

THE 42nd COMPARATIVE DRAMA 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 Conference Board

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Book Review Editor: Amy Muse

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 2018. In addition, each volume features several book reviews by noted scholars. Contact Amy Muse, Book Review Editor, at ammuse@stthomas.edu.

The Sponsor

The 42nd Comparative Drama Conference and *Text and Presentation* are generously funded by the following entities at Rollins College: 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* 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 **May 31** 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 **May 31**, 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

(1977-2018)

- 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 Fordoes 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) “Metatheatre, 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*

2018

Simon Stephens

A Conversation with Simon Stephens

Friday, 6 April 2018, 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 42 years ago. Rollins College is pleased to 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 a running sub-theme of improv (performance, roundtable, and plenary) and a panel on plays by Simon Stephens prior to his Keynote conversation. In addition, the conference offers over 50 paper sessions, ranging from Greek Drama to a discussion of *An Enemy of the People's* in light of the Flint water crisis.

Our annual Thursday night play offering this year is *Lights Up! The Improvised Rock Opera!*, which will be performed at 7:30 p.m. at SAK Comedy Lab. (Tickets are included in your registration cost. Please notify the registration desk of your intention to attend.)

Friday night has the conference travelling to Rollins College for our Keynote session, which will be "A Conversation with Simon Stephens," conducted by William Boles. 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.

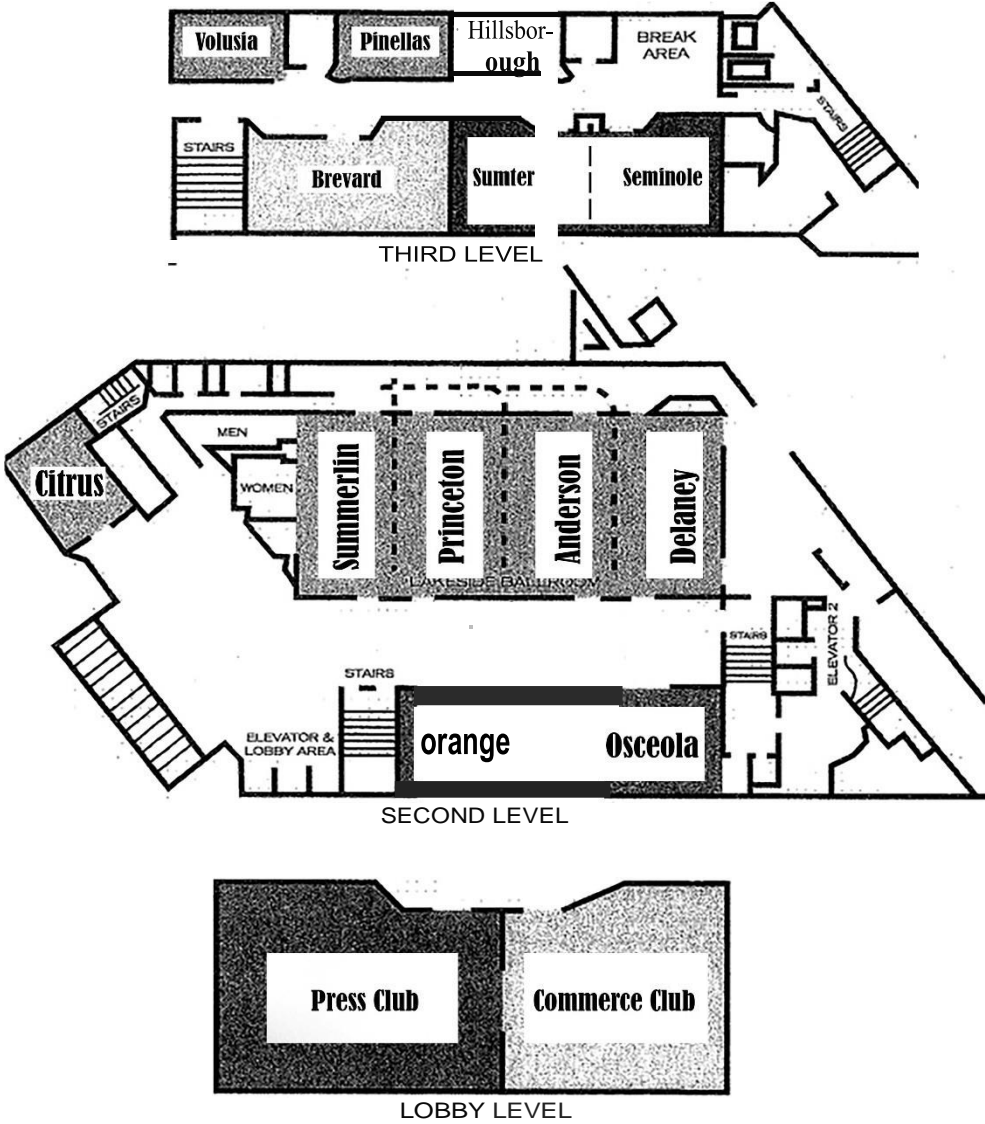
On Friday at 2 p.m. our annual *Author Meets Critics* session gets a bit of a makeover, as it will be called *Editor Meets Critics* this year. Daniel Sack, editor of *Imagined Theatres: Writing for A Theoretical Stage*, will be meeting his critics (Ariel Watson and Kelly Younger) in a lively discussion.

Wrapping up our conference on Saturday at 4:30 p.m. will be *Improv in Practice: A Participatory Plenary*. Andy MacDonald, Karelisa Hartigan, and David Charles will engage the audience with some improv games, while also discussing improv's practical benefits when working with Senior Citizens, Veterans, and incoming first year students to college.

I would be remiss if I didn't 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 the visit by Simon Stephens as our Keynote 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; Jamie Hoffman, my always smiling, incredibly competent, exceedingly unflappable conference coordinator; and Aubrey Correiro, who just joined us in January but is already being flung without complaint directly into the fun that is the planning of this program. 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 years have been invaluable.

William Boles, Director, Comparative Drama Conference

Map DoubleTree Hotel



Thursday, April 5th

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

April 5, 2018

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. The Q&A with Simon Stephens will take place at Rollins College.

SCHEDULE FOR THURSDAY

9:00-10:15 **The Playwright: Creation, Control, and Respect** Seminole

Presiding: Jeffrey Loomis (Northwest Missouri State University)

Marilynn Richtarik (Georgia State University)

*“The Smithy of His Soul: The Writing of Brian Friel’s **Making History**”*

Scott D. Taylor (Western Washington University)

“Stages of Infidelity: An Extratextual Affair”

Valerie Williams (Baylor University)

“Work Harder, Not Smarter: Says Broadway to Female Playwrights”

9:00-10:15 **Domesticity and Home** Citrus

Presiding: Mary Christian (Middle Georgia State University)

Jennifer Heller (Lenoir-Rhyne University)

“This Queer House: Staged Domesticity and Gender Identity”

Jeanmarie Higgins (Pennsylvania State University)

*“The Domestic/Uncanny in Annie Baker’s **John**”*

Coralyn Foults Nottingham (University of Tennessee, Knoxville)

*“‘When your son goes to war, you plant every goddamn seed you can find’: Home in David Rabe’s **Sticks and Bones** and Quiara Alegria Hudes’ **Elliot, A Soldier’s Fugue**”*

Thursday, April 5th

9:00-10:15

**“To Thine Own Self Be True”:
Creating Unique Directorial Concepts in Cross Genre Shakespearean Adaptation**

Sumter

Presiding:

Joshua Horowitz (Baylor University)

Participants:

Aaron Brown (Baylor University)
Joshua Horowitz (Baylor University)
Cooper Sivara (Baylor University)

Directing Shakespeare is a challenge to any theatre professional. One of the greatest challenges as a director is to conceptualize the text in a unique way to create an original voice for the work. This roundtable will explore the challenges of style, language, and directorial concept faced when adapting Shakespearean plays in an academic setting.

