois environments. On occasions, he awaits a glorious career to unfold in the future, elsewhere he reviews his achievement in old age. However, in sometimes extremely short performance texts, both French and English dramatists drew on the rising cultural capital of the Renaissance dramatist to have him directly intervene in dramatic intrigues and sometimes to assume the role of protagonist. Again and again, we are called upon to bear witness to Shakespeare the lover, Shakespeare the businessman and Shakespeare the impressario. Thus, this presentation will focus upon some of the ways in which a dramatised Shakespeare was called upon to tread the boards of Parisian and London theatrical and musical stages in the period 1830-70.

- Hohman, Xiamara. *Keeping Back a Coin: Brechtian Drama and the Dissolution of the Family*. Loyola University Chicago. <chohman@luc.edu>

During the Cultural Revolution, Chinese families were torn apart by the Maoist push for continual revolt. Children reported parents as counter-revolutionaries, young people were sent "down to the countryside," and open discussion between the sexes was not only impermissible but punished. As many scholars have pointed out, however, this state was impermanent, a form of revolution fabricated by Mao Zedong and thrust upon the already-wounded peasantry.

While Mao's take on the destruction of the family was constructed, the dissolution of the bourgeois family after communist revolution does have its roots in Marxist philosophy. As the structure of the bourgeois family is predicated upon a capitalist system in which women and children are treated as commodities, Marx and Engels write, it is thus impossible for parent-child and husband-wife relationships to be formed on equal footing. As a result, Marx hypothesized, when the collapse of a capitalist system occurs, the collapse of the bourgeois family must follow.

It is this "dissolution" of the family that I take up as it is presented in Brechtian drama. In particular, I demonstrate the ways in which familial ties are severed in *Mother Courage and Her Children* and *The Good Woman of Setzuan*, questioning whether or not this dissolution truly is, as Marx and Engels claimed, an inevitability of capitalist systems or whether, like the destruction of the family in Cultural Revolution China, it is simply a fabrication.

- Holden, Beck. *Jesse Shipp at the Pekin Theater*. Tufts University. <beck.holden@tufts.edu>

Although he has slipped through the cracks of history, for the first third of the twentieth century, Jesse Shipp earned a reputation as a leader within America's black theatre community. He wrote and directed musicals for the immensely successful Williams and Walker Company, served as president of early black theatre professional associations like The Frogs and The Stagedoor Club, and by the time of his death newspapers would affix such titles to his name as "the dean of the colored theatrical profession."

One chapter of his career saw him lead Chicago's Pekin Theater during its final season (1910-1911). Thomas Bauman recently excavated the Pekin's legacy as one of America's earliest black regional theatres in his 2014 book *The Pekin: The Rise and Fall of Chicago's First Black-Owned Theater*. One resource that evaded Bauman, however, was a set of manuscripts of four of Shipp's plays for the Pekin, tucked away in Howard

University's archives. Examining these scripts that Shipp wrote and directed further illuminates the Pekin's history by giving direct insight into what audiences were seeing on stage; they also reveal how Shipp's work for the Pekin fits into the larger sweep of his career. Although critics of the time noted that Shipp had to stage a new play each week at the Pekin, a maddening pace that hampered his artistry, Shipp's Pekin plays contain a number of intriguing facets, including depictions of an emergent black bourgeoisie and parodies of enduring white cultural productions like minstrel shows and *Uncle Tom's Cabin*.

- Hoskins, Vicki. *Yiddishe Momme and Mammy: Performing Towards (Ideal) Motherhood*. University of Pittsburgh. <vlh19@pitt.edu>

In 1921, the advertising department of the Washburn Crosby milling company created the all-American figure of Betty Crocker. Betty soon became synonymous with idealized motherhood—a picture of perfect housewife who could answer any home cooking problem. Predating Betty was another maternal figure, Aunt Jemima, whose appearance in 1893 was inspired by the minstrel caricature of the Mammy. Both Betty and Aunt Jemima would become American icons of motherhood. Advertisements featuring these characters, as well as legislation that detailed specific childcare measures, began dictating how women should mother their children. Not all mothers were created equal, however, and ultimately, white motherhood (and more specifically, Anglo-Saxon white motherhood) was prized over conceptualizations of nonwhite motherhood.

As these concepts of “ideal” motherhood were emerging in the late nineteenth and early twentieth century, many Jewish immigrants found performance opportunities in the vaudeville circuit. Although female Jewish vaudevillians often sang about Jewish mothers, including the classic song, “My Yiddishe Momme,” many Jewish vaudevillians performed racist “Mammy” characters in blackface more frequently. Mammy, neither a real depiction of actual black women nor a representation of authentic black motherhood, stands in as the figurehead for white conceptualizations of black maternity. This paper examines the ways in which these versions of motherhood—the Jewish Mother and the Mammy—are interrelated, and takes Sophie Tucker as a particularly potent case study to explore the ways that Jewish female performers navigated fictional maternities during a time in which “ideal motherhood” was equated with visions of the white Betty Crocker. Ultimately, this paper argues that Jewish performers chose to “perform Mammy” over Jewish motherhood because the former granted Jewish women mobility towards “ideal motherhood.”

- Hutchings, William. *James and Nora Joyce's "Greatest Love Story Never Told": Jonathan Brielle's Musical Himself and Nora*. University of Alabama at Birmingham. <whutc3712@aol.com>

Proclaimed in its advertising to be “The Greatest Love Story Never Told,” Jonathan Brielle's musical *Himself and Nora*—based on the lives of James and Nora Joyce—is surely among the most erudite musicals ever. Its characters include not only the Joyces but also Ezra Pound, Harriet Shaw Weaver (Joyce's financial benefactor whose generosity sustained Joyce and his family), Sylvia Beach (the courageous Parisian who published *Ulysses*), and the Joyces' son Giorgio and daughter Lucia—“all singing! all dancing!” While clearly not standard Off-Broadway or on-Broadway fare, its production at the Minetta Lane Theatre in New York City began previews on May 18, 2016 and opened on June 6 for a one-month run. Few theatregoers would have known that for author / composer / lyricist Brielle, this production was the culmination of literally two decades of research into Joycean scholarship, every bit as much a labor of love as a drama about love. Although other playwrights have controversially depicted well-known literary / historical figures (most notably Michael Hastings's 1984 *Tom and Viv* and Howard Brenton's 1974 *The Churchill Play*), Brielle's presentation of a Joycean bio-musical makes it both innovative and audacious—not least because the Joyce Estate has historically opposed what it has deemed scholarly / biographical intrusions into the family's privacy and their personal lives. Note: This commentary is based in part on my exclusive interview with author Brielle, conducted online shortly after the completion of the play's run.

- Jeffries, Devair. “*You Ain't Nothin But A Hoochie-Mama*”: *An Analysis of Black Female Mistress Stereotypes*. Florida State University. <dj13@my.fsu.edu>

Scandal (2012) is one of the most popular primetime television shows focusing on the relationship between a married White male president and unmarried Black communications director whose mistress role often overshadows her professional crisis management work. While stage and screen dramas need flawed characters, negative portrayals of Black women inform the way in which they are perceived in reality. Though many negative archetypes are associated with Black femininity throughout history, Black feminist scholar, Lisa Anderson, describes the mistress as one of the most common Black female stereotypes. Additionally, critical literacy and critical race theory are scholarly structures that help deconstruct news and social media as well as the legal and political policies that enable institutional racism in the United States.

I primarily analyze the ways in which the mistress stereotype is articulated or challenged in contemporary dramatic works such as Suzan-Lori Parks' *Venus* play (1996), Shonda Rhimes' *Scandal* television series (2012-present), and John Ridley's *12 Years a Slave* film (2013). These dramatic case studies represent how Black females have continued to be plagued by unflattering associations since the Civil Rights era, when laws against discriminatory acts should have shifted their representation and societal influence. Through my analysis of these works, I utilize the aforementioned theoretical frameworks to reveal enduring characteristics of Black female stereotypes in American culture so that they are acknowledged and may evolve into more positive and authentic representations.

- Johnson, Martha. "Searching For a New Ending:" Exposing the Problematics of the "Memory Play". University of Minnesota.<marthaj@umn.edu>

David Henry Hwang's play *M Butterfly* was, by his own admission, inspired by works such as Peter Schaffer's play *Equus* and Brien Friel's *Dancing at Lughnasa*. The play is narrated by the main character, Renee Gallimard, who admits to attempting to control the story, even as the other characters resist his desire to change the outcome. In *M Butterfly*, Hwang subverts and challenges the conventions of the memory play genre by undermining and calling into question the authority of his narrator. This paper will explore the influence of the lens of Gallimard's memory on the story, and, ultimately, on the interpretation of play by the audience and those who study the work. Can any of what we see be trusted if it is all distorted by Gallimard's memory? And if the perspective of the narrator in the memory play is exposed as potentially being inherently flawed and unreliable, what are the implications for the genre in general?

- Kern, Douglas. *Precursing the Black Arts: Civil Rights Criticisms in Baldwin's Blues for Mr. Charlie*. University of Maryland College Park.<dkern.1980@gmail.com>

Amiri Baraka's *Dutchman* is often "rightfully considered the opening salvo of the BAM as dramatic movement" (Sell, 'The Drama of the Black Arts Movement' 265). However, in his eulogy to James Baldwin, presented in 1987, Baraka admits, "as far as I'm concerned, it was *Blues for Mr. Charlie* that announced the Black Arts Movement" (*Eulogies* 127). Baldwin's *Blues for Mr. Charlie*, which premiered on 23 April 1964 at Broadway's ANTA Theatre (just one month after *Dutchman* premiered at the Cherry Lane Theatre), chronicles events leading up to the trial of a white man's murder of a young black man in a small Southern town in the United States. Though the play essentially presents the aftermath of a brutal killing, it also depicts the two opposing Civil Rights strategies represented by Martin Luther King's nonviolent resistance and Malcolm X's Black Nationalist militancy in the forms of the passive Negro minister, Meridian Henry, and his confrontational, revolutionary son, Richard Henry. Baldwin's play, however, portrays a rather predictable occurrence in relation to the US racial climate of the 1960s and beyond, in which a black person is brutally murdered by a white racist. In this regard, the play's plot seems to stray from Baraka's early manifesto regarding the Black Arts. Therefore, while *Blues for Mr. Charlie* continues to bring political and human rights issues to the fore in America, this paper suggests that it did not actually initiate the BAM as Baraka defined it, but, rather, represents an important precursor to this movement.

- Knox, A.J. *Something Mechanical: Humor and the Human in Science Fiction*. Platt College.<Andrew.Joseph.Knox@gmail.com>

Science Fiction is a genre that lends itself easily to parody—the tropes and stylistic devices that define a piece of popular entertainment as "science fiction" are easily replicated and embellished for comic effect. However, despite the wealth of sci-fi *parodies*, there are relatively few sci-fi *comedies*—that is, comedies that employ science fiction tropes not to poke fun at the genre itself, but rather, to engage in the greater concerns of the comic subgenres

such as satire and *humour noir*. This phenomenon strikes me as peculiar, particularly because a number of significant comic philosophers and theorists of the nineteenth, twentieth, and twenty-first centuries seem to have tailored their understanding of the comic to engage specifically with the concerns of science fiction narratives (Bergson's mechanized human springs instantly to mind, while the varied "rules of comedy" espoused by comic theorists seem to bear striking theoretical and practical similarities to Asimov's "Laws of Robotics"). While one could argue that even Aristophanes engaged with a form of science fiction in his works (though perhaps the commonly-associated genre of "fantasy" would be more appropriate), little academic or practical thought has been devoted to the roles of humor and comedy in science fiction, and how science fiction itself can serve the comic spirit. Though the breadth of this research is significant, I have striven to limit my scope for the purposes of this paper by engaging with the specific concern of "performing human" as it pertains to both science fiction narratives and the increasingly flux realm of comic theory. Of particular interest from a theatrical standpoint are Ackybourn's *Comic Potential*, Jordan's *The Future Boys* trilogy, and Čapek's *The Makropulos Secret*. It is my aim in this paper to highlight that, just as Chaplin suggested with *Modern Times*, and Keaton illustrated through his seemingly emotionless, mechanical deadpan, there is humor to be found in the increasingly blurry distinction between human and the mechanical or technological, and that by looking to comedy's relationship with science fiction, one can engage in a more thorough understanding of *homo ridens*.

- Kochman, Deborah. *Hyper-visibility and Invisibility: To Be Old and Female in Western Theatre*. Florida State University. <dak13b@my.fsu.edu>

In *The Feminist Spectator as Critic*, Jill Dolan points out that the "ideal spectator" is white, young, healthy, heterosexual, and male. She further contends that playwrights write for this "ideal spectator" constructing female characters that support the hegemonic structure of Western culture (traditional Western conservative values, such as domesticity and motherhood). Female characters are constructed to satisfy the "male gaze," thus, younger females are innocent, attractive, healthy, and sexually available and older female characters are, generally speaking, sexless grandmother figures. While the younger female figures are constructed to fulfill the "male gaze," Kathleen Woodward points out that older female figures are met with the disdainful and dismissive "look." Older female figures that no longer meet the standard of the pleasurable "gaze" are viewed, judged, and dismissed by men and women. Individuals view the aged body as a thing of disgust that at once exists and cannot be avoided but also a thing to avoid that must be rendered invisible.

Older female figures seemingly haunt the Western stage and few playwrights have dared to bring them to the forefront; when they do, the older women are frequently diseased, disabled, self-medicated, offensive, and unattractive. Thus, playwrights force audiences to "look." Using Woodward's idea of hyper-visibility and invisibility of the ageing female body, this paper examines Samuel Beckett's *Happy Days*, Edward Albee's *Three Tall Women*, and Tracy Letts's *August: Osage County* to explore theatre's role in the culture construction of age for women in Western culture.

- Koorey, Stefani. *Consuming Marilyn*. Scholar-at-Large.<skoorey@mac.com>

Every person who has written about Marilyn Monroe, Arthur Miller notwithstanding, has presented us with a slightly (and sometimes dramatically) different person. While this statement might be made regarding all biographical subjects, in Monroe's case it is doubly so. Monroe was mass mediated, an icon of sexuality that developed into a mythic-religious figure, especially after her problematic and untimely death. She has been variously remembered as super-star, serious actress, comedienne, dumb blond, unattainable sex object, victim, emasculator, frigid queen bitch, wife, prostitute, golden girl, feminist, communist, political pawn, and media manipulator. Monroe is a surface on which various identities and narratives may be modeled (See S. Paige Baty, *American Monroe: The Making of a Body Politic*. Berkeley: University of California Press, 1995).

Miller's Monroe is no exception to this. His rememberings of her in his autobiography *Timebends, A Life*, his short story "Please Don't Kill Anything," and his movie script for *The Misfits* reproduce the "real" Monroe as a product of his own invention, partly authentic and partly fabricated: a subjective and emotional sketch by a man "passionately" involved in a highly destructive relationship with one of the most powerful icons of the American myth. Miller's account of Monroe may reveal less about the actual woman

than about Miller's own fascination and struggles with both the enticing joys and torturous darkness of the American Dream.

- Korell, Hannah. *'Something Wicked This Way Comes': Staging Terrorism in Post-9/11 Filmic Macbeth*. Purdue University. <hkorell@purdue.edu>

With a central focus on Justin Kurzel's most recent adaptation of *Macbeth* (2015), this paper seeks to interrogate the framing of the witches as terrorists with a clear political agenda within the film. Responding to Graham Holderness' nuanced essay about Shakespeare in a post-9/11 world, I find Holderness' definition of terrorism within *Macbeth* lacking the necessary gendered component that I find the play invites. While the unknowability of the witches' movements and motives has always invited scholarly criticism, my paper argues that post-9/11 adaptations of *Macbeth*, responding to our contemporary political moment, frame, highlight, and in some instances, add the witches' presence to suggest that they are Othered terrorist figures with clear political stakes in the future of Scotland. Their system of surveillance and the unknowability of their movements creates a claustrophobic and pervasive element of fear that is highly recognizable within our current cultural climate. While my project will touch on several other well-known post-9/11 adaptations of *Macbeth*, this paper seeks to look at the newest addition to the filmic Shakespearean canon, as no other scholarly work has yet been done on this film. Through my interrogation of terrorism within *Macbeth*, I argue that, despite its attempts at a "factual" setting (medieval Scotland), this film represents heightened contemporary cultural anxieties about the ability of unknown forces to infiltrate a sacred political system.

- Kurahashi, Yuko. *War and Its Effects in Ellen McLaughlin's Ajax in Iraq and The Trojan Women*. Kent State University. <ykurahas@kent.edu>

My paper will discuss issues of and around war as articulated in Ellen McLaughlin's *Ajax in Iraq* and *The Trojan Women*. I had an opportunity to attend Not Man Apart Physical Theatre Ensemble's production of *Ajax in Iraq* in June 2016.

Though I will include some comparative analysis between her plays and Sophocles and Euripides's works, my focus will be on women, propagandistic war-heroism, politics, and consequences that soldiers and civilians bear, all of which are highlighted in the characters, actions, interactions, and words in McLaughlin's plays.

Ajax in Iraq juxtaposes the legendary Greek hero from Sophocles's *Ajax* with a contemporary story about the war in Iraq including the sexual battery of women soldiers fighting in Iraq. McLaughlin's *The Trojan Women*, which she wrote as her reaction to the Bosnian War, portrays violence and atrocities of war and its realities from contemporary women's viewpoints. McLaughlin's point is not only to emphasize anti-heroic realities of war but to illuminate her fundamental but poignant questions about the illusion constantly fostered by the media and other forums of public discourse. I will discuss (1) McLaughlin's dramaturgy that highlights futility, inevitability, paradoxes/irony of war and its global impacts; (2) how Not Man Apart Physical Theatre Ensemble told McLaughlin's text (*Ajax in Iraq*) using spoken words and physical movement; and (3) how McLaughlin's poignant criticism of war is relevant to current political and social climate.

- Leavy, William. *Paradox, Poetry, and Plutarch: Shakespeare's Spirited Historiography of Antony and Cleopatra*. Mary Baldwin University. <leavywf6822@marybaldwin.edu>

First performed in 1607, Shakespeare's *The Tragedy of Antony and Cleopatra* apologized for Mark Antony's failings by suggesting a spiritual quality to his love affair with Cleopatra. For four centuries after its debut, Shakespeare's *Antony and Cleopatra* has become synonymous with true love and passion too splendid for this world. Plutarch's "Life of Antony," Shakespeare's source material for the play reveals by contrast, the portrait of a worldlier, yet self-absorbed Roman triumvir who, alongside his Ptolemaic paramour, made an unprecedented spectacle of self-indulgence and reckless competition upon the world stage. Plutarch's Antony and Cleopatra, raging against their loss of political and military power, as well as their individual loss of youth and beauty, engaged in an orgy of excess. They were less a pair of "star-crossed lovers" so much as they were Sid and Nancy, the self-destructive pair of Sex Pistols-fame.

Shakespeare fashions Plutarch's chronicle to create fame out of infamy, wring passion out of self-pity, and he transforms political tragedy into personal triumph by the final curtain. "Paradox, Poetry and Plutarch: Shakespeare's Spirited Historiography of Antony and Cleopatra" compares the playwright's work to Plutarch's

Lives in creating such a memorable drama that *The Tragedy of Antony and Cleopatra* has since superseded “The Life of Antony” in the public imagination for over four hundred years. My paper discusses Shakespeare’s use of language and characterization in adapting Plutarch for the early modern stage in creating an original work which many feel is the playwright’s most spiritual and transcendental of his tragedies.

- Li, Weiyu. *Misinterpretation of Brecht in China in the Era of Reforms*. Scholar-at-Large.
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Since the Chinese Cultural Revolution ended in 1976, China transitioned into the New Period. Chinese intellectual elites, during that period, began to think about the problematic of Mao’s Age, and deal with the new problem they were faced with, modernism.

Chinese interpretation of Brecht is supposed to be considered as a historical reference instead of a merely theatrical phenomenon. It wrote a history of Chinese intellectuals that expressed how they embodied the essential problematic of Chinese modernism when they were struggling to solve the old issues caused from the Revolution. On the one hand, Chinese theatrical scholars attempted to make use of Brecht’s theory and methodology to solve Chinese theatre’s problems; on the other hand, they chose a de-political way to interpret Brecht, and to dissociate both of his plays and theory from Chinese social context, even though the political ideology of Chinese modernism had been embodied and actualized in all the cultural productions.

The paper examines the reason that Chinese intellectuals choose to de-politicize and misinterpret Brecht’s theory and plays. Furthermore, this paper discusses these misinterpretations to debunk the profound problematic and ambiguity of the modernism of contemporary China, and to illustrate a utopian content of that period of time. In other words, the analysis of Chinese misinterpretations of Brecht is both a close reading of Chinese modernism and a critique of this history.

- Light, Kayla. *Playboys Know How To Woo: A Study of Aristotelian Rhetoric in Synge’s **Playboy of The Western World***. Bevill State Community College. <kayla.light@bscc.edu>

Although Synge’s *Playboy of the Western World* has often been read as a tribute to the power of poetry, its masterful use of Aristotelian rhetoric—ethos, pathos, and logos—has long been overlooked. Christy, the protagonist of the play and aspiring rhetorician, becomes so aware of his audience and language that he effectively uses it to manipulate his persona. By focusing on the rhetorical situation—in which he becomes hyper-aware of his audience and diction—readers can see that Synge’s drama uses Aristotle’s formula for rhetorical persuasion to show how writers and orators develop through rhetorical practice. When readers focus on the rhetorical aspects of the play, they can clearly see the successes, failures, and humorous moments of Christy’s composing process. In these scenes, Christy acts as a mouthpiece for the aspiring rhetorician as he learns more about how rhetorical elements help to strengthen his storytelling. I will examine the aspects of Christy’s rhetorical practice as he learns about ethos, pathos, and logos and then argue that Christy is not just a poet; instead, he is a novice rhetorician who is finding his own voice, and he is using that voice to make a name for himself within the Mayo community.

- Lipscomb, Valerie Barnes. *Desire under the Elms: Sex and the Senex*. University of South Florida Sarasota-Manatee. <lipscomb@sar.usf.edu>

This presentation takes an age-studies approach to *Desire under the Elms*, considered Eugene O’Neill’s first masterpiece, in which 76-year-old Ephraim Cabot brings home a 35-year-old wife, Abbie, who commits adultery with Ephraim’s 25-year-old son Eben. Abbie then gives birth to a son, whom Ephraim claims as heir, but all other characters assume that Eben fathered the child. Although the play is a re-imagination of Greek tragedy, Ephraim’s characterization also draws on the senex traditions of Greek and Roman comedy, both the foolish old man who courts a young woman and the father who blocks his offspring from a desired marriage. The townspeople ridicule Ephraim as being blind to the truth. However, I argue that the entrenchment of stock characters in cultural and dramatic analysis blinds critics to the illogic of assuming Ephraim’s age-related sterility despite evidence of his continued virility. In short, Ephraim and Abbie consummated their union; the child may indeed be his. Moreover, the stage directions emphasize Ephraim’s physical vitality, especially when he handily wins a fight with Eben, fifty years his

junior. In *Staging Ageing*, Michael Mangan notes the difficulty of fighting ageist stereotypes in the theatre, as it is a medium built on a foundation of stereotypes (23). In that light, 2000 years of dramatic heritage weighs heavily against the anti-ageist embodied performance of Ephraim Cabot, which highlights the contribution that the growing field of age studies can make to scholarship in modern drama.

- Little, Mike. *Storytelling in the Post-Apocalyptic Imagination*. King's College. <michaellittle@kings.edu>

In this paper I'm looking at the role of storytelling in the post-apocalyptic play *Mr. Burns, A Post-Electric Play* and novel *Station Eleven*. It's something of a commonplace to note that apocalypse—catastrophic dismantling of the status quo, really—is popular and abundant in contemporary art and entertainment. The question is why such popularity and abundance, and I think the answer may have something to do with a sense of aimlessness in society at large. The apocalyptic imagination has always been about cataclysmic destruction of the current broken world and building something new out of the rubble. Prior to Hiroshima and Nagasaki, only God had the power to destroy everything, so the apocalyptic imagination focused on the day God would replace our broken structures with something divinely perfect. In other words, the destruction would have meaning and purpose. After Hiroshima and Nagasaki, we realized we could destroy ourselves, and the apocalyptic imagination suddenly had to confront the potential of meaningless cataclysm. It also had to confront the idea that we, not God, would have to rebuild, and with that comes the need to figure out what to preserve and how to preserve it. Enter storytelling. In *Mr. Burns* and in *Station Eleven*, meaning is found in recreation of *The Simpsons* as an act of community building, while in *Station Eleven* the conflict is between building community around religious narratives or Shakespearian narratives. In this paper, then, I want to begin examining how these works point us back to the central, foundational role of narrative and drama for helping us construct a coherent, communal ethics and sense of purpose.

- Long, Jacqueline. *Euripides' Andromache, or, Sometimes the Sad Smile Last*. Loyola University Chicago. <jlong1@luc.edu>

The notoriously episodic progression and abruptly reversing sympathies of Euripides' *Andromache* continually challenge critical insight (e.g., Pippin Burnett, *Catastrophe Survived*, 1971; Mossman, *Greece & Rome* 1989; Allan, *The Andromache and Euripidean Tragedy*, 2000). This paper will show that the abusively overloaded binaries of Neoptolemus's sexual unions are both trigger for the play's crises and image for their central concern. Broken binaries replicating fractally around Andromache and Hermione generalize from concubinage and marriage to family, mortality, and transcendence. Andromache's spectacular integrity is paradigmatic (Andr. 222-31, cf. Vester in *Festschr. Cropp*, 2009). Yet the craven Menelaus neutralizes Andromache's efforts to resolve her own troubles; Peleus's rescue detaches from her agency (Andr. 730-31, cf. 757). Antitype Hermione fears genuinely, but with Orestes creates a new destructive triangle (cf. Andr. 229-31). It recoils on Neoptolemus and, faster than time, on Peleus (Andr. 1059-74): the post-patriarchal male faces bereavement helplessly, like Andromache. Yet he too is redeemed by grace apart from his action, and Andromache's rescue consolidated, when Thetis intervenes. Her and Peleus's marriage was a binary made deficient by their different statuses, as opposed to Neoptolemus's and Hermione's marital overreaching, and in the *Iliad* Thetis suffered an eternal bereavement when her mortal son died. Now, however, divine will permits the mending of their family, in life and in immortality (Andr. 1243-52, 1253-62). The heroism of Andromache is the opposite of the typical tragic *hybris*. In this play, rather, bad marital binaries challenge integrity to embrace unequal circumstances and find a way to create healing.

- Loomis, Jeffrey B. *A Chameleon Anthology: Williams's Source Plays And Variant Baby Dolls*. Northwest Missouri State University. <jloomis@nwmissouri.edu>

As the decade of the 1950s began, playwright/scenarist Tennessee Williams and director Elia Kazan conceived the notion of anthologizing seven short earlier Williams plays in a would-be movie that was eventually to become *Baby Doll*. Williams's earliest letters about this project express considerable confusion as to how he would ideally handle this task. He felt considerably daunted as he tried to determine how he would combine these actually- quite-diversified shorter texts into a movie script of integrity.

In the end, for his published version of *Baby Doll* (and its later stage adaptation, *Tiger Tail*), he recaptured the transgressive mood of his earlier short story and playlet "27 Wagons Full of Cotton." Meanwhile, he seemed also to recall his antinomian 1941 protest against prudish Bostonians, "The Case of the Crushed Petunias."

In much-earlier versions of the movie scenario, Williams had turned (albeit a bit shamefacedly) sentimental. For a brief time, he sought especially to enshrine the sometimes-even-nearly-saccharine sweetness of *Baby Doll*'s Aunt Rose Comfort. Her character had, during the late 1940s, held key focus in the short drama "The Unsatisfactory Supper" (much as her brother, Uncle Charlie, dominated the antecedent-to-*Baby-Doll* play "The Last of His Solid Gold Watches").

The actual filmed version of *Baby Doll* sometimes looks chiefly like a mere attempt to please, or at least to silence, the querulous director Kazan. But, at the same time, Williams appears here to re-voice, and valuably so, the poignant tone associated with many of his greatest masterpieces. With some possible homage to Samuel Beckett's *Waiting For Godot*, but also with a very familiarly 'Tennessean' focus on the depths of human sorrow, he meaningfully adumbrates, in the film's conclusion, a keen pathos that we also encounter in three pre-*Baby Doll* source plays: "Hello from Bertha," "This Property Is Condemned," and "Portrait of a Madonna."

- López, Andrés. *Acquiring, Concealing, and Revealing Information to Control and Influence an Audience*. Indiana University. <axlopez@uemail.iu.edu>

Human interaction, in all its forms, creates interesting social dynamics. People pursue their own interests while they navigate around and interact with others who may help or hinder that pursuit. In determining if other people are helpful or hurtful, those in the interaction must assess, essentially, the human nature of the others they interact with. Within these navigations lies a complex web of communication where people's expressions transmit information. Erving Goffman called these communications expression games, and they exist within all social interactions. They concern a person's ability to effectively or ineffectively accomplish three goals in a calculated way: acquire, reveal, and conceal information.

The performance I analyze is of magician Derren Brown's 2013-2014 stage show *Infamous*. I center on one segment in particular, loosely titled "Extraordinary Claims Require Extraordinary Evidence." In it, Brown acts as a psychic medium and attempts to communicate with deceased relatives of various audience members. I argue that during the segment he relies on expression games to create what I term an "audience of susceptibility." That is, Brown uses expression games to acquire from, reveal to, and conceal from the participants the necessary information to perform this section of his show successfully. I further argue that Brown is particularly effective with expression games in the way he utilizes language. He makes contradictory statements to keep his audience in a state of uncertainty: He continually asserts he is only performing tricks, after which he reveals information known only to the participants, casting doubt on his previous pronouncements.

- Lutze, Mary. *Challenging Accessibility: The 'Radical Deaf Theatre' of Aaron Sawyer's The Vineyard*. Loyola University Chicago. <mlutzel@luc.edu>

From late-October 2015 through late-February 2016, Aaron Sawyer's Red Theater Company in Chicago, Illinois staged a politically- and socially-charged theatrical adaptation of *Romeo and Juliet* entitled *R+J: The Vineyard*. In *The Vineyard*, whole scenes are presented solely in American Sign Language (ASL) without any translation for Hearing audience members. This unique presentation diverges from more common ASL productions, which showcase spoken English or surtitles and ASL simultaneously. Because of the clear distinctions between various kinds of ASL performances, referencing *The Vineyard* and other dramatic performances incorporating ASL, I offer in my paper a three-part categorization of Deaf theatre productions – ranging from "Conservative Deaf Theatre" to "Radical Deaf Theatre" – according to their accessibility for Deaf audiences. I classify Sawyer's *The Vineyard* as a "Radical Deaf Theatre" production because of its dual mission to incorporate the voices of both Hearing and Deaf actors and to provoke the sense of "otherness" in Hearing audience members by replicating the struggle of minority groups. Arguing against the mindset that would minimize the experiences of the Deaf community by suggesting that theatre with ASL is simply an accommodation for disability, I posit instead that "Radical Deaf Theatre" productions should be considered transcultural adaptations as they undergo interpretation across communities from the Hearing Culture to the Deaf Culture.

- MacDonald, Ian Andrew. *In Good Company: The Challenge of Leading and Following in French Theatre*. Scholar-at-Large. <macdonaia@yahoo.com>

In this paper I will explore the tension in French culture between individual accomplishment and solidarity with others, between differing notions of power and leadership. In the world of French theatre, this tension between the lone genius creator and the collective of artists is revealed in three examples from contemporary theatre: le Théâtre du Soleil, le Théâtre du Radeau, and la Compagnie Louis Brouillard. The company names present the sense of a troupe, though behind the name of each is a singular artist, a director, an author, an undisputed leader of the troupe: Ariane Mnouchkine, François Tanguy, and Joël Pommerat.

In certain works by these three companies, the importance of the troupe sits in the foreground. Tanguy's work with the Théâtre du Radeau in *Ricerca* and *Passim* shows the high level of coordination among the members of the company that seems to drive the vision of Tanguy as a director. In Pommerat's *Pinocchio* the repeated references in the text to "la compagnie," suggest that while Pommerat is the author and director, he is wholly dependent upon the presence of his troupe to realize his vision of the theatre. With *Les Naufragés du Fol Espoir* Ariane Mnouchkine shares a thinly veiled homage to the company, its trials, its triumphs, and ultimately suggests that the collective moving forward can bring to life a greater present (and future) than a single artist working alone. However, at the same time, what would these companies be without their leaders? Is the socialist dream of "collective creation" threatened by the power of such famed and revered directors and leaders?

- Mahan, Margaret. *Placement and Privilege: (Con)Textual Variation in Beckett's Rockaby*. Florida State University. <mem15g@my.fsu.edu>

This paper examines the significance of textual variations across multiple editions of Samuel Beckett's *Rockaby*. Through an investigation of organizational differences between Grove Press's 1981 publication and Faber and Faber's 1986 version, a codependency between the arrangement of content and the arrangement of form in the short play is revealed. In terms of form, the revision places "Notes," typically read as a set of stage directions, prior to the action of the play, inviting the reader to engage with the text in a linear direction. This change also emphasizes the role of "Notes" as integral to the play. Beckett's exertion of control over the direction of the text is emblematic of the director's control over the action on stage. Implicit in this maintenance is an awareness of the malleability of literature. This paper contends that Beckett's revisions alter the presentation of *Rockaby* in order to situate the reading of the printed text in closer proximity to the experience of viewing the performance. As the reader's point of entry to the play is taken into consideration, Beckett's revisions reveal a preference for a symbolic dramatic structure. This preference and its effects call into question the viability of a Deleuzian understanding of multiple entry-points to a work like *Rockaby*. Through a comparison of form and content across both published versions, this paper argues that only through an awareness of textual variations and the genesis of Beckett's play are we able to account for a principle of multiple entrances.

- Malarcher, Jay. "History is a Spider's Web": A Director's Journey through Euripides' *The Trojan Women*. West Virginia University. <jay.malarcher@mail.wvu.edu>

Any theatrical production requires an assortment of choices, solutions, and above all an active engagement with the text. Using *The Trojan Women* as a case study, this paper will trace developmental decisions that went into West Virginia University's recent production to Gwendolyn MacEwen's adaptation of the Euripides tragedy.

In a season made up entirely of male playwrights (Mamet, Frayn, Shakespeare, Gilbert, and Euripides) it became important to seek out a female voice for this production that conspicuously featured women as the title characters. Fortunately, many women through the years have produced a translation or adaptation of the tragedy. One common translator of Greek tragedy admitted to not wanting to tackle the play because she did not "love it as a drama. To me the only really interesting scene is Helen/Menelaus; the rest is lament lament lament." True and valid criticism, that! Many interesting adaptations exist, which—more than a literal translation—allow playwrights to express ideas in their own voices, and to highlight their own evaluation of the cause and reality of "lament lament lament." Several significant published versions emerged as contenders, including Ellen McLaughlin's *The Trojan Women* and Christine Evans' *Trojan Barbie*. Finally, a Canadian version by poet Gwendolyn MacEwen appeared and seemed to have a great many qualities to recommend it, not least of which the strong English poetry and the clear advocacy for all women, and not just the title characters. The choice of adaptation, the "blueprint for production" was of course the first of many decisions...