9:00- 10:15

**Executing Deviant Women:
Treadwell, Lochhead, and Vogel**

Orange

Presiding: Verna Foster (Loyola University Chicago)

Ellen Dolgin (Dominican College of Blauvelt)

*“Desdemona: A Play About a Handkerchief: Paula Vogel’s Twists and Turns
Lampoon yet Represent the Stasis of Inevitability”*

Ann Shanahan (Loyola University Chicago)

*“Executed in Style: Sophie Treadwell’s **Machinal** in Contemporary Production”*

Rebecca Cameron (DePaul University)

*“Deviance and Disorienting Misogyny in Liz Lochhead’s **Mary Queen of Scots
Got Her Head Chopped Off**”*

10:30-11:45

Challenging the Theatrical Audience

Citrus

Presiding: Ellen Dolgin (Dominican College of Blauvelt)

Drew Lichtenberg (Independent Scholar)

“Schwejk +/- Schweyk: Piscator, Brecht and the Battle for Epic Theater”

Ariel Watson (Saint Mary’s University)

*“Reaping Complicity: Shameful Play in Lucien Bourjeily’s **Vanishing State**”*

Thursday, April 5th

Matthew Pilkington (University of Tennessee, Knoxville)

*"The Presence of Absence: Deixis in Ionesco's **The Chairs**"*

10:30-11:45

Staging Women

Orange

Presiding: Kerri Ann Considine (University of Tennessee, Knoxville)

Anna Andes (Susquehanna University)

*"A Utopian Vision of Accountability: **Brass and Clay**"*

Deborah Kochman (Florida State University)

*"Ageing and End Times: Refusing the Status of 'Cultural Refuse' in Paula Vogel's **Oldest Profession** and Caryl Churchill's **Escaped Alone**"*

Lisa McGunigal (Pennsylvania State University)

"American Revolutionary Soldier Deborah Sampson: From Nineteenth Century New England Lecturer to Twentieth Century Juvenile Fiction Heroine"

10:30-11:45

Eugene O'Neill: Race, Love, and Tragedy
Sponsored by the Eugene O'Neill Society

Brevard

Presiding: Stephen Marino (St. Francis College)

Caroline Hill (The Ohio State University)

"Inspiration or Appropriation? Eugene O'Neill's Race Problem"

Don Gagnon (Western Connecticut State University)

*"Uneasy Lie the Heads That Wear the Crowns: De/Re/Constructing Personal History in **The Emperor Jones** and **King Hedley II**"*

David Palmer (Massachusetts Maritime Academy)

"Race, Love, and Tragedy in O'Neill and His Successors"

10:30-11:45

Theatricalizing Religion

Sumter

Presiding: Karelisa Hartigan (University of Florida)

Michael A. Zampelli (Santa Clara University)

*"A Play about Christ without Christ: Clay M. Greene's **Nazareth** (1901)"*

Shane Strawbridge (Texas Tech University)

"Forgiving Them Their Trespasses: Purgatory and the Plays of Tennessee Williams"

Thursday, April 5th

José I. Badenes (Loyola Marymount University)

*“Sacred and Profane: Theopoetic Performance in Tennessee Williams’s **Camino Real** and Federico García Lorca’s **El público**”*

10:30- 11:45

Deaf Theatre

Seminole

Presiding: J. Christopher Westgate (California State University, Fullerton)

Mary Lutze (Loyola University Chicago)

*“Voiceless Speech in Deaf Theatre: Translation, Adaptation, and Interpretation in **Little Red Cyrano**”*

Petrus Du Preez (Stellenbosch University)

“Can I play along? Drama and the Deaf Learner in South African Schools: Is it theatre or film?”

11:45 - 1:15 Lunch Break

1:15-2:30

British Theatre: From the Romans to Shakespeare

Orange

Presiding: Verna Foster (Loyola University Chicago)

Cassandra White (Florida State University)

“Come to the Country; A New Rural Theatre in Roman Britain”

Jan L. Hagens (Yale University)

“Shakespeare’s Faustians and Uber-Faustians”

Robert P. Irons (Hampden-Sydney College)

*“The Function of Untold Tales in **The Winter’s Tale**”*

1:15-2:30

Humor in Ibsen and Beckett

Citrus

Presiding: William Hutchings (University of Alabama at Birmingham)

Jay Malarcher (West Virginia University)

“The Power of Ibsen’s Comedic Sensibilities”

David A. Hatch (University of South Carolina, Salkehatchie)

*“Humor, Humus, and Humility in Samuel Beckett’s **Happy Days** and **Waiting for Godot**”*

Thursday, April 5th

1:15-2:30

Intercultural Language

Seminole

Presiding: José I. Badenes (Loyola Marymount University)

Anna Holman (Indiana University)

“Who the Heck Are You?’: Language and Cultural Identity in Intercultural Theatre”

Stratos E. Constantinidis (The Ohio State University)

“Intercultural Learning in China and Greece through American-made Lenses”

1:15-2:30

Shaw Panel I
Sponsored by The International Shaw Society

Sumter

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

Lagretta Lenker (University of South Florida)

“Shaw’s Interior Authors in the Fight Against Censorship”

Jean Reynolds (Polk State College)

“Village Wooing: Shavian Metatheater from A to Z”

Christa Zorn (Indiana University Southeast)

“Artificial Politics in the ‘Natural’ Marketplace: The Partnership of Altruism and Capitalism in Shaw’s Plays Major Barbara and The Millionairess”

1:15-2:30

Socio-Political Theatre

Brevard

Presiding: Phillip Zapkin (Pennsylvania State University)

Jennifer Lale (Independent Scholar)

“From Tenement to Shebeen: Connections between Irish and South African Drama”

Phillip Zapkin (Pennsylvania State University)

“Iphigenia Alone: Metatheatre and Austerity in Gary Owen’s Monologue Play Iphigenia in Splott”

MAJ Stephanie L. Hodde (Virginia Military Institute)

“Close and Wide Awake: Anna Devereaux Smith’s Dramatic Pedagogy in an Age of Sociopolitical Spectacle”

Thursday, April 5th

2:45-4:00

Two Views of Theatrical Failings/Failures

Seminole

Presiding: Phillip Zapkin (Pennsylvania State University)