- Maley, Patrick. *Do Black Plays Matter?* Centenary University. <pmaley@centenaryuniversity.edu>

Contested humanity mars the history of blackness in America. Whether that contestation comes in the form of slavery, lynching, segregation, black-on-black violence, police brutality, or even bigotry that does not build to physical violence, people with black skin have consistently been forced to defend and sustain the humanity of their bodies. One consistent method of doing so has been performance. Be it musical, ritual, or theatrical, black performance has regularly been built on the subtext of asserting humanity. Early blues musicians, for example, did not perform only sadness or longing, but also the humanity necessary to feel such emotions. But to what end? Has performance helped to improve the day-to-day lives of African-Americans? Can performance make a real social impact? Ultimately, if a violent racist watched and thought about black performance, would such racism abate?

This paper will examine these complex questions by examining the case study of Tarell Alvin McCraney, a contemporary, queer, African-American dramatist particularly invested in examining the humanity of his characters. With a particular focus on McCraney's *Brother/Sister Plays* as well as *Wig Out!*, the presentation will focus on what dramaturgical and performative strategies McCraney deploys in an effort to construct the complex humanity of his characters. The presentation's goal is to ponder the social import of these plays: what, if anything, is achieved when they are performed, and how might they contribute to a more human and just society?

- Marks, Melinda. *Reading Ahead - an Analysis of Editorial Prolegomena in Shakespeare's Complete Works*. Mary Baldwin University. <marksmm6503@marybaldwin.edu>

The 18th century was a period marked by continuous changes in the ways editors and critics of Shakespeare's writings sought to present and contextualize his body of work to the readers of their own time. Many of these changes can be observed through the incredible shift in editing styles throughout the century, and in mapping certain patterns of cutting or restoring within the texts of Shakespeare's plays. This paper, however, draws its primary observations through an examination of the prefatory material found in the complete works collections of a small cross-section of well-known editors working during that time. Using the 1623 Folio as a control text, it attempts to catalogue and analyze the evolution and textual significance of Shakespearian prolegomena.

Through the investigation of these materials and their content, one can observe a continuously expanding shift in the ways Shakespeare's editors worked to maintain the authority of the Author while simultaneously promoting the expertise of the Editor. While similar observations of these shifts have been made by examining the expansion, revision, and editorial adaptations made to the plays themselves during this time, or tracking the popularity of certain collections over others, a lot can be observed about the change in attitude towards Shakespeare (both as playwright and historical figure) from the prefatory

materials published during this period shift to link the Author, his Work, and themselves to past opinions, future discoveries, and to the circumstances of their own time and place.

- McGunigal, Lisa. *Refashioning Nineteenth-Century American Identity in Anna Cora Mowatt's Fashion*. Pennsylvania State University. <lxm970@psu.edu>

“Although we by no means consider *Fashion* as equal to many of the sterling old English comedies, our approval of it is cordial, because it is American, and, inspires a love of country.”—*Arthur's Ladies Magazine*, 1845

As an early American comedy of manners, *Fashion: or, Life in New York* (1845) is the most frequently anthologized play of the nineteenth century by a U.S. female dramatist, Anna Cora Mowatt, although it has received little critical attention. When the play premiered in New York in March of 1845, it drew sizeable audiences and enjoyed a long run of twenty consecutive nights. Mowatt quickly emerged as a pioneer in American drama who, as Eric Barnes has pointed out, was one of the first playwrights to offer a critical portrait of American society by employing an element of naturalism. The contrast between a burgeoning American culture and nouveau riche Americans aping French manners became grist for the comedic mill as Mowatt herself called the play in her preface “a good-natured satire upon some of the follies incident to a new country.” In this paper, I argue that *Fashion* sophisticatedly explores a young America's insecurity with its national identity and demonstrates Mowatt's ability to instill patriotic pride in her audience by creating social caricatures, espousing patriotic sentiments, and dismantling pretentious façades—all to enable a triumph of democracy over a mock aristocracy. The farcical romp of *Fashion* prompted Americans to laugh at themselves and/or their peers imitating European behaviors as well as encouraged Americans to embrace their own, albeit still developing, identity as a country.

- Michael, Jason. *Walking Alone Together (Charting Tragic Evolution in the Major Musicals of Rodgers and Hammerstein)*. Scholar-at-Large.<aggedor3@aol.com>

In the 21st century, the canon of Rodgers and Hammerstein is often labeled family-friendly, shallow, unchallenging, and sadly passé, yet the best of their work is anything but. A legitimizing voice that influenced an art form into taking itself seriously by example, theirs was a voice of progressive courage, psychological exploration in song, and sustainable and laudable artistic merit that could trace its origin and evolution back to Aristotelian theory. By exploring tragedy, gradually and methodically, they helped us to genuinely explore ourselves.

By comparing four major tragic figures in Rodgers and Hammerstein—Jud Fry in *Oklahoma!*, Billy Bigelow in *Carousel*, Lt. Joseph Cable in *South Pacific*, and finally King Mongkut in *The King and I*—this paper will show that these four men are linked by a common tragic flaw, the loss of the will to live, and by a progressive and exponential attempt on the part of Rodgers and Hammerstein to explore tragedy through their art by systematically introducing it as ever more prominent and central to the heart of their stories. Beginning with Jud Fry as the Tragic if Misunderstood Antagonist, I will trace their exploration through Billy Bigelow, the Tragic Protagonist Redeemed, Joseph Cable, the Tragic Foil, and finally King Mongkut, the quintessential Aristotelian Tragic Hero. Viewed together, these four characters form an evolving chain of tragic exploration that examines Aristotle's theories, grapples presciently with Miller's “Tragedy and the Common Man” and provides insight and contemporary relevancy for Rodgers and Hammerstein's views on tragedy.

- Mishra, Sanjit. *Myth as a Literary Device in Modern Indian Drama*. Indian Institute of Technology Roorkee. <sanjitmishra2001@yahoo.com>

Writers, critics and scholars like T S Eliot and James Joyce have strongly advocated the employment of myths with a view to creatively analysing the chaos and anarchy prevalent in the contemporary world. In their search for an appropriate idiom, the Indian English dramatists too have immensely benefitted from the legends, folk lore and Myths including two epics The Mahabharata and The Ramayana. Many of them have fruitfully employed these indigenous sources to re-enact the rich and vibrant picture of the Indian society and culture. This paper presents a critical study of Girish Karnad's *Nagamandala* (Play with a Cobra) and *The Fire and the Rain* and his method of using myths and legends in these plays. *Naagamandala* is based on two oral tales from Karnataka—the first being the traditional tale of a cobra turning into a man at night and visiting a married woman; the second is based on the popular belief that a night-long vigil in a temple can ward off death. The two folk tales are deftly

blended in presenting the two allied themes of the nature of art and the relationship between art and imagination on the one hand and mundane reality on the other. In *The Fire and the Rain*, Karnad draws upon a story from The Mahabharata, and in the best of traditions of modernism, he gives a contemporary meaning to an old legend which stresses the dangers of knowledge without wisdom, power without integrity.

- Moriarty, Julia. *Maternal Instinct: Challenging the Preconceptions of Maternal Characters in Contemporary Drama*. Wayne State University.<Julia.moriarty@wayne.edu>

This paper will evaluate plays that present motherhood on stage in ways that challenge the tropes and expectations of maternal figures, and these presentations will be examined for how they engage feminist theory and present problems and opportunities to the directors and actors who tackle them. Each play deals with the question of motherhood and its value to the female experience. Characters in both plays are forced to confront this choice, but the plays also focus on broader women's and human issues. *Birth and After Birth* by Tina Howe introduces us to two women on either side of that decision. As each fights to validate their own choices, what is really being examined is what it means to be a mother. Sheila Callaghan's *Crumble (Lay Me Down, Justin Timberlake)* watches a family, paralyzed by grief, break free of the destructive patterns of behavior that are tearing them apart. The similarity of subject within these plays reveals how theme can affect the structure of a play, and challenges the way we approach script analysis. Engaging the feminist theories of Julia Kristeva, Judith Butler, Katie King, and Sue-Ellen Case, among others, expands the analytical findings of traditional script analysis and provides the director with ample material from which to build dynamic maternal characters. By looking to the structure and symbolism of these depictions, I will display how feminist theory can inform and enhance script analysis and production practice.

- Muse, Amy. *Love means acknowledging the reality of the other; but how much reality can we take?* University of St. Thomas.<ammuse@stthomas.edu>

"I think it's so wonderful and so weird, to kiss in front of people for a job," Sarah Ruhl says about her play *Stage Kiss*, which explores "the phenomenon of actors kissing on stage." Audiences prefer illusion, the idea of kissing, to witnessing the real act of kissing on stage. Watching actors kiss on film is pleasurable, Ruhl's character He declares, because "you can be alone in your own mind," but when viewing plays you're aware "there's always someone next to you." Which, he concludes, "is why the theater is superior to film, because it's less like masturbation." With its exuberant pastiche of styles—madcap comedy, 1930s melodrama, grand musical—*Stage Kiss* seems a fluffpiece in Ruhl's repertoire, but the play takes up serious issues about how much reality we want in our intimate relationships and in our theater. Prefaced with an epigraph by Iris Murdoch, "Love is the extremely difficult realization that something other than oneself is real," tensions between self and other, reality and illusion permeate the play on two levels, for *Stage Kiss* is both about fantasies and realities in love, and a love letter to the space in our culture where we get to play this out—that is, the theater. With nods to Tom Stoppard's *The Real Thing*, Elizabeth Woolman's *Hard Times: The Adult Musical* in the 1970s and Marvin Carlson's *Shattering Hamlet's Mirror: Theatre and Reality* I ask, how do we know when we're seeing the real thing? And how much reality can we stand?

- Nangsue, Patcharaporn. *Rewriting Delusion: Watching David Henry Hwang's Chinglish as a reincarnation of M. Butterfly*. ThammasatUniversity.<ppnangsue@gmail.com>

Narrated through the memory of Daniel Cavanaugh, the American male protagonist, *Chinglish*, David Henry Hwang's 2011 play, portrays Daniel Cavanaugh as confounded in his sign-making business dealing with China as his complicated sexual affair with Xi Yan, a governor's wife, reminiscing the deceptive political and deluded sexual affair between the French officer and the Chinese opera singer in *M. Butterfly*. The talk relies on an analysis of David Henry Hwang's *Chinglish* as a rewriting of *M. Butterfly* by portraying the delusion of the West about the East which illustrates the failure to grasp the complexity of the culture, pointing out that understanding China is as complicated as attempting to render an accurate translation of thousands of Chinese alphabets into English. By focusing on the narrative structures of both plays—which raise the issues of power relations between the sexes, the concept of honesty, the failure of the supposed "dominant" country to infiltrate its power into the

“submissive’s” realm—the talk analyzes how David Henry Hwang revives the memory of his own play, *M. Butterfly*, and ingeniously utilizes its elements to express an updated version of the desire of the West and the East to deal with but still know very little about each other. Also, the talk examines how the business and sexual dealings in *Chinglish* reminisce the political and sexual dealings in *M. Butterfly* with the evaluation of the level by which each play displays the issues.

- Nakajima, Nanako. *Small Dance or Ritual: Somatic Practices in the Aging Body*. Free University Berlin. <nananakajima@gmail.com>

Steve Paxton, one of the founders of the Judson Dance Theater in New York in the 1960’s, has later developed movement technique called contact improvisation. Through this dance movement, he has also established the international, network for this spiritual, dance movement. One exercise in contact improvisation is called “small dance” and this helps one to feel creatively attune, relaxed, and to realize that one is constantly collaborating with one’s body, gravity and the floor. Paxton describes that the person stands there until one feels the other person’s “small dance” and if one is following each other’s small dance, the third thing will arise. The idea of “small dance” which is conceptually supported by Paxton’s Aikido training and postmodern take of spirituality, implies the somatic practices suitable for professionals and non-professionals, young and aging bodies. In this presentation, I explore how this “small dance” in contact improvisation is described as somatic practice in the relation to spirituality in Japanese performing arts and thereby propose the dramaturgy of the aging body in dance.

- Narey, Wayne. *Eugene O’Neill’s Allegorical Concept of Tragedy*. Arkansas State University. <wnarey@astate.edu>

Although tragedy and allegory generally are treated as distinct genres, O’Neill merged them in creating his new vision for American drama. Mixing together his rich understanding of ancient Greek tragedy, religious themes from his personal discomfort with Catholicism, emerging insights from Freudian psychology, and a sense of tragic futility in his own Irish heritage and the Irish struggle for independence, he rejected the simplicity of the melodramas of his father’s period and led American theatre toward a more psychologically focused theatre.

In this paper I consider three of O’Neill’s most distinguished plays: *Desire Under the Elms*, *The Iceman Cometh*, and *Long Day’s Journey Into Night*. I argue that while each shows strong elements of an ancient conception of fate as fundamental to tragedy and of other dramatic methodologies from the Greeks, they all move beyond the simplistic Aristotelean tragic structures of reversal and recognition. Thus O’Neill took theatre not merely beyond melodrama but to a new vision of tragedy that embraced the psychological turn of modernism.

- Nesmith, Eugene. *August Wilson’s Fences: the journey from the first staged reading to the Broadway stage*. CUNY- City University of New York. <enesmith@ccny.cuny.edu>

Two-time Pulitzer Prize-winning dramatist August Wilson (1945-2005) established himself as one of the most important dramatists of the twentieth century with the ten plays in his Pittsburgh Cycle. Wilson’s poetic language and aesthetic sensibility have helped secure a place for him as one of America’s greatest dramatists. His artistic innovations played a vital role in transforming American culture while opening the gates for diversifying American theatre. His plays have become an artistic enterprise that will engage theatre artists for decades. One of his most produced plays, *Fences*, presented as a staged reading at The Eugene O’Neill Theatre Center in 1983, received enormous critical acclaim on Broadway. Due to the success of *Fences*, critics, scholars, and theatergoers validated Wilson as the quintessential American dramatist. *Fences* deserves its accolades and the success that comes with it. Yet, in theatre, there is always a behind-the-scenes story: How did *Fences* come about? What were some of the drastic changes from the original public reading to the Broadway production? What were the contributions of its director, Lloyd Richards? What was embedded in the struggle to get *Fences* to Broadway? What will ultimately be *Fences*’s lasting legacy? This presentation will peek behind the curtain to share my findings about those essential questions.

- Nesmith, Nathaniel. *William Blackwell Branch: Breaking Down Barriers and Thundering Forward*. Columbia University. <ngn5@caa.columbia.edu>

The inequities that existed between whites and blacks in the United States during the 1950s came under intense scrutiny during the 1960s, the period known as the Civil Rights Movement era. The emergence of a strong theoretical framework of black politics and activism in the 1960s invigorated black artists (particularly those in the theatre), who facilitated a strong advocacy for political changes. Artists such as Amiri Baraka, Ed Bullins, Ossie Davis, and Adrienne Kennedy wrote powerful dramas that challenged the status quo. Who foreshadowed, influenced, or empowered those black artists who took up the mantle for political and cultural change in the 1960s? Although Lorraine Hansberry's *Raisin in the Sun* premiered on Broadway to widespread acclaim in 1959, it was the work of William Blackwell Branch in the early 1950s that helped set the path. His influence is not widely appreciated today, but Branch was a prominent artistic figure during the 1950s who knew and dealt with everyone from Hansberry to Loftin Mitchell. His first produced play, *A Medal for Willie* (1951), embraced a resistive politics that clearly connects to the dramatized characteristics of militancy in plays of the 1960s. This presentation focuses on Branch—a dramatist of several plays--arguing that he was an early race-rebel artist of the 1950s, whose play *A Medal for Willie* was a breakthrough that influenced the black playwrights of the Civil Rights Movement era.

- Nygren, Kate. *Realism, Activism, and Affect in Danai Gurira's Eclipsed*. University of Kansas. <nynygren@ku.edu>

Contemporary Black dramatists writing for American audiences have taken particular interest in creating activist theatre that reimagines Africa. Such works as Lynn Nottage's *Ruined* (2008), J. Nicole Brooks's *Black Diamond* (2007), and Danai Gurira's *Eclipsed* (2009) employ transnational feminisms in an effort to educate and elicit activist engagement from their primarily western audiences. The form that these politically-motivated works adopt, however, does not conform to the conventionally-accepted activist form of Brechtian epic theatre. Rather, they employ largely realistic means of representation, seeking affective engagement from their audiences. In this piece, I examine one of these works—Gurira's *Eclipsed*—and its investigation of women's experiences during armed conflict in Liberia. Adopting feminist affect theorist Carolyn Pedwell's exploration of the limitations and potentialities of empathy, I argue that *Eclipsed* makes important strides in theatrical representation that seeks to transform empathic engagement; it begins to make the audience "responsible to" rather than "responsible for" the depicted women and—more importantly—the Liberian women by whom Gurira was inspired. Pedwell argues that this shift in responsibility marks a necessary precursor to empathic engagement that undermines what she calls the "neoliberal compassion economy." This examination will allow me to question the broad suspicion that continues to mark dramatic realism as a socially- or politically-conscious form of theatre. At the same time, it will also present opportunities to interrogate western depictions of African women and to question the visions of transnational solidarity that emerge from them.

- Oh, Hansol. *Immigrant Acts: Immigration, Performance and Labor in Flower Drum Song*. CUNY-City University of New York. <hoh2@gradcenter.cuny.edu>

This paper examines Rodgers and Hammerstein's original musical *Flower Drum Song* and David Henry Hwang's revival as demonstrations of the intersections among immigration, labor, and theatrical performance. In 1958, Rodgers and Hammerstein's *Flower Drum Song* marked a breakthrough in the history of the "Great White Way" for its virtually all-Asian cast. In 2003, Hwang rewrote the book entirely so that it foregrounded the historical significance of the original Broadway musical as well as the history of Asian immigration. Although both versions have received lukewarm popular and critical attention, they provide an important case study for thinking about Asian American labor and its relationship to performance in mainstream US theatre.

In this paper, by reading the two versions in juxtaposition and analyzing them through the lens of Chinese immigration and the formation of Chinatown, I demonstrate how the history of Asian immigration in America makes theatrical performance an important locus. I begin with a close reading of the original Broadway musical to demonstrate how theatre allows historically marginalized people to emerge as subjects with agency through enactment and by allowing them to occupy the material space of theatrical stage. Then I explore how Hwang, in his revival of the musical, foregrounded Asian American performance as a unique site where the very presence of the performing and laboring Asian American body relates the history of Asian immigration. In doing so, I aim to

illuminate the intersection of immigration, labor, and the act of performing in these two musicals as well as the significance of Asian labor on the “Great White Way.”

- Omori, Yuji. *O’Neill’s Dissipated Characters and Their Critique of Capitalism*. Takushoku University and the University of British Columbia. <yomori@mail.ubc.ca>

O’Neill repeatedly expressed warnings to an avaricious capitalist world in his canonical plays. Many of his characters can be divided into two types in terms of their attitudes toward economic activities. The first type is the business-minded characters, whose blind pursuits of material wealth have been repeatedly pointed out by scholars as the playwright’s target of criticism. The second type is those characters who ridicule the capitalist ethos of diligence and economy and instead devote themselves to dissipation. They have yet to be fully discussed.

French anthropologist Marcel Mauss made it clear that gift-counter-gift reciprocity was the dominant mode of exchange in archaic societies, where both excessive concentrations of power and financial inequalities were thus avoided. Aimless, private accumulation of wealth was ridiculed as a disgraceful act of parsimony. Community leaders were required, rather, to be generous enough to spend accumulated wealth lavishly on public feasts. As French thinker Georges Bataille maintained, the consumption, rather than production, of wealth was the primary object of human economic activities. In contrast, profits are accumulated for further production in a modern capitalist society, where the business-minded figure, far from being generous and convivial, is admired. With the above anthropological perspectives in mind, this paper takes an overview of O’Neill’s profligate characters, focusing particularly on Hickey in *The Iceman Cometh* and Erie Smith in *Hughie*, who both clearly resemble archaic generous revelers, serving as a primary medium for the playwright to critically depict a modern capitalist society in each play.

- Onyekaba, Cornelius Eze. *The Implications of Music as a Driving Force for Dramatic Action in Bolanle Austin-Peter’s Waaka – The Musical*. University of Lagos. <conyekaba@unilag.edu.ng>

This study examines the place of music in the development of dramatic action in Bolanle Austin-Peter’s *Waaka - The Musical*. The study applies textual and content analysis of the musical script and video materials from the production to investigate the extent to which music is used as a driving force in creating dramatic action in the production. Even though the use of music as a major accompaniment in storytelling and traditional performances in Africa predates the coming of western theatre traditions and as such could be said to be as old as African traditional performing arts, the idea of using music to reinforce theatrical performances was in fact popularised by the early Christian missionary schools through the activities of their drama clubs and societies. The nationalists, alongside pro-African theatre performers like Hubert Ogunde, broke away from the orthodox Christian fold and its liturgical performances and uniquely blended farce and concert hall music in their shows. This action encouraged non-Christians to freely attend such shows and paved the way for more of such theatrical offerings. However, the advent of the western academic model of theatre arts practice through the introduction of the Department of Theatre Arts at the University of Ibadan in 1952 subverted this indigenous practice and imposed the western model as the standard for playwriting and theatrical performances. The recent re-emergence of Theatrical Musicals across the Nigerian entertainment landscape seems to indicate the resurgence of a practice that hitherto defined the African and his performing arts. This paper therefore explores the features that highlight the functions of music as a dramatic device in *Waaka – The Musical* and also attempts to identify possible positives that such synergy between music and theatre could produce – for instance, the creation of employment for artistes across the two genres.

- Osatinski, Amy S. *Shuffle Along: The Revisal of a Forgotten Musical and All That Followed*. University of Colorado Boulder. <aosatins@yahoo.com>

This paper will examine the 2016 revisal of the 1921 musical revue *Shuffle Along*. The paper will outline the revisions made to the show and the historical and cultural significance of both productions and their subsequent receptions by audiences and critics alike. The original musical was a revue with very little plot that was the most successful musical written and performed by black performers in its time, proving that white audiences would pay to see a black musical. The show ran for over 450 performances and launched the career of Josephine Baker. The 2016 revisal, titled *Shuffle Along, Or the Making of the Musical Sensation of 1921 and All That Followed*, combined numbers from the original production with the story of how the show came to be and featured a who’s who of prominent Broadway performers including Audra McDonald and Billy Porter. The revisal, however, only ran for

four months and 100 performances. This paper will compare the two productions and the times in which they premiered, pointing out the significance of their similarities and differences.

- Osborne, Elizabeth. "*Citizen in the Negative*": *Performing and Vilifying History in Japanese-American Internment Camps*. Florida State University. <bosborne@fsu.edu>

December 7, 1941: Japan's attack on Pearl Harbor launched the United States into World War II. It also launched another war of fear against Americans of Japanese ancestry. In 1942, Executive Order 9066 began the process of confining 117,000 Japanese-Americans—more than 70,000 of whom were US citizens—to internment camps in the interest of national security. As World War II raged on, Japanese-American families found themselves isolated in swamps and deserts throughout the West, far from their homes and communities, and declared "Enemy Non-Aliens" by the US government.

Inspired by the true events experienced by actor and activist George Takei, the Broadway musical *Allegiance* documents this frequently erased history. Yet *Allegiance* has been widely criticized for its whitewashing of these events, its simplification of complex issues like citizenships, patriotism, and resistance, and its vilification of Mike Masaoka, the one real-life Japanese-American named in the show, in favor of its focus on melodramatic love affairs and family dissension. Using interviews with *Allegiance*'s creative team, audience response, and my own experience of the production, my paper will ground the production in its historical roots and examine how this performance of history functions. How does this particular performance of history compare to the ways in which Japanese-Americans were represented in popular culture in the 1940s? How does the representation of Masaoka demonstrate the challenges inherent in performing a "history" with which its audience is unfamiliar? What happens to performed history when the audience cannot parse fact from fiction?

- Park, Jihay. *Body in Process: Time, Space and Self in Harold Pinter*. Indiana University Bloomington. <jihay89@naver.com>

One of the recurring themes that Harold Pinter explores through his early plays is the relationship between time, space and subjectivity. A sense of ontological insecurity is felt through the unchartable territory they inhabit and the blurred boundaries between past and present. In Pinter's world, the spatialized time and the temporal dimension of space strip the characters of any concrete cognitive content that adds a sense of recognizable history and presence to them. The only concrete and sound ontological security that is left for them is their body. It is their body that inhabits different time zones and territories simultaneously; it is their body that is animated by different speeds and a variety of internal and external clocks that do not necessarily coincide. Their body is in process through which the subject constantly unfolds.

This paper explores the status of the body in Pinter's early plays. It focuses on how the space of the body as an enfolded field of actualization of forces is represented through bodies that are endowed with the capacity to be affected and to affect by those forces. It focuses on how the body as an enfolded memory is represented through bodies that endure and last by undergoing or resisting constant internal modifications following the encounter with other bodies. By focusing on the body, this paper attempts to articulate the significance of ambiguity in Pinter's plays. Bodies generate multiple significances of time and place, and facilitate transformation of meaning of time and place.

- Pellegrini, David. *Ivo Van Hove's Stage Adaptation of Bergman's **Scenes from a Marriage**: A Case of Relational Aesthetics*. Eastern Connecticut State University. <pellegrinid@easternct.edu>

Part of the pleasure and appeal of film-to-stage adaptations is their potential to activate memories and perceptions of the visual styles and performances of their source materials as much as the particularities of narrative and character. Because the dynamics of memory, perception, and interiority were among his chief thematic concerns, the films of Ingmar Bergman have, in recent years, proven to be particularly compelling vehicles for theatre. Originally broadcast as a six-part miniseries (then re-edited for cinematic release), *Scenes from a Marriage* is remembered as much for its searing and intimate portrait of one couple's dissolution as for its autobiographical mystique, highly-nuanced performances, and near documentary-styled cinematography. With his adaptation of Bergman's screenplay for the New York

Theatre Workshop, Ivo van Hove cemented his reputation as the most prolific director of auteur-driven films, albeit without his trademark arsenal of intermedial devices deployed to accentuate (and bridge) the spatiotemporal and intimacy gaps differentiating theatrical spectatorship from cinema. In his “scenes,” rather, van Hove re-articulated the film’s formalism by enfranchising improvisation, rehearsal techniques and other essentials of theatre-making in a mode consistent with Nicholas Bourriaud’s theory of relational aesthetics, which describes ways of creating that privilege human interactions within social contexts over independent, private symbolic spaces. By equating the processes of adaptation with game structures; triple-casting the central roles to anatomize (and deconstruct) naturalistic characterization, and by promenading spectators through multiple spaces to offer myriad vantages typically denied by theatrical framing, van Hove’s relational approach contextualized Bergman’s most intimate drama within socio-performative contexts that still managed to reflect the formal aesthetic properties of the original.

- Phillips, Doug. *The Drama of the Ungifted Child; or, Where’s the Old Confidence, Biff?* University of St. Thomas. <phil4574@stthomas.edu>

In a 1966 interview with *The Paris Review* Arthur Miller explains that *Death of a Salesman* was born, in part, out of his contact with “a man whose fantasy was always overreaching his real outline.” The formulation—always useful whenever I set about teaching Miller’s play—has long given me pause. What, I wonder, is the impetus behind those fantasies that at once overreach and, I would add, obscure the “real outline” of both Willy Lowman and his son Biff? Is it merely their narcissistic need to be “well-liked” or could the source of their fantasies be traced to a whole other economy, one, say, of the gift? And what besides suicide – itself a kind of gift, the gift of death – can be done about these fantasies? That *Death of a Salesman* traffics in the giving, receiving, and rejecting of gifts – be it gifts to self (basketballs, football, lumber, pen, etc.) or gifts to others (stockings, punching bag, touchdown, jobs, life, death, etc.) – suggests that they are probably worth paying attention to. With the help of Alice Miller’s *The Drama of the Gifted Child*, Jacques Derrida’s *The Gift of Death*, and David Foster Wallace’s “Suicide as a Sort of Present,” I do just that in this paper. More than materials of exchange, these gifts, I argue, may help us to better understand not only the fantasy element in Miller’s play, but also perhaps the fantasy element in ourselves.

- Pilkington, Matthew. *Joyce’s Dramatic Protest: Exiles, Circe, and Challenge to Censorship*. University of Tennessee Knoxville. <mpilkin1@vols.utk.edu>

In this essay I will explore the publication and stylistic concept behind James Joyce’s *Circe* the play within a novel that Joyce wrote during the latter half of *Ulysses*. However, in order to understand the impact behind this episode, I will start with a critical discussion of Joyce’s first dramatic work, *Exiles*. While initially panned by many of his peers and critics, *Exiles* constantly struggled to be taken seriously as a work of dramatic art. Many critics felt that Joyce was relying too heavily on his love of Ibsen, and that the play itself was not a good piece of writing. However, by examining the history of modern theatre and its influence on Joyce’s writing, I will show how Joyce’s composition of *Exiles* encouraged him to explore themes, concepts, and ideas that would be revisited and evolve through his writing of *Ulysses*. I will make the argument that the early critical failure of *Exiles* and Joyce’s constant struggles with obscenity trials and censorship led him to envision *Circe* as a play that went beyond these categories, and became the culmination of his influences and critical ideology at this point in his career. Through this examination, I hope to provide the reader with an alternative context through which to view and appreciate the dramatic works of Joyce’s canon. While *Exiles* has never been a particularly popular text within the larger body of Joyce’s works, it influenced Joyce’s critical direction while composing the latter half of *Ulysses*.

- Powers, Melinda. *Economic Frenzy in Caryl Churchill and David Lan’s A Mouthful of Birds*. John Jay College of Criminal Justice. <mpowers@jjay.cuny.edu>

In the wake of the recent Brexit vote and its proponents’ claims that former British Prime Minister Margaret Thatcher would have approved of the vote, this paper looks back in time to a production that has been highly critical of Thatcher’s policies: Caryl Churchill and David Lan’s *A Mouthful of Birds* (1986). Through its feminist dramaturgy and choreography, the work reimagines the chorus of Euripides’ *Bakkhai* (405 BCE) in feminist terms to criticize Thatcher’s economic reforms in the 1980s. Unlike the Euripidean version that contrasts the movement of its sōphrōn (balanced) chorus with the description of the frenzied Theban women on the mountain, *A Mouthful of Birds* has no literal chorus. Instead the characters, such as the unemployed weightlifter Derek and the meat industry businessman Paul, perform several different dances which demonstrate their dangerous disconnection

from themselves, one another, and the meaning of their labor. This replacement of a literal chorus with a deconstructed, frenzied substitute suggests that the play's late-capitalist environment leaves no room or time for choral song and dance to ritualize the violence. Instead, dance itself gets wrapped up in the frenzy. In this way, gender, violence, and economics intertwine within intricate, embodied interstices, as the play's choreography becomes a social critique of Thatcher's economic changes that inspired a frenzy not unlike that surrounding the Brexit vote of today.

- Ramis, A. Gabriela. *Emigration, Identity, and Theater as Homeland in **The Stranger** by Mérida Urquía*. Olympic College. <agramis@uw.edu>

Through the powerful lens of metatheater, Mérida Urquía, a Cuban actress and director based in Colombia, views emigration as a journey that leads to the construction of the self and to the adoption of theater as homeland. In *La extranjera*, three suitcases as a symbol of the journey become the home for the actress who leaves Cuba. Leaving makes her the foreigner, but also allows her to find herself in memory.

Although usually art is pointed out as an agent that reflects and shapes the identity of a community, in *La extranjera* the identity at stake is that of the actress. The text is autobiographical, and the self-exploration that seems to ignore the reality of the new country where the actress is a foreigner, in fact, reflects a level of cultural intelligence that makes it highly appealing to its audience. It also responds to Eugenio Barba's concept of Third Theater as theater groups of dreamers "who search for an answer to their own individual needs," and the text quotes Barba's concept of floating islands.

- Riley, Alexis. *Doctor in the House: Audiencing "Mentally Illness"*. Stephen F. Austin State University. <ariley0330@gmail.com>

In 2013, Thomas Insel, Director of the National Institute of Mental Health, issued a formal statement in which he announced that the organization would be withdrawing its support from the newest edition of the DSM, or Diagnostic and Statistical Manual of Mental Disorders. Stating that there are no biological markers available to diagnose a mental disorder, Insel wrote that the DSM's claim to scientific validity is unfounded. In other words, the diagnostic criteria laid out in the pages of the DSM are not based on medical testing, but rather rely on a clinician's assessment of a patient's performance in order to make a diagnosis. This places performance at the center of contemporary understandings of mental illness. Normative performances of self are unmarked, while "aberrant" performances of self are labeled as "ill."

This connection between performance and pathology is replicated in theatrical portrayals of mental illness. Much like the doctors who occupy clinics and diagnose their patients, so too do audience members play "doctor" in the house, diagnosing characters based on the (non)normativity of their performances. This can pose a problem for theatremakers, as earnest attempts to explore the complexities of mental illness can be overshadowed by cultural constructions of neurotypicality. In exploring how these constructions interact with pervasive notions of stigma, I question the ways in which performance might contribute to stigmatizing understandings of mental health while simultaneously providing theatremakers with a means through which to understand and, at times, subvert problematic notions of mental illness.

- Robinson, Joshua. *"Waving Through a Window": Emerging Bullying Narratives in the American Musical*. Indiana University. <robinjos@uemail.iu.edu>

A recent explosion in the field of Musical Theatre Studies has resulted in an increased understanding of the American Musical as a political form, particularly in terms of personal and national political identities. In the wake of the "It Gets Better" campaign, combating LGBTQ oriented suicides resulting from bullying, the American musical has become increasingly comfortable with topicalizing issues of bullying and social ostracizing as fodder for the musical form. Scholarship has been slow to address this connection, even though productions of the recently re-vamped musical version of *Carrie*, in addition to the off-Broadway musical *Heathers* and the recently transferred Broadway production of *Dear Evan Hansen* have all proven the musical stage as a fertile ground for considerations of the political emphasis on the social problem of bullying. Relying heavily on the works of Raymond Knapp and Stacy Wolf and focusing on the musicals *Heathers* and *Dear Evan Hansen*, I argue that these musicals, their New York productions, and their resulting popularity in amateur licensing suggests that the structural tenets of

the musical, often considered as “superficial” can explore and explicate identity politics relevant to the recent media fascination with bullying. Utilizing a structural and textual analysis of these three musicals and considering these elements in reference to the musical form at large, certain thematic similarities emerge that show the problems and possibilities with utilizing the musical as an avenue for political considerations of bullying. This paper hopes to expand and reorient already existing conversations on musical theatre and identity politics by understanding changing functions considering recent political discourses.