Geoffrey Aaron Douglas (Armstrong State University)

“Ahh! ‘Real’ Monsters: An Examination of Staged Horror Adaptions”

Sharon L. Green (Davidson College)

“‘Having it All,’ and Other Myths of Feminism’s Failure: Maternal Identity and Agency in the Work of Contemporary American Playwrights”

2:45-4:00

**A Century of Struggle:
Women on the Stage from the Early 20th Century to Today**

Orange

Presiding: Janna Segal (University of Louisville)

Elizabeth Sickerman (Independent Scholar)

“Clinical Expressions: Susan Glaspell, Sophie Treadwell, and the Reimagining of Female and Symptomology on the Early Twentieth-Century Stage”

Scarlett Peterson (Georgia College and State University)

“Desdemona and the Sadist: Shakespeare Sexual Violence in Micro-Scenes”

Valerie Barnes Lipscomb (University of South Florida Sarasota-Manatee)

*“‘You Need Someone to Make Love to You’: Middle Aged Happy Endings in **Ruined**”*

2:45-4:00

Women, Family, and Madness in Tennessee Williams

Brevard

Presiding: J. Christopher Westgate (California State University, Fullerton)

Berenice Galvez (California State University, Fullerton)

“What Have I Done to My Sister?”

Alexis Shanley (California State University, Fullerton)

*“Threats to Denial: Truth-Speaking Madwomen and the Families Desperate to Contain Them in **A Streetcar Named Desire** and **Suddenly Last Summer**”*

Ariel Castaneda (California State University, Fullerton)

*“Blanche’s Paper Identity: Paper Products and Trauma in **A Streetcar Named Desire**”*

Thursday, April 5th

2:45-4:00

**20th C. Drama 1920-1940s:
Russia, England, and the United States**

Citrus

Presiding: William Hutchings (University of Alabama at Birmingham)

Baron Kelly (University of Louisville)

"Wayland Rudd and the Affirmative Action Empire"

Laura Milburn (University of Sheffield)

"Noël Coward: Middle-brow, High-brow, Low-brow"

Jill C. Jones (Rollins College)

*"The Hoochy Koochy and the Jim Crow Car: Zora Neale Hurston's **Color Struck**"*

4:15-5:30

Theatrical Time

Sumter

Presiding: Jan Hagens (Yale University)

Kerri Ann Considine (University of Tennessee, Knoxville)

*"The Tell-Tale 'Tick': Sacrifice and Bodies in **Tickless Time** and **The Emperor Jones**"*

Tony Stafford (University of Texas, El Paso)

*"**The Tempest Renamed The Tempus**"*

Joseph A. Mendes (St. Andrew's School)

*"Temporal Fragmentation and the Haunted Stage in Sebastian Barry's **Tales of Ballycumber**"*

4:15-5:30

Nineteenth Century Theatre

Orange

Presiding: Stratos E. Constantinidis (The Ohio State University)

Nora Olsen (Independent Scholar)

*"Charlotte Birch-Pfeiffer's Adaptations of **Jane Eyre** and **The Woman in White** for the Stage in the 19th Century"*

Victoria Scrimmer (The University of Maryland)

*"Performing a Postmodern Prometheus: What the Journey from Page to Stage can Teach us about Shelley's **Prometheus Unbound**"*

Sebastian Trainor (Pennsylvania State University)

*"The Marketing of 'Merdre': The Extravagant Publicity Campaign for the 1896 Premiere of **Ubu Roi**"*

Thursday, April 5th

4:15-5:30

African American Theatre

Citrus

Presiding: Jill C. Jones (Rollins College)

Patrick Maley (Centenary University)

"The Bible. God, and August Wilson"

Michael Robinson (University of California, Riverside)

*"Two Black Plays Sweating the Big Stuff: **Big White Fog** (1937) and **A Raisin in the Sun** (1959)"*

Nathaniel G. Nesmith (Independent Scholar)

"Ballad for Irving Burgie"

4:15-5:30

**Manifesting Memories and Audience's Minds:
Revolution of Spectacle from Avant-Garde to Immersive Theatre**

Brevard

Presiding: Chad Kennedy (Baylor University)

Valerie Williams (Baylor University)

"Mannequins, Objects, and Silence: The Fundamentals of Tadeusz Kantor and Theatre of Death"

Casey Papas (Baylor University)

*"Vampires, Vastation, and Varying Degrees of Nudity: **Professor Taranne** as Spiritual Successor to **The Ghost Sonata**"*

Chad Kennedy (Baylor University)

*"Masks of Empowerment or Manipulation: How Punchdrunk Audiences Choose to Explore and **Sleep No More**"*

4:15-5:30

Intercultural Theatre

Seminole

Presiding: Phillip Zapkin (Pennsylvania State University)

John Caldwell (University of North Carolina)

"Lord Rama Plays the Parking Lot: Indian Religious Drama in the Diaspora"

Afroz Taj (University of North Carolina)

"Dancing with Shadows in Indonesia"

Canice Chukwuma Nwosu (Nnamdi Azikiwe University)

"Adolphe Appia's Directorial Concepts as Footnote for Performing African Postmodernism"

Thursday, April 5th

4:15- 5:30

Ritual, Folk Tales, and Ghosts

Sumter

Presiding: Valerie Lipscomb (University of South Florida Sarasota-Manatee)

Nicole Andel and Harold Aurand (Pennsylvania State University)

“Quelling Mischief: Grappling with Genre and the Boogeyman in Slovak, Rusyn and Eastern European Bethlehem Caroler Folk Drama”

Maureen S. G. Hawkins (University of Lethbridge)

“The Magna Mater in the Midwest: The Feminine Principle in Sam Shepherd’s Buried Child”

Paul D. Streufert (University of Texas at Tyler)

“Family, Terror, and the Uncanny in Sam Shepherd’s Heartless”

5:30 - 7:15 Dinner Break

7:30

Lights Up! The Improvised Rock Musical!

SAK Comedy Lab

Conference Event: Improv Show at SAK Comedy Lab- Orange Avenue.
(Ticket cost included in registration fee.)

What do you get when you take some rock and roll, add a dash of musical theatre and mix it all together with a team of fearless improvisers? *Lights Up: The Improvised Rock Opera!* Inspired by such classics as *Tommy*, *Spring Awakening* and *American Idiot*, *Lights Up* pushes musical improvisation to the next level, creating a completely original and rocking performance each evening based off a single suggestion. This fast-paced, song-filled rock opera is sure to light up your evening and leave you wanting more. Created and directed by David Charles (Rollins College).

Alternative Event (not covered by your registration fee): The Arthur Miller Society will be going to Mad Cow Theatre to see *A View from the Bridge*. The performance starts at 7:30 p.m. There will be a roundtable discussion of the performance on Friday afternoon, which will include members of the cast and crew.

If you are interested in going, Mad Cow is offering a discount of 20% off the ticket price. Use CDCSUPERHERD for the April 5th performance.