- Robinson, Michael. *The Blues of August Wilson's Ma Rainey's Black Bottom Sings in Discord with the Whites of Red America*. University of California Riverside. <mnrobin30@gmail.com>

This paper began as a meditation—the kind one hopes to return balance when the world becomes a vertigo spiral that pulls you down. It began as a reflection on a recent revival of Wilson's *Ma Rainey's Black Bottom* at the Mark Taper Forum in Los Angeles, pre-11/9, that became meditative, after. Wilson's thesis was that African Americans did not listen to the blues, they lived it. The blues, like breath, like spirit, was part of the African American life. By contrast, the blues for whites was something that (could) have coinage. Something material that had material value.

I reflected on how the blues infused Wilson's play and how that blues-infused play then played in the era of the blues-inducing Reagan presidency which Gil Scott-Heron casted, in bluesy cinematic terms in his song “B-Movie,” as Reagan “...act[ing] like General Franco when he acted like governor of California, then he acted like a Republican. Then he acted like somebody was going to vote for him for president.... We're all actors in this I suppose.”

This notion, a restatement of Shakespeare's “all the world's a stage and we are merely players,” and this particular play, *Ma Rainey's*, a restatement of the blues in the American life of blacks and others on the fringe of the America the American hegemony saw when it looked in the mirror, rarely when it looked into the future, became revitalized post-11/9. Someone had “acted like somebody was going to vote for him for president” and that acting paid off. So the question is, in so-called “post-racial America,” how far have we really come comparing the landscape of *Ma Rainey* in the '30s of her recording, during the '80s of *Ma Rainey's* initial run and the time of *Ma Rainey's* present run, post-11/9.

- Running-Johnson, Cynthia. *What is the Future of “la compagnie” in French Theatre?* Western Michigan University, <c.running-johnson@wmich.edu>

In my paper, I discuss the material conditions of work and production in current French theatre, which reflect its socialist background. And I look ahead to challenges to its collectivist aspects in view of the increasing power of the right on the French political scene, as France prepares for presidential elections in May. I describe the state subsidies for theatre in France, which are more institutionalized and more substantial than in the US. Part of the state support of theatre is through special unemployment insurance for “les intermittents du spectacle,” which recognizes the temporary nature of most jobs in the theatre, cinema, music, and the audiovisual area. I examine the funding structure of a particular troupe, that of Brigitte Jaques-Wajeman, and certain financial aspects of Ariane Mnouchkine's and Joël Pommerat's companies. I also look at the tensions that exist in the theatre community in the present economic, social, and political climate, including continued challenges to the system of the “intermittents du spectacle” and decreasing regional and municipal support for companies and theatres. I see hope in the fact that theatre is so well integrated into the educative and political life of the country—where a condition of receiving most state theatre subsidies is to instruct or direct theatre in a public school—and that the tradition of analysis and debate that theatre incarnates in France is longstanding and strong. But are the spirit and fact of “la compagnie” strong enough to resist anti-collectivist measures of a new conservative or far-rightist government?

- Russell, Don. *Hamlet's Troy: The Fall of Denmark*. Carthage College. <drussell1@carthage.edu>

Throughout Shakespeare's work, he often directly references Greco-Roman mythology and stories as a means to reflect and echo the circumstances of the characters in his plays. In Act II Scene ii of *Hamlet*, Shakespeare has the 1st Player recite a monologue centered on Priam's Slaughter during the fall of Troy. Shakespeare uses this seemingly random monologue as a mirror to the current state of Denmark, as well as Hamlet's emotional/psychological state, and the characters/circumstances that surround him in the play. The tale of Priam's Slaughter alludes to several characters and circumstances, most notably the impending fall of Denmark (likened to

the fall of Troy), and the current emotional/psychological state of Hamlet (reflected in Hecuba). The comparisons do not end there; echos of Hamlet's relationships to Ophelia, Rosencrantz and Guildenstern, and Claudius, can also be drawn from the Troy analogy. It is Hamlet's recognition of these parallels and the intellectual and emotional responses the connections evoke, that sparks the idea of recreating the murder of his father through the players' production of *The Murder of Gonzago*, in order to test Claudius' guilt.

- Russo, Thiago. *Radical Theatre: Arthur Miller's Critique of the Reagan Era*. University of São Paulo. <thiagorusso@usp.br>

This paper examines *The Ride Down Mount Morgan*, focusing on the differences between Miller's first version of the play, written in 1991 and debuted in the U.K, and the official version, published in 1998 for American audiences.

Mount Morgan is a farcical tragedy in which Miller masterfully depicts the Reagan era's imperial self as a perversion of the American Dream in 1980s conservative America where delusions of self-importance, personal prosperity, and an excessive optimism blurred people's perceptions of reality, a theme Miller returned to in his essay "On Politics and the Art of Acting" (2001).

The play can be taken as a depiction of what would have happened to Willy Loman had his much-desired vision of the American Dream come true. It shows how self-centered desire and an inflated self-image triumph over social responsibility and personal ethics. Using Lyman Felt's self-serving delusions to depict the irresponsible folly of American culture in the late decades of the 20th century, Miller shows us how memory and fantasy are interwoven with denials of the past and delusions about the future to create the culture of Facebook and selfies we inhabit today where each of us is a star in his own movie and other people are at best supporting characters if not merely an audience. *The Ride Down Mount Morgan* is Miller's depiction of the absurdity and moral emptiness of America's love with individualism.

- Santana, Esther Marinho. *Common elements in the theatres of Edward Albee and Plínio Marcos*. Santana Universidade Estadual de Campinas. <teti.ms@gmail.com>

Edward Albee's *The Zoo Story* was first produced in Brazil in 1962, by Escola de Arte Dramática de São Paulo. In 1966, it was part of a double bill with *Dois perdidos numa noite suja* (*Two Lost in a Filthy Night*), the first professionally produced play of Plínio Marcos, who was immediately considered the most vigorous new talent of Brazilian stages. While identifying common traits and empathizing the similarly concentrated and tense dynamics of these plays, local theatrical criticism has never properly explored the parallels between their authors.

My work aims at juxtaposing Albee's *The Zoo Story* and Marcos's *Dois perdidos numa noite suja*. The analysis of each play reveals several scenic and textual resemblances. Both of them focus on two characters immersed in overall material minimalism, counterbalanced by the prominence of decisive objects. Additionally, both texts pave physical violence on linguistic threats and deadly verbal attacks.

Throughout their careers, Albee and Marcos presented characters who employ language not only as a disqualifying mechanism to subdue their interlocutors, but also as a (de)fictionalizing tool. Once again in parallel ways, Albee's Jerry and Marcos's Paco act as expositors of artificialities and illusions inside the diegetic microcosm. Consequently, the fictional process itself is also evaluated.

The study of these plays casts light on Albee's early reception in Brazil, and poses his theatre as a possible central influence on Marcos's dramaturgy, which is still insufficiently investigated by Brazilian and international literary criticism.

- Saunders, Judith. *Theater, Nation and the Gender Trope in David Hare's **Stuff Happens** and Caryl Churchill's **Drunk Enough to Say I Love You***. Indiana University of Pennsylvania. <Judith.saunders1@gmail.com>

A common theatrical convention is the use of the double-ness of the gender trope to challenge hidden assumptions. I propose that David Hare's *Stuff Happens* and Caryl Churchill's *Drunk Enough to Say I Love You* elaborate on the trope to paint Britain as the submissive female partner in a relationship with the very powerful and masculine United States. Both plays imply that Britain's reliance on the "special relationship" with its cousin is a crutch that the country cannot relinquish – in the same way that it cannot relinquish its imperial identity.

With conscious stage iconography and language Hare uses gender signifiers to position all the

players in the diplomatic process leading up to the invasion of Iraq, pointing to a British post-imperial fragility struggling to insinuate itself into the global power politics of the American “empire”. At the kernel of the extended metaphor lies the George Bush/Tony Blair affair, which Hare depicts as a quasi-romantic partnership eventually to be shattered by the abandonment by a fond but indifferent husband.

Caryl Churchill similarly engages in gender politics portraying English Jack (“Union Jack”) leaving his wife and responsibilities to embark on sexually exciting adventures with American Sam (“Uncle Sam”). The characters suffer the vicissitudes of a personal romantic attachment and the obsessive drive of sexual attraction to reflect a national self-disgust at England’s craven subservience to American superpower. With lexical versatility, Churchill diachronically layers Anglo-American history, pillorying British acquiescence to the unwavering policies of American global exploitation over a period of six decades.

- Schvey, Henry I. *‘Is the Play Offensive? I Certainly Hope So’: Edward Albee’s Theatrical Revolution*. Washington University in St. Louis.<hischvey@wustl.edu>

Edward Albee (1928-2016) emphatically disproved F. Scott Fitzgerald’s famous maxim that “There are no second acts in American lives.” He was justly rewarded with a celebrated second act to his career with late masterpieces such as *Three Tall Women* (Pulitzer Prize, 1994) and *The Goat* (Tony Award, 2003). However, this paper argues that Albee’s most radical impact on the American theatre is to be found in the spirit of antagonism present in his very earliest works. Even before his spectacular achievements in

Who's Afraid of Virginia Woolf? (1962) and *A Delicate Balance* (1966), Albee began his career by deliberately sticking his finger in the eyes of both critics and theatregoers alike. "Is the play offensive? I certainly hope so; it was my intention to offend," he wrote in the Preface to "The American Dream." And in both form and subject matter, early works like "The Zoo Story" (1959) and "The American Dream" (1960) did something which none of his esteemed predecessors (Eugene O'Neill, Arthur Miller, Tennessee Williams) was able to achieve—making the theatre socially and politically disturbing and relevant. Albee, then, this paper contends, heralded the counter-cultural revolution of the 1960s with plays that deliberately provoked, subverted, and assaulted audience expectations. By creating a theatrical world which was "unsafe," and which aspired to "a personal, private yowl," Albee fertilized the ground which soon bred voices as distinctly different as Le Roi Jones/Amiri Baraka and Arthur Kopit. Without Albee's combination of intense, visceral conflict, biting dialogue, and haunting absurdity, it is difficult to imagine the theatrical revolution of the 1960s in the same way.

- Schwartz, Michael. *Dying in the Cause of Art: George Kelly's Jaundiced View of Little Theatre in **The Torch-Bearers***. Indiana University of Pennsylvania. <Michael.schwartz@iup.edu>

As George Kelly was scoring in vaudeville as a star and writer of sketches, the Little Theater Movement made its mark on American stages. Kelly first took a swipe at the burgeoning movement in his vaudeville sketch "Mrs. Ritter Appears," and the sketch is essentially the third act of his first full-length play, *The Torch-Bearers* (1922). One of Kelly's favorite themes emerges in this early full-length work, the so-called experts and know-it-alls who wreak havoc in the lives of otherwise perfectly decent people. Kelly largely dismisses the genuine cultural relevance of the Little Theatre Movement, which combined the opportunity for small groups to take on controversial plays with the chance for enthusiastic amateurs to bring theatre to their communities. Significantly, Kelly makes the strongest advocate for Little Theatre his most supremely foolish character in the play, the imperious Mrs. J. Duro Pampinelli, who misdirects her game but unskilled troupe through a misbegotten rehearsal and an even more misbegotten performance that harkens back to *A Midsummer Night's Dream* and ahead to *Noises Off*. For Kelly, the biggest issue of the Little Theater Movement is that it gives people who have no business in the world of theater the ill-advised opportunity to "die" onstage—indeed, in the course of the play, wives' singular lack of acting ability literally prove fatal to at least two husbands, and nearly a third. In Kelly's world, and perhaps in ours, if fools try to bear the torch of culture, both the innocent and the guilty get burned.

- Scott, Mark. *Irreconcilable differences: Charles I, Henrietta Maria, and Jones and Townshend's court masques*. University of California Berkeley. <mark.scott@berkeley.edu>

Under the playwright Ben Jonson and the architect Inigo Jones, the Stuart court masque developed for over two decades according to a strict antithesis whereby the scenic elements of any given production were conceived of merely as a body which, for the few brief moments of performance only, housed the masque's true soul, its poetry. However, when in 1632 Aurelian Townshend replaced Jonson as poet-in-chief, the resulting productions, *Albion's Triumph* and *Tempe Restored*, sought to transform the prevailing logic behind the court masque by reconciling body and soul, spectacle and poetry, in order to demonstrate their equal indispensability to the masque form. This emphasis on reconciliation in turn had profound contemporary political resonances. In 1632 England's monarchs, Charles and Henrietta Maria, were positioned as potential peacemakers in escalating dynastic squabbles on the Continent, while Charles was also planning his Scottish coronation for the following year, hoping to cement his position as head of a united kingdom. Most significantly of all, the king and queen themselves had recently become closer than ever, as evidenced by a significant transformation of contemporary royal iconography which increasingly figured the couple in terms of a singular hermaphroditic deity. This ideal of marital unity, however, was beset by anxieties surrounding confessional differences between the couple: Henrietta Maria was (notoriously) Catholic. In *Albion's Triumph* and *Tempe Restored* a theoretical-philosophical debate regarding the need to unify body and soul ultimately becomes a vehicle for considering the analogous unification of king and queen, with all of its attendant anxieties.

- Sepsi, Enikő. *On the Poetic Rituality of János Pilinszky and Robert Wilson*. University Gáspár Károli of the Reformed Church in Hungary. <sepsi.eniko@kre.hu>

France affects the aesthetic-poetic change which takes place in the 1970s in the work of the Hungarian poet János Pilinszky in many ways, not only because of his more frequent travels at that time, but also because of three

areas discovered by Pilinszky: first of all the Simone Weil body of work, secondly the liturgical renewal that will serve as a model for his concept of theater, and finally access to Robert Wilson's theater, especially the Paris performance of *Deafman Gance* in 1971. This mute theater of images had switched to an unknown tempo on stage, a kind of immobility in movement which inspired not only *Dialogues with Sheryl Sutton* (Robert Wilson's main professional actress of the time), but also some poetic pieces of short "drama", as well as some poems. The presentation deals with the poetic implications of this theatrical approach of rituals using some materials of the early Robert Wilson Archive at Columbia University on Wilson's thinking about contemporary liturgy and rituals first published in my book entitled *Le "théâtre" immobile de János Pilinszky – lu dans l'optique de Mallarmé, Simone Weil et Robert Wilson*, Paris, L'Harmattan, 2014.

- Shanahan, Ann. *A Visor for a Visor: Two Approaches to Casting Shakespeare's **Romeo and Juliet** in a Divided Country*. Loyola University Chicago.<ashanah@luc.edu>

This paper compares the conceptual and casting choices of two productions of Shakespeare's *Romeo and Juliet* staged in 2016-17 by two "rival" Catholic schools in Chicago. In the spirit of the CDC plenary in 2016, which explored three approaches to staging Shakespeare's play, this paper compares fully-realized productions at two schools "both alike in dignity"—Depaul University and Loyola University Chicago. Both productions, one performed over the November 8th election week, the other cast and designed in November 2016, responded to the politics of the election year. Both directors approached the play in the context of an ever more "divided country" where the "two houses" of Verona, and stakes of their conflict, have increasing contemporary relevance. The casting considerations of both productions reflected the turbulent electoral politics. Both directors pursued equity and justice in the representation of race, gender, and ethnicity—reflecting important national conversations on casting practices across professional and college venues. Both productions were cast according to the actual and aspirational diversity of the student populations for the individual schools. Mindful of equitable practices in heavily female-identified student populations and casting pools, the directors of both productions cast female-identified actors in several traditionally male roles, including both title characters. Each production handled these choices differently, with unique conceptual ramifications. In both cases the casting choices resonated meaningfully in the settings of each production, with heightened impact in the unprecedented and changing political context.

- Sharrett, Emily L. *Skepticism in Marlowe's **Doctor Faustus**: Examining Man's Inefficacy through Suspect Language*. Loyola University Chicago.<esharrett@luc.edu>

Christopher Marlowe's *Doctor Faustus*, in both the 1604 and 1616 textual versions, interrogates the notion of human perfectability through Pyrrhonian skepticism by addressing the suspect qualities of language. *Doctor Faustus* evaluates the dramatic characters'—Faustus and the secondary characters Wagner, Robin, Rafe (1604 text) and Dick (1616 text)—attempts to perform deviant magical speech acts to obtain worldly pleasures and to transgress the cultural social and religious hierarchies of the Early Modern era. Yet, in presenting magic's subversive agency, the play subsequently undermines that same power by evincing the corporeal and ethereal destruction wrought in the magical practitioners' lives. The skeptic examination of theological language perverted for magical use not only holds implications for the dramatic characters, but for the playwright and audience as well. The creation, acknowledgment, and substantiation of magical speech acts performed by the author and audience make both complicit in the performance of deviant magic, and, thus, complicit in sin. Therefore, both of Marlowe's extant *Faustus* texts highlight man's weak control over language itself and call to question man's ability to perfect himself and control his fate through suspect language. Ultimately, I propose the argument that *Doctor Faustus* presents performative magical speech acts and the instability of spoken language from a Pyrrhonian skeptical vantage point; Marlowe's *Doctor Faustus* highlights an ambivalence toward life by questioning man's ability to control constructed speech, thereby arguing man's inefficacy in perfecting himself or his fate, as well as his inability to wholly champion or denigrate culturally-constructed social and religious structures.