Both theatres are a fifteen to twenty-minute walk from the hotel. You can also take the free LYMMO (Orlando public transportation bus). Please see the map inside your conference packet for the LYMMO route. You also can take the free hotel shuttle to either location. If you take the latter, please arrange your departure time with the hotel front desk.

There are numerous bars and restaurants near each venue. Check the restaurant guide at the back of the program for suggestions.

Friday, April 6th

April 6, 2018

Registration open from 8:30 a.m. – 4:00 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. The Q&A with Simon Stephens will take place at Rollins College.

SCHEDULE FOR FRIDAY

9:00-10:15 **Working Class Theatre** Seminole

Presiding: William Hutchings (University of Alabama at Birmingham)

J. Christopher Westgate (California State University, Fullerton)

*“‘Represented in His True Character’: Samuel D. Johnson’s **The Fireman** and the Rehabilitation of the Volunteer Fireman”*

J. Andrew Gothard (Florida Atlantic University)

*“Manufacturing Manuscripts: Bill Rowbotham, Manchester Unity Theatre, and **The Ragged Trousered Philanthropists**”*

9:00-10:15 **Seventeenth Century Theatre** Citrus

Presiding: Jan Hagens (Yale University)

Mark Scott (University of California Berkeley)

“‘With a mutual love they all embrace’: The Homoerotics of Competition in the War of the Theaters”

Christopher Orchard (Indiana University of Pennsylvania)

*“Political Disorder in Cromwellian London and Edmund Prestwich’s **The Hector** (1655)”*

Jana Mathews (Rollins College)

*“Theatrical Treason: Firework Shows as Fantasies of Regicide in Post-1605 Productions of **Macbeth**”*

Friday, April 6th

9:00-10:15

Today's Politics on Stage

Orange

Presiding: Martha Johnson (University of Minnesota)

Judith Saunders (Indiana University of Pennsylvania)

"Blasted by Sarah Kane as a National Narrative"

Rebecca Steinberger (Misericordia University)

"Staging Brexit: London, Politics, Theatre"

A. Gabriela Ramis (Olympic College)

"The Theme of Migration in Ibero-American Theatre Today: Vai Vem by Gato SA and Casa del Silencio"

9:00-10:15

Shaw Panel II

Sumter

Sponsored by the International Shaw Society

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

Oscar Giner (Arizona State University)

"Lives of the Saints: Bernard Shaw's St Joan and Calderon de la Barca's The Constant Prince"

Mary Christian (Middle Georgia State University)

"Cardplayers and Clergymen: Bernard Shaw, Henry Arthur Jones, and the Theater of the 1890's"

Satyarth Prakash Tripathi (Amity University)

"Shaw's Drama of Ideas"

9:00-10:15

Spectacular Spirits: Spectres in American Drama

Brevard

Presiding: Stratos E. Constantinidis (The Ohio State University)

Ann C. Hall (University of Louisville)

"A Family Haunting: Sam Shepard's Fool for Love"

Baron Kelly (University of Louisville)

"Rising from the City of Bones"

Alan Nadel (University of Kentucky)

"August Wilson's The Piano Lesson: The Possession of the Piano and the Ghost of Human Property"

Friday, April 6th

10:30-11:45

**Resisting Theater while Teaching Drama:
An Interdisciplinary Inquiry from the Editors of *How to Teach a Play***

Orange

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

This panel is an invitation to discuss how faculty feel about using performance in the classroom to teach drama. As teachers and co-editors of *How to Teach a Play* (Bloomsbury), we searched for innovative methods for teaching drama that would demonstrate how directors read plays as three-dimensional objects, rather than only dialogue on the page. We originated our book project with the goal of collecting performance-specific exercises that teachers could use in the classroom, simple activities to bridge the all-too-apparent gap between English and Theater departments pedagogy.

What we discovered was intriguing. Our conversations with potential contributors revealed a surprising pedagogical tension between Theatre Department and English Department faculty. The resistance towards offering genuine performative moments in the classroom suggested to us a fear many experience as teachers -- fear of losing control, fear of conflict, fear of live performance. This open-ended panel will explore some of the differences between literary and theatrical expertise and invite participants to examine their own active presence/ role in the classroom as teachers of drama and performers of knowledge.

10:30-11:45

Race, History, and the American Stage

Citrus

Presiding: Leticia Ridley (University of Maryland, College Park)

Khalid Yaya Long (University of Maryland, College Park)

*"Citing African American History in Glenda Dickerson and Lynda Gravatt's **Barbara Jordan, Texas Treasure**"*

Jeff Kaplan (Manhattanville College)

"A 'Sympathetic Elastic' Anti-Minstrelsy in the 1920s Lower East Side"

Jenna Gerdson (University of Maryland, College Park)

"The Window in African American Drama: A Window into Black Identity Formation"

10:30-11:45

Adopting, Adapting, and Finding New Ways to Haunt

Brevard

Presiding: Lydia Craig (Loyola University Chicago)

Verna A. Foster (Loyola University Chicago)

"Translation, Adaptation, 'Transladaptation,' and 'Translaterature': Two Vanyas"

Friday, April 6th

Stephen Watt (Indiana University)

“Simon Stephens and the Ghosts of Adaptation: Audience, Metaphor, Stage”

Graley Herren (Xavier University)

*“Dylan with the Devil: Conor McPherson’s **Girl from the North Country**”*

10:30-11:45

Comparative Drama

Sumter

Presiding: Anna Andes (Susquehanna University)

Kevin Lucas (Emory University)

“Desiring Mastery: On August Strindberg and Amiri Baraka”

Bosede Funke Afolayan (University of Lagos)

“Aesthetics of Anger: A Comparative Analysis of the Plays of John Osborne and Femi Osofisan”

Elena Dotsenko (Ural State Pedagogical University)

“N.G. Chernyshevsky and the Most Significant Revolution of the 20th Century in the Plays by Tom Stoppard and Tony Kushner”

10:30-11:45

Questions of Identity

Seminole

Presiding: Coralyn Foults Nottingham (University of Tennessee, Knoxville)

Dennis Costa (Boston University)

*“Apocalyptic Temperaments in García Lorca’s **El público**”*

Magdalen Wing-chi Ki (Hong Kong Baptist University)

*“The Failure of Self-Interest and Care Ethics in **The Lady from the Sea** and **Return South**”*

Alexis Riley (University of Texas at Austin)

*“Pariahs of Reason: Sarah Kane’s **4.48 Psychosis** and the Neurotypical Gaze”*

12:00 - 1:30 Lunch Break

12:00 - 1:30

CDC Board Meeting

Board Members Only

Private Dining Room

Friday, April 6th

1:30-3:00

Osceola

**Plenary Panel
Editor Meets Critics**

Presiding:

Amy Muse
(University of St. Thomas)

The Editor:

Daniel Sack
(University of Massachusetts Amherst)

The Book:

Imagined Theatres: Writing for a Theoretical Stage

The Critics:

Ariel Watson
(Saint Mary's University)

and

Kelly Younger
(Loyola Marymount University)

Graduate Student Award Presentations

Awarding of the Ellis Prize and the Tansey Award prior to the panel by Jay Malarcher (West Virginia University, Editor of *Text and Presentation*)