- Shedd, Sally. *S/he Stoops to Conquer*. Virginia Wesleyan College.<sshedd@vwc.edu>

In a seminal 1988 article, Judith Butler asserts that “Gender reality is performative which means, quite simply, that it is real only to the extent that it is performed.” The concept of performative gender is simultaneously validated and complicated onstage: Acting is *doing*. Actors play characters. Character is communicated to an audience through actions. Actors learn to “play verbs” and to focus on physical and vocal choices in order to achieve objectives. Not until cross-gender cast, however, does an actor think of gender as a performative action. Oliver Goldsmith’s *She Stoops to Conquer* can become a playground for actors to more fully explore gender in/as performance: It is easy to see that Kate Hardcastle adapts her gender role based on male expectations. What happens to this eighteenth century classic if a Butler-influenced approach to gender is embraced in the production process and other characters join Miss Hardcastle in overtly playing gender-- some via cross-gender casting and others via actors of the aligned gender clearly “putting on” gender stereotypes? Marlow purposefully a bumbling fool around women of his own class in order to avoid marriage and its constraints on his sexuality. Mrs. Hardcastle as the coquette. Tony Lumpkin purposefully putting on “man child” in order to get what he wants. Hastings as a “Dudley Do Right” type of hero. What seams in the show’s fabric will be stretched – even busted—if *S/he Stoops to Conquer*?

- Smith, Susan Harris. *‘The Endless Idiot’: Compressed Time*. University of Pittsburgh. <shs1@pitt.edu>

In “The Timeless World of the Play,” (1951), Tennessee Williams addressed the urgent problem of time in modern drama, with a line from Carson McCullers, “Time, the endless idiot, runs screaming ‘round the world,’” which he asserted was true to the “violent” rush of time that “deprives our actual lives of so much dignity and meaning, and it is, perhaps more than anything else, the *arrest of time* . . . that gives to certain plays their feeling of depth and significance.” But what of plays that refuse to “arrest” time and, in fact, do the opposite? Where lies their depth and significance?

Peter Sinn Nachtrieb’s *BOB: A Life in Five Acts* (2011) is “a whirlwind” in which speed is the essence of one man’s trajectory from birth to death as he races across America. Similarly, Lisa Loomer’s *Accelerando* (1998) radically compresses a couple’s relationship into one nighttime.

I consider these plays to be part of the modernist project of reconfiguring time to open drama to the altered tempo of contemporary life. This is a now familiar technique; for instance, the plays of Wilder, Ives, and Vogel.. Walter Benjamin characterized the modern experience in terms of a new temporal horizon: the horizon of the horizon of distraction and experience of shock. More recently, Paul Virillo, “the philosopher of speed,” warns that we have a new kind of time; in a hypermodern world, the hyperconcentration of real time reduces all trajectories to nothing: the temporal trajectory becomes a permanent present.”

- Snyder, Christine. *“This Ethic of Appearances”: Problems of Identity and Audience Identification in the Musical Adaptations of **Bright Lights, Big City** and **American Psycho***. CUNY-City University of New York. <cehrensnyder@outlook.com>

Problems of identity, including its essential fluidity, are major themes in Jay McInerney’s *Bright Lights, Big City* and Bret Easton Ellis’ *American Psycho* – who am I (before, now, after) and who are other people (before, now, after)? The musical adaptations of these 1980s novels attempt to address this issue, but did so unsuccessfully because of an inability to create a solid relationship with the theater audience. Is this an essential and unconquerable problem for musical theater that decides to address the fluidities of identity or are the failures of these musicals merely the result of dramaturgical choices made by the creative team? I will look at the original 1999 New York Theater Workshop production of *Bright Lights, Big City* and the 2016 Broadway run of *American Psycho* in order to explore audience and critical reactions to these experimentations with identity, including *Bright Lights*’ inclusion of its composer, Paul Scott Goodman, in the cast as an attempt at creating a “second person” narrative in the show and *American Psycho*’s refusal to allow the audience some kind of connection to Patrick Bateman when it denies them an identity, particularly in the final song, “This Is Not an Exit.” Finally, I will address the 1988 and 2000 film adaptations of these novels and how they, particularly *American Psycho*, affected audience reception of the musicals.

- Snyder, Laura. *Identity Formation in Caryl Churchill’s **A Number** and Jennifer Haley’s **The Nether***. Stevenson University. <Lsnyder4990@stevenson.edu>

Caryl Churchill's 2002 *A Number* and Jennifer Haley's 2015 *The Nether* could hardly be, superficially, more dissimilar. *A Number* explores the existential quandaries of clones while *The Nether* examines the ethics of pedophilia in a virtual environment in which no children are involved. However, both authors are actually exploring the same question: To what extent are our identities determined? In *A Number*, Churchill explores how solipsistic patriarchal capitalist familial dynamics, far more so than genetic determinism, have a devastating influence on identity formation. Salter, the biological father of Bernard (B1), neglects, abuses, and then discards B1 because he is damaged. Salter wants to produce a perfect child, so he clones B2 from B1. Over the course of the play, both Bernards are eventually destroyed emotionally and physically because Salter cares little about his offspring's happiness; his commitment is to his own role as Father/Creator. Rather surprisingly, Haley's *The Nether* has chillingly similar implications. We tend to imagine virtual environments as free spaces in which individuals literally create themselves, as avatars, and choose their own actions. However, yet again we see how solipsistic patriarchal capitalist familial dynamics have a devastating influence on identity formation. Sims is the creator of the Hideaway, a VR realm in which guests pay to molest and murder children in the form of avatars. Sims' adult avatar is appropriately named Papa, and, similar to Salter, Sims programs the avatars and environment of his virtual 'children' in ways that manipulate their behaviors and emotions. As Papa, he monitors their relationships and expels his 'children' when they refuse to conform to the rules of his realm. Ultimately, just as B1 commits suicide because of Salter's rejection of him as a child, Iris/Morris—one of Papa's 'children'—commits suicide when rejected by Papa. The disturbing implication of both Churchill's and Haley's work is that no matter what new technologies we imagine or create, they will be governed by the ideologies that govern us, by the egoism inherent in all of our relationships with the others we have commodified.

- Stafford, Tony. *Shakespeare Two Ungentlemen of Verona: The Stratford Lad's Revenge*. University of Texas El Paso. <tstaffor@utep.edu>

When Shakespeare was a teenager, his father, having become a distinguished citizen and political office holder in Stratford and having married into the notable Arden family who were land owners, applied to the Herald's College, with ample justification he felt, for a family coat of arms. During the intervening time while his application was being processed, however, Shakespeare's father suffered some type of reversal of fortune, probably financial and perhaps bankruptcy, and his application to become a gentleman was rejected. The Shakespeare's, it was decided, were not good enough to be called "gentlemen." This painful event undoubtedly left deep scar tissue on the Shakespeare family, and perhaps even impelled the son to go off to London with a burning desire to be to make his mark in the world somehow, and not just by horse-holding. Would the young, ambitious son ever forget this devastating slight? Never.

After the young Will had been several years at plying the trade of playwright, he decided to console his aggrieved father and get his revenge on the whole system of gentility by unleashing a vicious attack on two gentlemen, Valentine and Proteus, neither of whom are gentlemen, and wrote a scathing indictment of the concept with a play title *The Two Gentlemen of Verona*, removing it from England to Italy to protect himself and achieve some type of objectification of his study.

Valentine becomes a leader of outlaws, Proteus is a duplicitous cad and potential rapist and both are banished as unfit citizens. Through the rest of the play, Shakespeare continuously mocks the concept of gentleman.

Thus his play becomes a vituperative attack on the concept of "gentleman."

- Stewart, L. Catherine. *The Dramatic Archetype of the Jacobean Witch: an Investigation*. Brooklyn College. <catherine.crider@gmail.com>

The Early Modern Period in England exhibited a marked cultural preoccupation with the supernatural, the evidence of which is woven through the fabric of the era's popular drama. Fairies, nymphs, and sorcerers featured in plays throughout the late sixteenth and early seventeenth centuries, and witches took a place of prominence after James I ascended the English throne in 1603. In this paper, I investigate the witch characters from three Jacobean dramatic works, namely, Ben Jonson's *The Masque of Queens* (1609), Thomas Middleton's *The Witch* (c. 1613-16), and *The Witch of Edmonton* by Thomas Dekker, John Ford, and William Rowley (1621). Researching the connections between these characters and their varied departures from one another allows a pastiche of an identification and structure of the dramatic

archetype of the witch to emerge. Questions addressed in this paper include: In Jacobean drama, is one born a witch or does one become a witch? What are the details of her spells and rituals? Is a witch's power innate to her, or is it channeled from another source? What constitutes a witch in dramatic works of this time period, and what is the criteria? This close examination of the archetype of the witch in drama leads to a further understanding of witch mythologies in the context of the Jacobean-era cultural conversation.

- Switzky, Lawrence. *Shaw's Heterochronous Histories: Saint Joan and Beyond*. University of Toronto. <lawrence.switzky@utoronto.ca>

This paper begins by challenging the premise that Shaw's later plays, many of which are located in fantastic landscapes or the future, represent a refusal to engage with the pluralism and contentiousness of modern democracies in favor of utopian schemes. Instead, I want to argue that Shaw's "extravaganzas," such as *The Apple Cart*, *Too True to Be Good*, and *The Simpleton of the Unexpected Isles*, which seem to take place in multiple times or places at once, are a continuation of his history plays by other means. J. L. Wisenthal, for example, argues that in his great chronicle play *Saint Joan*, Shaw asked his audiences to pivot, ambivalently, between glimpses of a feudal past and a nationalist future. Shaw denaturalizes historical progress by demanding that we consider two moments that are both "historical" from a position between them. Building on Wisenthal's reading, I argue that *Saint Joan* crosses multiple incommensurable timescales, including Christian history, the medieval era, the time of Joan's canonization, and the *longue durée* of humanity. In Shaw's Preface, he likewise asks his critics to imagine the compromised "classical limit of three and a half hours' playing" of his play-text against the virtual "twelve hours long" performance that would give adequate latitude to his ideas.

Shaw's "heterochrony," the clash between competing and irreconcilable timescales in these plays of the 1920s and 1930s, is largely in service of demolishing the belief that, as Alan Tung writes, "our sense of history is the right timescale and that all timescales are one."^[1] By asking his audiences to confront a pluralism of times that cannot be embedded within each other, Shaw finds a new means of materializing his philosophical project of keying political expectations to temporal perception (e.g. we will govern differently if we think in terms of three hundred-year lifetimes instead of sixty-year lifetimes). This paper will specifically detail scalar instability in *Saint Joan* and *The Apple Cart* as Shaw comically calls on the spatially and temporally compressed medium of the theatre to suggest enormous, even incomprehensible, spans of time. Shaw's heterochrony, I will argue, was one source of his extraordinary experimentation in these later works and can be traced in terms of formal effects that are sometimes taken as defects: leaps in and interruptions of narrative, inconsistencies in character, and sudden quickenings of or lulls in suspense. In this sense, Shaw anticipates and participates in current debates about the relationship between human and non-human frames of reference and the significance of human actions within a planetary context.

[1] Alan Tung, "Baddest Modernism: The Scales and Lines of Inhuman Time" *Modernism/modernity* 23:3 (September 2016), 525.

- Taylor, Scott. *Out of the Classroom and into the Community: Bringing French Language Existentialist and Absurdist Theatre to the Pacific Northwest*. Western Washington University. <scott.taylor@wwu.edu>

In this presentation, I will discuss my efforts as a professor of French to take language learning out of the classroom and into the community by bringing productions of French language theatre to the Pacific Northwest, specifically Existentialist and Absurdist plays by Eugene Ionesco, Boris Vian, Fernando Arrabal, and Jean-Paul Sartre. The plays, which took place during two separate years, and which were performed to audiences of nearly 600 people in Seattle and Bellingham, Washington, included a cinematic version of Ionesco's *Les Salutations*, along with staged productions of Vian's *Adam, Eve, et le troisième sexe*, and Arrabal's *Pique-nique en campagne* in the first season, followed by a production of Sartre's existential classic, *Huis clos*, in the second season. During this presentation, I will examine some of the challenges and difficulties I faced in producing and directing professional French language theatre in an anglophone setting and explore some of the strategies that I used to overcome these difficulties, to include: (1) the pragmatics of producing (ie. funding, outreach, marketing, and production team building, etc.), as well as (2) the artistic approaches to directing shows for an audience in a language different from their own. A large part of my discussion of directorial approaches, will also focus on contemporary theories of textuality and French theatre semiotic theory, which will be illustrated pragmatically by video clips and photos taken directly from the shows.

- Trainor, Sebastian. *The Real Battle of Ubu Roi : The Last Stand of Henry Bauër, Anarchist Theatre Critic of the Parisian Fin de Siècle*. Salisbury University. trainorjh@gmail.com

The 1896 début of Alfred Jarry's *Ubu Roi* was a seminal event in the history of modern theatre. Much of the play's significance today derives from the shock supposedly experienced by the premiere audience upon hearing its first word, "merd-re" ["shit-re"]. Outraged by this intolerable profanity, the innocent crowd is said to have rioted for fifteen minutes: they shouted abuse at the play; they stormed out of the theatre; they conducted fistfights in the aisles. Nowadays the tale of this scandal is used to demarcate "the origin of an avant-garde theatre that intentionally attacks traditional taste."¹ But since none of these things ever actually happened, their perennial repetition only helps to obscure an important moment of our theatrical past behind a veil of myth.

There was, however, a real battle of *Ubu Roi*: and it had nothing whatsoever to do with a bourgeois audience who were outraged by a profane word. Rather it was conducted in the Parisian press where its most spectacular combatants were two influential theatre critics. Leading one side: the anarchistic former Commune officer, and repatriated New Caledonia inmate, Henry Bauër, who wrote for the *Écho de Paris*. Leading the other: the utterly conventional former Prefect, and former Censor of the Press for the Ministry of the Interior, Henri Fouquier, who wrote for the *Figaro*. Though Jarry's satire was the seeming subject of their duel, their word battle actually had little to do with the play. Yet because of it — and its fictionalizing hyperbole — *Ubu Roi* was dragged into the limelight of a political arena where all sorts of untruths were heaped upon it. This essay argues that our modern legend of the turbulent premiere of this play arises, in large part, from the personal and political dispute of these two forgotten critics.

- Thomas, Aaron C. *Say a Little Prayer for the Closet*. University of Central Florida. <aaron.c.thomas@ucf.edu>

In May 2010, *Newsweek* published a piece by critic Ramin Setoodeh complaining about the difficulties that out gay male performers have when they attempt to play straight roles convincingly. The occasion for this op-ed was the Broadway revival of the Bacharach/David musical *Promises, Promises* with Sean Hayes in the role of the heterosexual leading man. Responses to — and condemnations of — the *Newsweek* piece were swift, but these purportedly antihomophobic responses left many unanswered questions about the so-called pink elephant in the room: the gay man playing straight on the Broadway stage. This essay considers critical responses to both the original production of *Promises* (1968) and its 2010 revival, arguing that if the Broadway musical has become a space where heterosexuality as a strict and inflexible concept has been all but abolished, masculinity still holds sway — even in the twenty-first century musical comedy. Further, turning our attention to the way men evaluate one another as sexual objects via social media, this essay argues that we consider this single critic's evaluation of Sean Hayes's femininity as on a continuum with other male critics' typical sexual objectification of the theatre's female stars.

- Thornton, Ryder. *Dissonant Protagonists: O'Neill's Nietzschean Approach to Tragedy in the Early Plays*. University of California at Santa Barbara and Tulane University. <ryder@uemail.ucsb.edu>

O'Neill developed his style of modern tragedy privileging Nietzsche over Aristotle as the philosopher more relevant to advancing the genre. Nietzsche's characterization of the tragic experience not as anagnorisis but as Dionysian suffering guided the playwright's early efforts at creating drama that moved beyond the conventions of the well-made play. This paper examines how O'Neill dramatized Nietzsche's concepts such as tragic dissonance, transformation and metaphysical solace in his early, short one-act plays *The Web*, *Wife for a Life*, *In the Zone*, and *Moon of the Caribbees* and in his later and longer *The Hairy Ape*. I argue that O'Neill did not follow the Aristotelian assertion that self-recognition was the high point of tragedy and chose instead to further Nietzsche's arguments in *The Birth of Tragedy* that the failure of individuation was the actual trajectory of the tragic form.

- Turner, Calabria. *Politically Cyclical: Richard II and Machiavelli in Elizabethan England*. Georgia College and State University. <Calabria.turner@bobcats.gcsu.edu>

Machiavelli's principles were used prior to their existence, and the proof lies within the pages of Holinshed's *Chronicles* and is reimagined in Shakespeare's *Richard II*. When considering the political upheaval that occurred while Shakespeare was writing and producing, it becomes evident that he wrote them purposefully to reflect the political factions and religious controversy of his time. This paper will compare the *Chronicles* accounts with those of the play, and will also present the timelines of political events and publication dates to prove their correlation and influence on historical occurrences. This paper will also present detailed examples and examinations of Shakespeare's *Richard II* with Machiavelli's principles. These examinations will prove the depth of the dramatic reasoning, as Shakespeare uses the principles to justify King Richard's deposition, the same used in the Essex Uprising. In Holinshed's *Chronicles* and the real-time actions during Queen Elizabeth's reign, Machiavelli's principles are enacted, while Shakespeare's history play enforces the principles in theory and study the time's current instability, all proving the deep influence Machiavelli's short guide to ruling a nation has made throughout dramatic and political history. Ultimately, this paper reveals how Shakespeare wrote *Richard II* to reflect and react to the Elizabethan Era's political turmoil leading to the Essex Uprising.

- Van Der Horn-Gibson, Jodi. *Replaying our Past: Sub-altern/Native Histories on the Contemporary Stage*. City University of New York/Queensborough Community College. <jvanderhorn-gibson@qcc.cuny.edu>

In "Marginality as a Site for Resistance" bell hooks writes, "I want to know your story. And then I will tell it back to you in a new way. Tell it back to you in such a way that it has become mine, my own. Re-writing you, I write myself anew." In this paper I investigate the design through which three contemporary playwrights utilize adaptation and remediation of the sociocultural archive of US American history to, as hooks suggests, rewrite and reconsider our collective memory of histories as they have been culturally constructed. Through close examination of Branden Jacobs-Jenkins' *An Octoroon* (2015), Lin Manuel-Miranda's *Hamilton* (2016), and Suzan-Lori Parks' *Death of the Last Black Man on the Whole Entire Earth: AKA the Negro Book of the Dead* (2016) this paper will examine the consequences of, and resultant tensions from, rePlaying US American histories as worn by black and brown bodies. My research methodologies will include examination of primary texts, performance analysis, critical analysis, and scholarly investigation into my topic. Through this research design and question, I hope to shape a model through which to consider the necessity and relevancy of rePlaying history through diversified perspectives and the resultant shifts in collectivist and individual cultural associations.

- Visky, András. *Mother Therese of Calcutta and the essentially human abyss of the soul: the necrophilia*. Babeş-Bolyai University of Cluj, Romania. <viskyandras@gmail.com>

In my talk I will point out how my play is a voice composition, closer to an oratorio, rather than to a classic dramatic structure, having usually in the middle a story of a heroine. The main character Theresa lives in a sounding space, she hears the Universe, and, like a modern Juliet and Antigone, she follows those deep echoes of her identity. The language of the play deliberately is a poetic one, so the acting in this case would mean to unfold the text as a score. The cast should accurately follow the musicality of different voices, without pursuing unnatural expressions. Why is the storyline the mirror of the timelessness nature of a ritual event, how following the musical path the characters are created by the listeners' activated imagination and how all these things relate to necrophilia-- are the major themes the talk will address.

- Walsh, Susan. *Communicating Science Through Theatre*. Rollins College. <sjwalsh@rollins.edu>

Quality character-based stories enable a discussion of less easily approachable topics, such as science. As a biology professor, I have utilized plays and movies to provoke conversations about scientific topics and the scientific process in my classes. For example, the goal of my undergraduate freshmen seminar course was to read theatrical scripts pertaining to biology, thereby putting science within the context of a human experience with both ethical consequences and immediate relevance. This course fulfilled an organic science general education requirement, and most of the fifteen students were either biology or theatre majors. Throughout a fifteen-week semester, students read and discussed nine plays that served as an introduction to the scientific themes then presented. These themes included evolution, genetics, cloning, stem cells, infectious disease, nutrition, and taste. By connecting the biology content with germane (albeit fictionalized) scenarios, the intent was that the students would become more invested in mastering the material. In a written evaluation, most students indicated that they enjoyed that the plays were a part of the course and that they appreciated having the opportunity to discuss them during class

with their peers and invited speakers. Using theatre as a means to introduce and inform biology content provided for a unique and lively learning environment that I have since replicated in other classes.

- Waringer, Laura. *An Actor Prepares?: Auditioning and the Subversion of Craft and Performance*. Florida State University. <lw16d@my.fsu.edu>

“Acting is what you get to do once you get the part. Auditioning is something else entirely.”- David Mamet

The profession of acting repeatedly puts its practitioners through the grueling rite-of-passage that is auditioning. In an audition setting, the exchange between the actor and the auditor (be it the director, playwright, or casting team) is filled with what Mamet calls “a clear and simple structure of commands and rewards”. In a unique feedback loop, the audition panel looks for a revelation, while the actor employs any means necessary to conceal the aspects of themselves they deem undesirable. An actor thus becomes commoditized, judged and critiqued on how well they fulfill a pre-existing supposition of requirements.

This strange arrangement assigns the actor the impossible task of being present while also concealing. This is only one of the many paradoxical standards at play in the audition scenario, where an actor is expected to be spontaneous but disciplined, natural but rehearsed, prepared yet flexible. To remotely address these insurmountable demands, an actor must acquire a set of skills that are entirely separate from the craft of acting.

Mamet argues that an audience can be pleased, where an audition panel can only be impressed or disappointed. This posits the audition as the antithesis of performance; a ritual that employs the guise of artistic expression to achieve a distinct goal of concealment and conformity. This paper is an exploration of the unique psychological event of the audition not as a performance, but an exercise in balancing the number of paradoxes that exist within its construct.

- Watson, Ariel. *Playful Bodies: Audience and the Audio Game*. Saint Mary’s University. <arielmwatson@gmail.com>

Consider a transmedial pairing: two performances, both from the 2014 LIFT Festival, that attempt to render plays playful and underscore the ludic capacity of site-specific theatre. David Rosenberg and Frauke Requardt's *The Roof* corrals its audience into a fortress built inside a car park for a deep dive into retro side-scrolling gaming: player after player bounces into view along the battlements of the fortress, meets with surreal obstacles, and, with nihilist consistency, is felled. In Lundahl and Seitz's *Symphony of a Missing Room*, blindfolded audience members are led, dragged, impelled through the rooms behind the Royal Academy's Summer Exhibition by murmuring voices and unseen attendants. Both "plays" borrow from gaming the aesthetic structures of repetition and the illusion of choice, but assert the bodiliness of theatricality - and its relationship to a space that is both virtual and not - as central to this choice, and to the experience of the game. Both generate this space through an experience of sound that, though shared, is intensely solitary - a whisper in your ear drawing and populating the space around you more than the evidence of your eyes ever could. In this sense, these plays, both of which demand that their "viewers" wear noise-cancelling headphones throughout, operate within existing gaming conventions to create a new form: the audio game.

Despite this common ground, the two works constitute fundamentally different conceptions of the intersection between theatricality and the ludic. Although *The Roof* was more forthright in its transmedial claims about the emergence of a new form of art from the marriage of gaming and theatre, the resulting work was in many ways a remarkably conservative example of both forms, fixing the spectators in place and requiring no participation or choice from them. *Symphony of a Missing Room*, by contrast, is subtler in evoking its influences, drawing implicitly not simply from an imagined future-present of virtual reality, but also from literature, visual art, performance and installation art, and theatre. By stripping the visual from spectators steeped in sight-privileging conventions of both theatre and gaming, *Symphony of a Missing Room* creates presence from lack (the missing room), and underscores the multifarious presences of the body in the creation of imagined space and the perception of "real" place. In drawing attention to this bodiliness, it compresses the virtual into the real (or vice versa). It asserts that the gamer-auditor is a performer as well as an exhibit in the Summer Exhibition, making the world through rituals of the body for an audience unknown and unseen.

- Weist, Caroline. *Disability, Nation, and Transgression in Weiss' Marat/Sade*. University of Richmond.
<caroline.weist@richmond.edu>

When Peter Weiss' *Marat/Sade* premiered in West Berlin in 1964, it enjoyed an almost unanimously enthusiastic reception from critics who lauded it as a breath of fresh, German air in a theater scene that had long been dominated by foreign playwrights. Weiss' reign as the German playwright was, however, short-lived, as East Germany – with an eye toward a premiere on their side of the Wall – began to ask exactly what kind of German Weiss was. Once Rostock's production had opened, the stage was set for a politically-charged theatrical debate, as capitalist West Germany and socialist East Germany vied to establish the accuracy of their interpretations. That discussion began to circle ever more tightly not around the protagonists' extended political arguments, but rather around the play's chorus of the asylum inmates. Accusing West German productions of using the spectacle of insanity to cloak the socialist message of the play, East German critics invoked the two countries' portrayals of the inmates to articulate their national identity as analytical and self-aware in contrast to their capitalist, entertainment-seeking counterparts. This paper examines several early productions in order to show that, whereas West German productions highlighted the inmates' dynamism and potential for transgressing boundaries both performed (between actor and character) and physical (between stage and audience), East German productions imagined them as relatively immobile political prisoners. Ultimately, it argues that the reviewers' focus on the inmates should be read as a reaction to the way that each country imagined national boundaries and their preservation.

- White, Cassandra. *Inconsistent Mirrors: Mimesis and Resistance in Cloud 9*. Florida State University.
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Who will you be? In *Cloud 9*, Caryl Churchill repeatedly reminds the audience that they watch actors performing characters. The opening song offers clues to understanding the collision of meanings suggested by the actor and character. Betty, played by a man, sings "I am man's creation as you can see, and what men want is what I want to be." Clearly, external situations have shaped Betty's identity. This character device helps us see that the play presents a story about reality, pointing out that reality itself is nothing but a story. In this perverse way, Churchill addresses one of the great concerns of Plato, that the audience will mistake the play for reality and become swept up in the emotions of the play. Churchill finds ways to remind the audience that they are watching the very making of life as much as a play.

Churchill treats mimesis as a developmental aspect of character, which becomes the allegory for the development of human identity. The child Edward, played by a woman, tries to imitate the versions of masculinity that surround him; even his mother, Betty, displays her own perception of masculinity since she is the reflection of the desires of men. Characters struggle to understand which feelings are their own and which are instilled in them by others. Edward both embraces and resists these expressions of being. Relying on psychoanalytic theory from Lacan to Butler, I explore in this paper the ways that the self becomes itself through imitating powerful others.

- Williams, Mary Frances. *Four themes from Sulpicius Severus's Life of St. Martin of Tours in Shakespeare's 1 Henry VI*. Scholar-at-Large.<marywilliams30@hotmail.com>

In Shakespeare's *1 Henry VI* Joan mentions St. Martin of Tours: "Expect St. Martin's summer, halcyons' days" (1H6 1.2.131). Martin, who converted Gaul, was a Roman soldier who famously cut his military cloak in half and give it to a beggar (cf. "Of England's cloak one half is cut away" 1H6 1.1.81), and asked for discharge from the army to become monk. Martin's basilica in Tours was the greatest until the time of Charlemagne, and his jeweled tomb, where perennial praise was sung, was a much-visited pilgrimage site equal to Rome or Jerusalem (cf. 1H6 1.5.58-68). Examination of Sulpicius Severus's *Life of St. Martin* (AD 397) in relation to *1 Henry VI* clarifies the play's purpose and ideas. Four themes in the *Life of Martin* are essential in *1 Henry VI*: 1) Sulpicius rejected Sallust's assertion that both history and historiography should aim to promote glorious deeds, claiming this leads only to an "empty tomb;" Shakespeare echoes this, especially in his depiction of Talbot, who only seeks earthly glory, power, and fame. 2) The wicked Cardinal Winchester reminds of Martin's struggles with bad bishops, who cause civil strife. 3) Martin's battles against Satan and demons are evoked in the scenes involving demons. 4) Martin's opposition to civil authorities punishing heretics is recalled when Joan is executed as a witch.

- Witt, Robin. *John Van Druten's London Wall: 'Sexism Writ Large' Then and Now*. University of North Carolina at Charlotte.<rwitt5@uncc.edu>

“Let me tell you about my trouble with girls. Three things happen when they are in the lab: you fall in love with them, they fall in love with you and – when you criticize them – they cry.” Tim Hunt, Nobel Prize winning scientist, 2015

“...[my father] retired the day we engaged our first woman typist. ‘Work’s work,’ he always used to say, ‘but with women about it can never be.’” Mr. Walker, Solicitor, *London Wall*, 1931

In the West End of London between the world wars there were an abundance of plays produced that examined the working lives of the present-day British. One of these “professional plays,” John Van Druten’s *London Wall*, is based on the author’s own experience as a clerk in a solicitor’s office (Barker and Gale 24). First performed in 1931, Van Druten’s play takes a penetrating look at the personal and professional lives of a group of female shorthand typists who endeavor to survive in a workplace that offers meager wages, dictatorial bosses, and dangerous Casanovas. Underpaid compared to their male counterparts, the women of *London Wall* fall into the category of office workers who were described in 1932 by *The Times* of London as “chronically undernourished” and without the means to afford respectable clothes and lodging. With his “non-didactic yet nuanced explorations of personal politics and sexual identity”(Cantu), Van Druten crafted a sharply focused, early 20th century office comedy-drama, when staged with an awareness of gender equality and sexual harassment issues of today, resonates deeply for a 21st century audience. This essay examines my 2016 Griffin Theatre production of *London Wall* and identifies the challenges of resurrecting lost or forgotten plays from the early 20th century, including a discussion of research and dramaturgical practice.

- Wolfe, Rachel. M. E. *The Myth of ‘Still Relevant’: Rethinking Adaptation as Palimpsest*. Scholar-at-Large. <rachelmargaretwolfe@gmail.com>

Scholarly discussion about adaptation in recent years has been dominated by Hutcheon’s concept of the palimpsest, in which adaptation is defined as a doubled experience in which awareness of source and target text is experienced simultaneously. According to this argument, an adaptation that is enjoyed by an audience member who is unfamiliar with the source text is merely experienced as a new work, losing its status as an adaptation. Such a definition, however, ignores the circumstance, common to the adaptation of classical works in particular, in which an audience member knows of the source text, but has never personally read or seen it. In this case, the audience member in question knows that she is seeing an adaptation and not a new work, and views it as neither palimpsest nor novelty, but experiences the adaptation as a stand-in for the original. This common but under-theorized situation, moreover, is often obscured by the rhetoric of ‘still relevant’ ubiquitously cited by directors, production materials, and scholars alike which treats classical adaptations as though they were centrally characterized by similarity to the source text rather than difference. In this essay, I interrogate this phenomenon as it manifested in a historical moment where it was particularly pronounced: the neoclassical movement in Western Europe. By sampling excerpts from the forwards, manifestos, and paratexts of neoclassicism’s most prominent playwrights, I show how the neoclassical movement obscured difference between itself and its classical predecessors and encouraged audiences to conflate adaptation with source text—an approach that has had a lasting impact on the way we perceive classical adaptation to this day.

- Yarrison, Betsey Greenleaf. *The Psychopathology of Nora Helmer*. UniversityofBaltimore. <betsy.yarrison@verizon.net>

One reason why *A Doll House* is seldom produced today except in academic settings is because most audiences, even now, respectfully disagree with Ibsen that the slamming of the door that closes the play should be hailed as a feminist call to arms. Despite firm instructions from Ibsen, Shaw, and virtually all critics that Nora Helmer is a visionary realist for whom a life without self-actualization is not worth living, today’s audiences persist in seeing her as shallow and unsympathetic and will not concede that her need for self-actualization justifies what they see as needless abandonment of her children to the very man she herself cannot stay with. Reminders that the children are Torvald’s property and that Nora herself believes she is an unfit mother fall on deaf ears; she is regarded as selfish and cowardly for choosing the “geographical cure” for her problems. An interesting insight into Nora can be gained by examining her

behavior through the lens of the Hare Psychopathy Checklist, a respected therapeutic tool. Nora scores somewhere between 15 and 20 on the 20-item checklist; were she a real person, she would probably be diagnosed with narcissistic personality disorder. Has the character Ibsen created developed a life of her own that he did not want for her? Was an unsympathetic response to Nora built into her very words and behavior by Ibsen despite his intent? Is the character he actually created different from the character that he thought he created, the one he so wanted to create?

- Yawney, Michael. *Edward Albee: Critics Open the Closet Door*. Florida International University. <myawney@fiu.edu>

Edward Albee's *Who's Afraid of Virginia Woolf* provoked theater critics into discussing homosexuality before they had developed a vocabulary for doing so. The play depicts the wife-dominant marriage thought likely to produce homosexual children, references camp icons, and presents character relationships focused on fantasy and jealousy, which were commonly thought integral to gay relationships. In the past, the sexuality of playwrights was merely fodder for gossip. In Albee's writing, the connection to gay culture was too overt not to discuss.

Critics approached gay themes in the play using a strategies influenced by then current theories about the nature of homosexuality. Howard Taubman and Richard Schechner imitated popular "sexologists" in portraying Albee as a "typical" homosexual, meaning that he was an arrested adolescent creating elaborate artifices to conceal his lack of real human connection.

Stanley Kaufmann offered critical blind items outing Albee, Inge, and Williams. Kaufmann argued that these playwrights should no longer be forced by to disguise their gay male characters as women. This paradoxically reflected both the popular belief that the homosexual was a woman trapped in a male body and a growing body of literature asserting that homosexuality was not a mental disorder.

In part because of Albee's provocation, by the end of the 1960s, discussing the role of sexual orientation in the work of a dramatist had become an accepted strategy.

- Zampelli, Michael. *'Behind Thucydides stands Aristophanes': Jesuit Performance in the United States¹*. Santa Clara University. <mzampelli@scu.edu>

For nearly three decades, the artistic investment of the Society of Jesus in educational, pastoral and missionary works has been the object of sustained scholarly attention, particularly among European academics. In particular, the extensive Jesuit engagement with music, theatre and dance has captivated students of religion and culture as well as historians and practitioners of performance. In great measure these very compelling investigations of Jesuits and the performing arts consider the work of the "old Society," that is, the Jesuit order prior to its suppression in 1773.

Less well known, and certainly less adequately considered from a scholarly point of view, are Jesuit experiments with performance in the United States after the universal Restoration of the Society of Jesus in 1814. Though the founders of Jesuit colleges and universities certainly employed a variety of performance forms in their educational projects during the later 19th and early 20th centuries, the character, quality, and effect of such performances have not been sufficiently researched or analyzed. Rooted in archival research, this paper—part of a larger project on the retrieval of Jesuit performance traditions—will attempt to further the appreciation of the role of Jesuit performance by paying close attention to how Jesuit theatre, music and dance (a) distinguished Jesuit education from its 19th and early 20th century counterparts and (b) facilitated the process of consolidating (for both institutions and individuals) immigrant Catholic and emerging "American" identities.