**The 2017 Anthony Ellis Prize for the Best Paper by a Graduate Student at the 2017
Comparative Drama Conference**

Awarded to

Mary Lutze
(Loyola University Chicago)

For

*“Challenging Accessibility: The ‘Radical Deaf Theatre’ of Aaron Sawyer’s **The Vineyard**”*

**The 2017 Joel Tansey Memorial Award for Graduate Student Travel to the
Comparative Drama Conference**

Awarded to

Friday, April 6th

Mark Scott
(University of California, Berkeley)
for

“Irreconcilable Differences: Charles I, Henrietta Maria, and Jones and Townshend’s Court Masques”

3:15-4:30

Simon Stephens

Brevard

Presiding: Jeanmarie Higgins (Pennsylvania State University)

Brigitte Bogar (York University)

“Simon Stephens - Music in Contemporary Drama”

Catherine Heiner (Carnegie Mellon University)

“Sweet Touch: The Sexuality and Power of Carmen”

Chad Kennedy (Baylor University)

*“From Neuro-typical Curiosity to an Empathetic Movement: Exploring Neuro-Perceptive Staging and Movement in **The Curious Incident of the Dog in the Night-Time**”*

3:15-4:30

**Arthur Miller’s *A View from the Bridge*:
A Roundtable Discussion of Text and Performance: The Limits of Interpretation
Sponsored by The Arthur Miller Society**

Citrus

Presiding: Richard Brucher (University of Maine)

Participants:

Jane K. Dominik (San Joaquin Delta College)

Stephen Marino (St. Francis College)

David Palmer (Massachusetts Maritime Academy)

Cast/crew of Mad Cow Theatre’s *A View from the Bridge*

The Mad Cow Theatre Company is doing a production of Arthur Miller’s *A View from the Bridge* in Orlando during the CDC. This panel uses Miller’s play as the focus of a discussion between theatre professionals and academics on the limits of interpretation and how performances are developed from texts.

Friday, April 6th

3:15-4:30

Greek Drama: Then and Now

Seminole

Presiding: Karelisa Hartigan (University of Florida)

Jacqueline Long (Loyola University Chicago)

*“Killing Heracles: Gender and Integrity in Sophocles’ **Women of Trachis**”*

Marie Valverde (Indiana University)

*“Rumors as a Negotiation of Power in Aeschylus’ **Oresteia**”*

Anastasia Pantazopoulou (University of Florida)

*“Reception Models: Medea’s Reflection in David Fincher’s **Gone Girl** (2014)”*

3:15-4:30

Directions for/from the Theatre: Change/Theory/Film

Hillsborough

Presiding: Kiki Gounaridou (Smith College)

Phillip M. Church (Florida International University)

“Theatre for Social Change: Passing It On”

Ismaila Rasheed Adedoyin (University of Lagos/University of Louisville)

“Towards ‘The Honest Theatre’: Postulation on Theatre Theory”

Laura Waringer (Florida State University)

“Method Men: Stardom, Suffering, and Stanislavski’s System in Hollywood”

3:15-4:30

**Music’s Power in the Theatre:
Fugard, Vogel, and Rodgers and Hammerstein**

Sumter

Presiding: Jeffrey Loomis (Northwest Missouri State University)

Paula Fourie (Stellenbosch University)

*“‘Little Man You’ve Had a Busy Day’: Considering the Musical in the Onstage and Offstage Lives of **Master Harold**”*

Laura Grace Pattillo (Saint Joseph’s University)

*“The Most Important Control on the Dashboard is the Radio: The Role of Music in Paula Vogel’s **How I Learned to Drive**”*

Betsy Greenleaf Yarrison (University of Baltimore)

“As Long as He Needs Me: Romanticizing Domestic Abuse in the American Musical Theatre”

Friday, April 6th

3:15-5:15

Staged Play Reading

Osceola

The Lovebirds

Author: Barbara Blumenthal-Ehrlich

Director: Hilary Cooperman

Dramaturg: Janna Segal

Cast: TBA

A highly theatrical, language-bending story about human instinct and desire through the scientific and slightly surreal lens of bird mating rituals. A climate-change scientist tries to save a dying bird species — and ultimately heal the planet — as he fights for his own survival. He captures and brings together an endangered male and female to mate but soon learns that love comes easily for neither man nor beast. With a character mash up of birds and humans, *The Lovebirds* moves fluidly between fantasy and reality — sometimes within the same scene. A darkly comic exploration of dwindling biodiversity, the hubris of trying to control nature, and the heartache for any species of not being heard. (Inspired by legendary ecologist and nature “sound collector” Bernie Krause and his recording of an abandoned woodpecker.)

4:40-5:00

A New Sketch from Harold Pinter

Brevard

Performed by:

Ann C. Hall (University of Louisville)

Stephen Watt (Indiana University)

5:30 – 7:45 Dinner

5:30 Transportation to Rollins College

Buses will be leaving the DoubleTree at 5:30 p.m. to take conference participants to Rollins College, where a few blocks away in Winter Park are numerous restaurants for dining. (A map of downtown Winter Park is included in your envelope.) Buses will be collecting attendees outside the front door of the hotel.

After the Keynote Event there will be a reception in the Bush Atrium, directly across from the entrance to the Annie Russell Theatre.

Buses will return attendees back to the theatre between 10:15 and 10:30 p.m. from the same drop-off spot.

Friday, April 6th

8:00 p.m.

Annie Russell Theater

2018 Keynote Event: A Conversation with Simon Stephens

Welcome:

Dean Jennifer Cavanaugh
(Rollins College)

A Conversation with Simon Stephens

Interviewed by William C. Boles
(Rollins College)

Simon Stephens's early work at the Royal Court includes *Bluebird* (1998); *Hérons* (2001), *Country Music* (2004) and *Motortown* (2006). In 2008 his play *Harper Regan* opened at the National Theatre, and *Sea Wall*, starring Andrew Scott, played at the Bush. Simon then had success with his plays *Pornography* (Deutsches Schauspielhaus, Hanover, 2007 and Edinburgh Festival / Birmingham Rep, 2008 and Tricycle Theatre, 2009) and *Punk Rock* (Lyric Hammersmith / Manchester Royal Exchange, 2009) which won the 2009 Manchester Evening News Award for Best Production. In 2011, *I am the Wind*, an adaptation from Jon Fosse's original, opened at the Young Vic. 2012 saw *Three Kingdoms* performed in London, Tallinn and Munich, *Morning* at the Lyric Theatre, and a new version of Ibsen's *A Doll's House* at the Young Vic which subsequently transferred to the Duke of York's Theatre in 2013.