1 The title quotes an 1882 Jesuit publication: "Behind Thucydides stands Aristophanes. Behind the great facts of history lies the undergrowth that serves to explain them. There is a history reflected by the public mind, of which the theatre is the organ or occasion, a history which abounds in hints and curious revelations that would remain unknown, if the muse of history did not now and then leave her pedestal vacant for the antics of her less austere sister." *Fordham College Monthly* 1, no. 2 (1882): 10

- Zapkin, Phillip. *Learning From Others: Hybrid Adaptation and Cosmopolitanism in Femi Osofisan's Wesoo, Hamlet!* West Virginia University. <pzapkin@mix.wvu.edu>

Femi Osofisan's play *Wesoo, Hamlet!* (2003) combines postmodern self-consciousness and cosmopolitan hybridity, modeling possibilities for transcending the political and economic authoritarianism so often afflicting neoliberal Africa. *Wesoo, Hamlet!* parallels the economic exploitation of African communities and the influence of the Shakespearean source text on the events of Osofisan's plot. This parallel exposes limitations imposed on Africa—culturally, economically, and politically—by the global north and its local representatives, here in the form of Oba Ayibí, who murders the king, his brother, to build a tobacco factory that threatens human and environmental health.

With characteristic postmodern playfulness, Osofisan brings Hamlet, Ophelia, and Claudius out of the afterlife to try and alter their tragedy replaying in Yorubaland. Shakespeare's characters interact with their Nigerian avatars—Létò, Tùndùn, and Oba Ayibí—but the tragedy finally unfolds as it did in Denmark. In *Wesoo, Hamlet!* cosmopolitan hybridity is ultimately unable to alter the fatal destruction of the Hamlet hypotext. And while this failure acknowledges the power of forces beyond individual control to shape our destinies, it is crucial to remember that the world we share is not the fated and teleologically bounded space of tragedy. To say that Létò succumbs to Hamlet's fate is not to say that Africa must succumb to neoliberal exploitation. The play envisions an alternative, which Létò proposes: "we do not have the answers here. To find them, we must travel out to learn from others" (57). This hopeful cosmopolitan ethic suggests that by learning from others, by collectively embracing cultural hybridity, Africa can escape cycles of violence and exploitation that delimit contemporary political reality.

Osofisan simultaneously combines Yoruba and English culture in a hybrid and cosmopolitan blend, and this combination exceeds the bounds of Osofisan's Nigeria. The cosmopolitan imperative to learn from one another is not a dictate exclusively for Africa, but a globally vital ideal, particularly in the context of a globalized capitalist economy which otherwise isolates us as individual consumers, workers, or (proto-)capitalists.

- Zhang, Wei. *Modernity, Chinese Culture and Dialectics: Bertolt Brecht's **Turandot** and Wei Minglun's Chuanju Play **Chinese Princess Turandot***. University of Hawaii at Manoa. <weizh@hawaii.edu>

My paper focuses on two reinterpretations of Turandot: Bertolt Brecht's *Turandot* or the Whitewashers' *Congress* (written in 1953) and Chinese dramatist Wei Minglun's chuanju play *Chinese Princess Turandot* (1998 and 2012), and it aims to examine the similarities and differences between these two versions with regard to their form, content, structure, and motifs. Both Brecht and Wei's adaptations reflect features of modernity, Chinese culture, and dialectics in different ways.

The modernity of Brecht's adaptation lies in its montage structure and somewhat absurd elements. The structure of this play suggests a portrait exhibition as it covers a vast class of people, including peasants, "Tuis," (intellectuals) and an Emperor. Brecht resets the story of *Turandot* in a capitalist Chinese society to analyze the problem of capitalism and its social contradictions by transplanting the economic model of capitalist exploitation into ancient Chinese society. In Brecht's work, Turandot is a subversive female character with a non-traditional attitude in ancient China.

Wei's chuanju play *Turandot* reassembles the characters, plot and theme of Puccini's opera according to Chinese aesthetics and cultural understanding. By innovatively infusing the classic material with a modern spirit, he at the time reveals his dialectic thinking about love, secular hierarchy, and ethical concepts.

In general, Brecht's *Turandot* is a play awash in philosophical dialectics and Chinese knowledge and culture, which is not easy to recognize and stage for either Western or Chinese audiences. Wei's more linear structure, Chinese ethics, and imagistic aesthetics in *Turandot* are suited for performance on the Chinese xiqu stage.

- Zheng, Guohe. *The Nature of An Artistic School Playwright and Its Change: Early Works of Morimoto Kaoru*. Ball State University. <gzheng@bsu.edu>

One of the most celebrated playwrights of Modern Japanese drama, Morimoto Kaoru (1912-1946) is best known for his signature piece *A Woman's Life* (Onna no Issho, 1945). Although commissioned by the military government during WWII, the play not only survived the war but thrived thereafter enjoying lasting popularity among the audience and critical acclaims as one of the Best Ten Postwar Plays in Japan. Scholars have argued that the amazing success of the play is no other than the result of its multiple adaptations each made to cater to the political environment of the day thus a reflection of, and on, the

times. There is no doubt that this argument is valid, but it is also inadequate because it has not taken into consideration the crucial fact that Morimoto Kaoru started as an Art for Art's Sake playwright, and Literary Theatre, the company that he belonged to, was known for its Art for Art's Sake orientation. To present a fuller and more explanatory view of Morimoto and his times, we have to look at his early works as well. This paper attempts to reveal the nature of Morimoto as an Artistic School playwright early in his career and then trace the dynamics leading to his change from an Artistic School playwright to one who catered to the demands of the military authorities. Furthermore, it will explore the question of whether Morimoto was a willing collaborator with the authorities, or merely a coerced participant due to the constraint of the times.

- Zhou, Wei. *Acculturation in Presenting Twelfth Night on the Chinese Stage - A Study of Twelfth Night in Yueju Opera and A Match Made in Heaven*. Beijing Foreign Studies University/New York University.
<zhouwei627@yahoo.com>

Twelfth Night has been performed in diversified forms in China ever since it was introduced to the Chinese audience in early twentieth century. Of the numerous productions, two in traditional Chinese opera are note-worthy for the strategy used in their adaptations. One is a production of *Twelfth Night* in Yueju Opera in 1986, and the other is a production in Cantonese opera entitled *A Match Made in Heaven* in 1995. The Yueju production of *Twelfth Night* retains the names of characters in the original *Twelfth Night* and period costumes, though the performing style is in the traditional Chinese opera. In *A Match Made in Heaven*, all the characters have Chinese names and wear traditional Chinese costumes, though the story is still based on *Twelfth Night* by Shakespeare. Both productions are intercultural performances in the form of traditional Chinese opera, yet they differ in the degree of acculturation, a strategy frequently used by Chinese theatre artists since 1980s. This paper closely examines how acculturation is applied in both productions by making a detailed comparison of these two plays. It will be divided into the following parts: Part I will briefly outline two opposing trends of producing Western plays on the Chinese stage with a special focus on the production of Shakespeare's plays. Part II defines enculturation and acculturation - two terms I have borrowed from translation studies and will be used as a theoretical framework for my argument. Part III will be a detailed comparison between *Twelfth Night* in Yueju opera and *A Match Made in Heaven* in characters' names, costumes and acting techniques. The paper concludes that acculturation has been adopted as an effective strategy by Chinese theatre artists to give more emphasis on the needs of the Chinese audience and the cultural context of the local culture.

-Zorn, Christa. *Shaw's Creation of Alternative Spaces for Governance in The Millionairess*. Indiana University Southeast. <czorn@ius.edu >

Shaw's play, *The Millionairess* (1936), has been called a compelling allegory of fascism in Europe. However, as I will argue, his use of defamiliarization techniques in the play opens imaginary spaces for alternative forms of governance.*

It seems logical that Shaw's *The Intelligent Woman's Guide to Socialism and Capitalism* (1928), which had instructed women on the mechanics of capitalism, would be followed by a play, *The Millionairess* (1936), which places a commanding woman in a position of leadership.

Using what he called a "man in petticoat" as his protagonist, Shaw defamiliarizes the topic of absolute rule through gender and power reversals: "the phenomenon is not so remarkable in his case, as he is by convention the master and lawgiver of the hearthstone" (*Preface on Bosses*, 105). The pitiless, ruthless Epifania is economically efficient, but disregards the exploited and the disenfranchised. The men in her life are helpless and submit to her power—except for an Egyptian doctor whose compassion, selflessness, and poverty assign him to what we may call a female space. His only mission is his medical profession and the good he can do for society; but he has no interest in making any money. Paradoxically, he is the only match for Epifania's force. His indomitable spirit--uncompromised by materialist power--can function as the "conscience" of a brutalizing power system. Shaw's projected optimism here is small but remarkable in that the doctor's altruism cuts through Epifania's capitalist game like a Gordian knot.

Even though Shaw's message between his Preface and the play remains ambivalent regarding the power of absolutist rulers, his defamiliarization techniques clearly suggest alternative spaces in which his own and the public's critical political awareness can survive.

*Shaw's use of defamiliarization serves several purposes: it exposes the contraptions of tyranny and egotism; dismisses the familiar antagonism of feminism and capitalism; reveals the dangerous irrationality of dictatorship; and opens the possibility of alternative political consciousness amidst totalitarian rule.

Restaurant Recommendations

(The DoubleTree offers complimentary shuttle service to locations within three miles of the hotel. All of the Orlando recommendations are within the range of the shuttle. In addition, you can catch the free Lymmo shuttle which will take you downtown. Ask at the front desk for a route map.)

Near Doubletree

Within Walking Distance

- North Quarter Tavern (chef-drivenbar)
 - 861 N Orange Ave
 - \$\$ (\$10-20 per entrée)
- Shin (Japanese, sushi)
 - 803 N Orange Ave
 - \$\$ (\$15-20 per entrée)
- The Hammered Lamb (American)
 - 1235 N Orange Avenue
 - \$ (\$10 a dish)
 - Great outside, covered bar
 - Open late
- Two Chefs (seafood, oysterbar)
 - 743 N Magnolia Ave
 - \$\$ (\$15-20 per entrée)

5-Minute Drive

- Tako Cheena (Mexican-Asian fusion)
 - 932 N Mills Ave
 - \$ (Under \$10 per entrée)
 - Open late! (until 4am Fri-Sat, 1am Thurs)
- Nova (American farm-to-table)
 - 1409 N Orange Ave
 - \$\$\$ (up to \$30 per entrée)
 - Great drink offerings, easy walk along lake to location
- White Wolf Café (breakfast/brunch, bistro)
 - 1829 N Orange Ave
 - \$\$ (\$15-20 per entrée)
 - An Ivanhoe Village staple
- Santiago's Bodega (tapas)
 - 802 Virginia Dr
 - \$\$ (\$7-14 per dish)
 - Open early and closes late, great ambience
- Fratelli's (Italian)
 - 373 N Orange Ave
 - \$\$ (\$10-20 per entrée)
- Shakers American Café (Diner—open until 2)

- 1308 Edgewater Drive
- \$ (under \$10 per dish)
- Rusteak (American casual)
 - 2625 Edgewater Drive
 - \$\$ (\$10-20 per dish)
 - Great Happy Hour deals
 - Strong bar
- Tijuana Flats (casual ex-Mex)
 - 2217 Edgewater Dr
 - \$ (under \$10 per entrée)

10-Minute Drive

- The Rusty Spoon (American farm-to-table)
 - Church Street Marketplace, 55 W Church St
 - \$\$\$ (up to \$30 per entrée)
- Hamburger Mary's (LGBT-centric grille)
 - 110 W Church St
 - \$\$ (up to \$15 per entrée)
 - Female impersonator show at 7:30 on Saturday night
- 310 Lakeside (New American)
 - 301 E Pine St
 - \$\$\$ (up to \$30 per entrée)
- Ember (grille)
 - 42 W Central Blvd
 - \$\$ (\$10-20 per entrée)
- Kasa (global tapas)
 - 183 S Orange Ave
 - \$\$ (\$10-15 per dish)
- Kres (steakhouse)
 - 17 W Church St
 - \$\$\$\$ (\$30-50 per entrée)
- Relax Grill (American Mediterranean)
 - 211 Eola Pkwy
 - \$\$ (\$10-20 per entrée)
- Dexter's (American)
 - 808 E Washington St
 - \$\$ (up to \$15 per entrée)

Desserts

- The Pop Parlour (gourmet popsicles) (5 min walk)
 - 899 N Orange Ave
- German Backhaus (10 min walk)
 - 1213 N Orange Ave
- Benjamin French Bakery & Café (10 min drive)
 - 716 E Washington St

- Mochi Frozen Yogurt (10 min drive)
 - 145 S Orange Ave
- Blue Bird Bake Shop (10 min drive)
 - 3122 Corrine Dr
- Valhalla Bakery (15 min drive)
 - 2603 E South St
 - Best donuts in Orlando!

Drinks

- Sideshow (5 min drive)
 - 15 N Orange Ave
- Hooch (10 min drive)
 - 25 Wall St
- The Monkey Bar (10 min drive)
 - 26 Wall St
- Downtown Pourhouse (10 min drive)
 - 20 S Orange Ave
- The Courtesy Bar (10 min drive)
 - 114 N Orange Ave

Near Rollins College

Listed in order of proximity to campus along Park Ave, none more than a 10-15 minute walk

- BurgerFi (casual burger chain)
 - 538 S Park Ave
 - \$ (most entrées under \$10)
- Umi (Japanese, sushi)
 - 525 S Park Ave
 - \$\$ (\$10-20 per entrée)
- Le Café de France (French)
 - 526 S Park Ave
 - \$\$\$ (up to \$30 per entrée)
- Park Ave Pizza (pizza and Italian)
 - 119 E Lyman Ave
 - \$\$ (\$10-20 per entrée)
- Blu (American surf 'n' turf, sushi)
 - 326 S Park Ave
 - \$\$\$ (entrées up to \$35)
- 310 (New American)
 - 310 S Park Ave
 - \$\$\$ (entrées up to \$30)
- Luma (upscale New American)
 - 290 S Park Ave

- \$\$\$ (entrées up to \$40)
- Pannullo's (Italian)
 - 216 S Park Ave
 - \$\$ (\$10-20 per entrée)
- Cocina 214 (Mexican)
 - 151 E Welbourne Avenue
 - \$\$ (\$10-20 dollars)
 - Nice bar
- Bosphorous (Turkish)
 - 108 S Park Ave
 - \$\$\$ (entrées up to \$30)
- Prato (Italian)
 - 124 N Park Ave
 - \$\$\$ (entrées up to \$35)
- Park Station (rustic American)
 - 212 N Park Ave
 - \$\$ (entrées \$10-25)
- Orchid (Thai)
 - 305 N Park Ave
 - \$\$\$ (entrées up to \$30)
- Boca (American)
 - 358 N Park Ave Suite A
 - \$\$\$ (entrées up to \$30)

Desserts

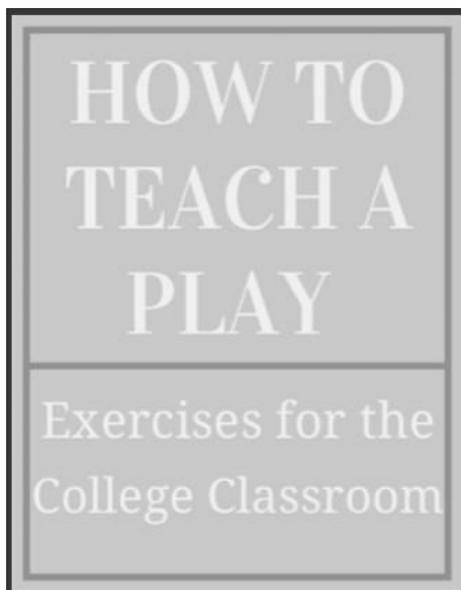
- Ben & Jerry's (ice cream)
 - 521 S Park Ave
- Peterbrooke Chocolatier
 - 300 S Park Ave
- Haagen-Dazs (ice cream)
 - 116 E New England Ave
- Kilwin's Confectionery
 - 122 N Park Ave
- Le Macaron French Pastries
 - 216 N Park Ave

Drinks

- The Wine Room
 - 270 S Park Ave
- The Parkview
 - 136 S Park Ave
- Fiddler's Green Irish Pub
 - 544 W Fairbanks Ave
 - Rollins' favorite!



Seeking Submissions for Publication



Bloomsbury Press will publish *HOW TO TEACH A PLAY* with editors Miriam Chirico (Eastern Connecticut State University) and Kelly Younger (Loyola Marymount University). The editors, both CDC Board Members, are currently seeking teaching exercises that nourish the performative imagination (1,000 words maximum).

Since faculty often teach a play in the same way they teach a work of fiction or poetry, this book aims to provide exercises that lead students to discover the dramatic, performative, and living qualities of this unique genre. Grounded in research of the playwright's work, the exercises point out the performance elements or attributes of the specific play, while indicating how that performance element illuminates the play's larger themes or significance. Thus, we are gathering exercises that connect close textual analysis with performance.

If you have a classroom exercise that deepens students' understanding and experience of a particular dramatic text, please visit the website below for more information and submit for consideration. Miriam and Kelly are also present at the CDC and available to discuss your questions in person. Join them at the panel *HOW TO TEACH A PLAY* (listed in this booklet).

www.bit.ly/teachingplays

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