His adaption of Mark Haddon's novel *The Curious Incident of the Dog in the Night-Time* won the Oliver and Tony Awards for Best New Play (National Theatre, 2012; Apollo Theatre, 2013; Gielgud, 2014 – present; Barrymore Theatre in Broadway, 2015). In 2014 Simon premiered *Carmen Disruption* at Deutsches Schauspielhaus in Hamburg, which transferred to the Almeida Theatre in London in 2015, and *Birdland* at the Royal Court. His adaptation of Chekhov's *The Cherry Orchard* also opened at the Young Vic in 2014. In 2015, *Heisenberg* opened at MTC in New York and transferred to the Friedman in 2016; *The Funfair*, Simon's new version of Ödön von Horváth's *Kasimir and Karoline*, opened at Home Theatre in Manchester; and *Song from Far Away*, directed by award-winning Belgian director Ivo van Hove, received its UK premiere at the Young Vic. His version of Brecht and Weill's *The Threepenny Opera* opened at the National in May 2016. 2017 has seen the openings of *Nuclear War* at the Royal Court, his English language version of *Obsession* at the Barbican, *Fatherland* at the Royal Exchange for the Manchester International Festival, and his new adaptation of *The Seagull* came to the Lyric Hammersmith in 2017.

Friday, April 6th

Simon is Artistic Associate at the Lyric Theatre and Associate Playwright at the Royal Court. He was also on the board for Paines Plough between 2009 and 2014, and was a Writers' Tutor for the Young Writers' Programme at the Royal Court between 2001 and 2005.

9:30-10:20 p.m.

Reception

Bush Atrium

All conference participants are invited to join us for a reception with Simon Stephens, 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.

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

10:30 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.

Saturday, April 7th

April 7, 2018

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 **Tennessee Williams** Citrus

Presiding: José I. Badenes (Loyola Marymount University)

Anthoullis Demosthenous (University of Athens)

“Tennessee Williams Reconsidered: Playwright, Preacher or Both?”

Wayne Narey (Arkansas State University)

*“Food, Sex, and Talk as the ‘Currencies of Exchange’ in **The Glass Menagerie**”*

Henry I. Schvey (Washington University in Saint Louis)

“After the Fox: The Influence of D. H. Lawrence upon Tennessee Williams”

9:00-10:15 **The Contemporaneity of Ibsen’s *An Enemy of the People*** Brevard

Presiding: Verna Foster (Loyola University Chicago)

Dan Bacalzo (Florida Gulf Coast University)

*“An Ecocritical Perspective on Henrik Ibsen’s **An Enemy of the People**”*

James Bell (Grand Valley State University)

*“#FAKENEWS: Considering the Dramaturgy for an Updated Production/Adaptation of Ibsen’s **An Enemy of the People**”*

Yuko Kurahashi (Kent State University)

*“Environmental Pollutions, Individuals, and Communities: Henrik Ibsen’s **An Enemy of the People**, Cherríe Moraga’s **Heroes and Saints**, and Jeff Daniels’s **Flint**”*

Saturday, April 7th

9:00-10:15

Science (Fiction) Theatre

Hillsborough

Presiding: Richard Gilbert (Loyola University Chicago)

Mike Little (King's College)

"Theorizing Science Fiction Theatre's Purpose and Potential"

Monica Cross (New College of Florida)

*"The Uncertainty of Space in Claire Kiechel's **Pilgrims**"*

Denise Gillman and Brooke Sanders (Christopher Newport University)

"Creating the Online Science Play Catalogue: An Interdisciplinary Digital Scholarship Database Resource of Science Plays and Performance"

9:00-10:15

**"The Dark I Know Well":
Exploring Trauma and Loss in Theatre for Young Audiences**

Sumter

Presiding: Sean Bliznik (University of Central Florida)

Kate Kilpatrick (University of Central Florida)

"Wickedly Evil: The Role of the Stepmother in TYA Literature"

Scott Savage (University of Central Florida)

"Fatherlessness and Authentic Representation: An Unearthing of Fathers, Loss and Symbols in Theatre for Young Audiences Plays"

Jessica Sherlock (University of Central Florida)

"Finding the Happily Ever in Coping through Tragedy"

9:00-10:15

Photography and Theatre

Seminole

Presiding: William Hutchings (University of Alabama at Birmingham)

Catie Osborn (Independent Scholar)

"Let's See Your Picture: Exploring Adaptation and Archive Through Theatrical Photography"

Doug Phillips (University of St. Thomas)

"Ode on Melancholy: Ibsen and the Photographic Imagination"

9:45-11:45

Staged Play Reading

Osceola

The Master and Margarita

Author: Misha & Zhanna Goldentul

Saturday, April 7th

Director: Rachel K. Carter

Dramaturg: Janna Segal

Cast: Rachel K. Carter; Baron Kelly; Mia Donata Rocchio; Janna Segal; Ross Joel Shenker;
Terry Tocantins; Manuel Francisco Viveros

This play adaptation of Mikhail Bulgakov's novel, *The Master and Margarita* looks at the fate of a novelist, The Master. Woland visits Moscow with his rogue companions and confronts absurdity of Soviet reality. The Master writes a novel about Pontius Pilate and winds up in insane asylum. Margarita sells her soul in search of her lover, the Master. Bulgakov manipulates Evangelical plot and Devil's visit to Moscow to convey his hidden thoughts from his creative prison of Soviet Russia. Thus, Woland becomes a precarious superhero "...part of power which eternally wills evil and eternally works good." The story of the Master is a symbolic recreation of Bulgakov's life, portraying the collision with Stalin's henchmen and indirectly, Stalin himself. As many soviet artists, Bulgakov was faced with reality of not being able to work or prosecuted for not complying with the new state directive. Our adaptation seeks to stay true to Bulgakov's magical realism of Escher like staircase plot. It tells his characters' stories, highlighting the truth and dissemination of simple but profound ideas.

10:30-11:45

Moroccan and Iranian Theatre

Hillsborough

Presiding: Stratos E. Constantinidis (The Ohio State University)

Babak Mazloumi (University of California, Irvine)

*"Where is Akbar Radi's Home? A Study of the Concept of Exile at Home in **Through the Windowpanes** by Akbar Radi"*

Youssef Yacoubi (Seton Hall University)

"Contemporary Arabic Theatre: Tayeb Saddiki's Experimental Fusion of Technique and Content"

10:30-11:45

**Asian American Drama:
Vietnam, a new Butterfly, and Asian Masculinity
Sponsored by the David Henry Hwang Society**

Citrus

Presiding: Kiki Gounaridou (Smith College)

Martha Johnson (University of Minnesota)

*"'Are You My Butterfly?': The Metamorphosis of **M. Butterfly**"*

James Jesson (La Salle University)

*"Vietnam War Drama, Pornography, and Asian Masculinity: Gotanda's **Fish Head Soup** and Nguyen's **Vietgone**"*

Saturday, April 7th

10:30-11:45

Dramaturgical Questions

Brevard

Presiding: Jay Malarcher (West Virginia University)

Drew Barker (University of Maryland)

“Naomi Wallace and Marcus Rediker: The Ongoing Relationship Between Playwright and Historian”

Melinda Marks (Independent Scholar)

*“A Labor Saved: How I Learned to Get Along with **Love’s Labour’s Lost**”*

Nontani Weatherly (University of Houston)

“Relating History: A Dramaturgy Approach for Black Theatre”

10:30-11:45

**What Stories Do We Tell?:
Honesty, Authenticity, and Access in Theatre for Young Audiences**

Sumter

Presiding: Elizabeth Brendel Horn (University of Central Florida)

Ralph Gregory Krumins (University of Central Florida)

“Coyote Trickster: The Importance of Trickster as Culture Heroes in TYA”

Brittany Caine (University of Central Florida)

“Why Neverland: Exploring the Everlasting Implications of Peter Pan”

Bianca Alamo (University of Central Florida)

“Theatre of Accessibility: How TYA Plays with Themes of Abandonment Serve Underprivileged Children and Youth”

10:30-11:45

Challenging Dramatic Genres

Seminole

Presiding: Graley Herren (Xavier University)

Amy Muse (University of St. Thomas)

*“Essaying the Drama: Sarah Ruhl’s **How to Transcend a Happy Marriage and the Essay Play**”*

Noelia Diaz (Queensborough Community College)

*“Mocking Truths/Reclaiming Fictions in Javier Daulte’s **Martha Stutz**”*

11:45 – 1:30 Lunch

12-1:15

CDC Board Meeting
Board Members Only

Private Dining Room

Saturday, April 7th

1:30-2:45

Shakespeare

Seminole

Presiding: Jay Malarcher (West Virginia University)

Michael Yawney (Florida International University)
“Recursive Staging in Shakespearean Drama”

Emily L. Sharrett (Loyola University Chicago)
*“Patres and Predators in Rome’s Body Politick: Reading the Natural Landscape within **Julius Caesar**”*

1:30-2:45

Transcultural Adaptation

Hillsborough

Presiding: Shouhua Qi (Western Connecticut State University)

Hunter Plummer (Texas A&M University)
*“Small House of Princess Tuptim: Adapting **Uncle Tom’s Cabin** in **The King and I**”*

Wei Zhang (University of Hawai’i at Mānoa)
“The Female Gaze: Three Brecht Plays Reinterpreted for the Post-Cultural Revolution Chinese Stage”

Shouhua Qi (Western Connecticut State University)
*“Chastening Desire: Chinese Adaptations of Eugene O’Neill’s **Desire under the Elms**”*

3:00-4:15

New Directions in Improv Roundtable

Osceola

Presiding:
David Charles (Rollins College/SAK Comedy Lab)

Participants:

Chelsea Hilend (SAK Comedy Lab)
Will Luera (Florida Studio Theatre)
Richard Paul (Florida Hospital Innovation Lab)
Travis Ray (Orlando International Fringe Festival)
Alexis Riley (University of Texas at Austin)
Samantha Stern (Daytona State College)

Join improvisational practitioners representing academic, artistic, and business institutions to consider new directions in the world of improvisation as they pertain to current pedagogic, theatrical, community-based, and entrepreneurial practices. We’ll consider intersections between technology, spontaneity, and traditional scripted theatre, how new communities and modes of storytelling can emerge from the improvisational workshop, and ways in which improv and role-

playing techniques can facilitate campus-wide interdisciplinary learning or deepened historical inquiry in dramaturgical longform modes. Panelists will explore the efficacy of improvisational pedagogies in the business environment and classroom, the benefits and challenges of improv troupes as spectrum-friendly or spectrum-adverse spaces, and discuss strategies that can leverage an improvisational skillset to problem solve and tackle large societal challenges. Attendees will also be invited to share their own discoveries, journeys and questions in the realm of improvisational production, pedagogy and community partnerships.

3:00-4:15

Adaptations

Sumter

Presiding: Graley Herren (Xavier University)

Lydia Craig (Loyola University Chicago)

“Dickens Piecemeal: Revising Authorial Biography in Oak Park Festival’s A Dickens Carol”

Marguerite Rippey (Marymount University)

“Othello’s Revenge: Africa Strikes Back in C. Bernard Jackson’s Iago (1979)”

William Hutchings (University of Alabama at Birmingham)

“‘What’s It Going To Be NOW Then, Eh?’: Alexandra Spencer-Jones’s Stage Adaptation of A Clockwork Orange”

3:00-4:15

**Performing Politics of Gender and Ethnicity in America
Sponsored by The American Theatre and Drama Society**

Brevard

Presiding: Verna Foster (Loyola University Chicago)

Lesley Broder (Kingsborough Community College-The City University of New York)

“Mae West and the Theatrics of the Law”

Johan Callens (Vrije Universiteit Brussels)

“Satirizing Sexual Politics in The Town Hall Affair”

Richard Gilbert (Loyola University Chicago)

“A Creative Poetics: Ayad Akhtar’s Use of Violence to Interrogate the Politics of Gender and Ethnicity in Disgraced”

3:00-4:15

1968: Home and Abroad

Seminole

Presiding: James Jesson (La Salle University)

Michael Schwartz (Indiana University of Pennsylvania)

“Exasperated, Swift, and Itchy: William Goldman’s The Season at 50”

Ian Andrew MacDonald (Independent Scholar)

Saturday, April 7th

“Marks in the Memory: Why the French Theatre Cannot Forget 1968”

4:15-6:30

BAR

Osceola

Grab a beer or a glass of wine and socialize before and after our improv plenary.

4:30-6:00

PLENARY

Osceola

Improv in Practice: A Participatory Plenary

Presiding:

Ian Andrew MacDonald
(Independent Scholar)

Participants:

Ian Andrew MacDonald
(Independent Scholar)

Karelisa Hartigan
(University of Florida)

David Charles
(Rollins College/SAK Comedy Lab)

This plenary will not only introduce the audience to improv games such as “Alphabet Ball,” “Fortunately/ Unfortunately,” “Yes---And,” and “One Sentence Three Ways,” but also discuss and demonstrate how improv can be used with various social groups, including Senior Citizens, Veterans, and incoming first year college students. This active plenary promises to be not only playful but also educational as our experts expound upon the various disciplines of improv.

The 43rd Comparative Drama Conference will once again be held in Orlando.
Due Date for Abstracts is December 3, 2018.

Dates for next year’s conference: April 4-6, 2019

Comparative Drama Conference 2018 Abstracts

-Adams, Lindsay. *Imogen in "Plus Fours": The Deconstruction of the Ideal Woman in Birmingham Repertory Theatre's Cymbeline*. The Catholic University of America. <limericklinz@gmail.com>

My paper explores the radical shift in the representation of the character of Imogen in *Cymbeline* in the early 20th Century through the Birmingham Repertory Theatre's modern-dress production in 1923. At the time the character of Imogen had become intrinsically linked to the Victorian ideals of femininity as personified by Queen Victoria, a dutiful wife who rejected women's right to vote. Anxiety over the suffragette movement led to the resurgence of portraying Imogen as a paragon of virtue, rather than someone with personhood. Regardless of the many actions Imogen takes in the play that conflict with this simplistic reading of the text, this subservient ideation of the role was the most prevalent up to the Birmingham Repertory Theatre's modern-dress production. Through this often-overlooked production, the company permanently changed the narrative of this character in theatrical performance history. Through the immediate reviews of the productions in Britain and the United States and writings from the time, this paper illustrates how dressing Imogen in then-contemporary men's garments drew parallels between Imogen and "masculine-dressing" suffragettes that stood on street corners. This stage image played a major role in permanently shattering the cult of Imogen that had developed in the nineteenth century.

-Adedoyin, Ismaila Rasheed. *Towards "The Honest Theatre": Postulation on Theatre Theory*. University of Lagos/University of Louisville. <otunrasheed@gmail.com>

A play or dramatic piece is a will and a testament. An artistic director is like an executor who is vested with the responsibility of executing the will. The beneficiaries (audiences) of the will are expected to get the truth, the exact content of the will as desired by the testator (playwright). If the executor interprets the will as desired by the testator, the executor is considered as a man of integrity and a very honest man. What are we to call an executor who re-writes a will entrusted to him? What are we to call a lawyer who changes or twists the will in order to satisfy his sentiments without the consent of the testator or his assigned agent? This paper is a reaction to current trends in the field of play directing and by play directors in Nigeria. It queries the wanton destruction of the original intent of playwrights and the false information given to audiences. Arguing that since the life of a play reaches fulfilment in performance such acts amount to dishonesty and lack of integrity. It posits that the play is a will and the play director is entrusted to honour the will through honest interpretation of the will as documented by the playwright. The paper provides an alternative route towards achieving truthful interpretation of dramatic works based on the dreams, aspirations, conceptions and desires of the playwrights. While admitting the importance of creativity, subjectivity and ingenuity in play interpretation, it submits that no excuses or justifications should overshadow honesty and integrity in the process of artistic interpretation, realisation and presentation for audiences. While exploring some of the rules and regulations guiding directorial interpretations, the paper provides critical theoretical discourse, techniques and tenets towards achieving the "The Honest Theatre."

- 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.

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

Professional theatres are generally situated in middle and upper-class communities, where children and youth have the accessibility to be immersed within the culture of fine arts. However, there are not professional theatres placed in low-income communities. Instead, often the only theatre underprivileged children and youth get to see is from high school performances and community theatres (if they have one). Professional theatre should be accessible to all, not only to those who can afford to go. As a graduate student new to the field of Theatre for Young Audiences, I have been introduced to many plays with themes of abandonment that I have never heard of before. Having grown up in a low-income community myself caused me to ask: where are these plays being produced? Abandonment could mean many things to underprivileged children and youth, who are more at risk of homelessness, displacement, or single-parent households; how would they benefit from having access to these types of productions in their own community? In this paper I will examine three professional TYA theatres whose missions serve underprivileged children and youth. Using the theme of abandonment as a lens, I will analyze the theatres' mission statements, children and youth programs, and the productions in their past seasons. I will also examine the geographic, economic and social challenges theatres face in order to create accessibility for low-income communities.

-Andel, Nicole and Harold Aurand. *Quelling Mischief: Grappling with Genre and the Boogeyman in Slovak, Rusyn and Eastern European Bethlehem Caroler Folk Drama*. 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. *A Utopian Vision of Accountability: Brass and Clay*. Susquehanna University. <andes@susqu.edu>

In England in 1907 both Elizabeth Robins and Harley Granville Barker wrote plays about male politicians whose rising stars are in jeopardy due to affairs with women resulting in abortions – *Votes for Women* and *Waste*, respectively. (Granville Barker’s play was rejected by the official censor and was later rewritten, though the basic plot elements remained). Seven years later in 1914 Marion Emma Holmes in *Brass and Clay* expanded upon these two earlier treatments of this subject matter by raising the personal stakes for her two key characters. In her version, the male politician is a rising star not just in England but also abroad and the pregnant woman commits infanticide for which she is convicted. Holmes’ play received only one performance in 1914, was never published and subsequently fell into obscurity (the manuscript originally submitted to the Lord Chamberlain’s Office for licensure still exists in the British Library). No substantial scholarship exists on *Brass and Clay*. However, the loss of this play from the historical record is unfortunate. Not only does this play offer a remarkably sympathetic presentation of a woman guilty of infanticide but it also seeks to reverse the then still typical narrative trope of the fallen woman by fashioning it as the story of a fallen man. Though dramaturgically not as strong as its two predecessors, this essay will argue that thematically this forgotten play actually rivals that of the two earlier and much better remembered and studied plays. In 1914 Holmes’ utter shaming of her philandering male politician no doubt read as naïve, a utopian vision of societal morality. However, as this essay will argue, it is its unabashed utopian visioning which is its strength.

-Bacalzo, Dan. *An Ecocritical Perspective on Henrik Ibsen’s An Enemy of the People*. Florida Gulf Coast University. <dbacalzo@fgcu.edu>

The contamination of a city’s water supply lies at the heart of Henrik Ibsen’s *An Enemy of the People*. When Dr. Tomas Stockmann discovers that vast quantities of bacteria have poisoned water being pumped into the town Baths, it ignites chaos in his local community. The Baths are the primary source of income in the town, and he faces opposition not only from the mayor – who is Stockmann’s own brother – but nearly everyone who depends upon the Baths and its reputation for their livelihood. The play, originally published in 1882, has an increased contemporary relevance due to uncanny parallels to the Flint water crisis. In both Ibsen’s fictional story and the real-life ecological disaster in Michigan, public safety is put at risk because officials are unwilling to accept the economic consequences of adequately addressing the situation.

This paper examines Ibsen’s play through the lens of ecocriticism, an interdisciplinary field that studies the relationship between literature and the environment. Theresa J. May has compiled a list of “green” questions to ask when approaching a dramatic text, such as “Does the performance inspire us to think newly about our relationship to the natural world and about our definitions of self or community?” This serves as a useful entry point into how *An Enemy of the People* continues to contribute to present-day social discourses.

My primary text for this paper is the 1997 translation of Ibsen’s drama by Christopher Hampton, but I will also look at adaptations and recent productions of the play.

-Badenes, José I. *Sacred and Profane: Theopoetic Performance in Tennessee Williams’s Camino Real and Federico García Lorca’s El público*. Loyola Marymount University. <jose.badenes@lmu.edu>

Theopoetics is the term Stanley Romaine Hopper used in his 1971 speech “The Literary Imagination and the Doing of Theology” to talk about the power of texts to reveal aspects of the divine. According to Hopper and his followers, a theopoetic approach to reality engages contemporary experience and taps into the power of myth and imagination to create a new language to wrestle with perennial existential questions rather than resort to rational, prosaic, and logocentric theological discourse

to answer them. It favors concrete experience and creative imagination over philosophical abstraction and scientific rationale. Because it recognizes changing contexts and the personal situations of individuals, the theo-poetic approach to a text favors plurality and diversity of meaning rather than monolithic pronouncements on it.

Federico García Lorca (Spain; 1898-1936) and Tennessee Williams (USA; 1911-1983) are among those artists whose work evidence a theo-poetic approach to reality. Though largely opposed to institutionalized religion and dogmatic faith statements, an imaginative Christian, fundamentally Catholic (whether Roman or Anglican), outlook permeates their art as they grapple with often-common personal, existential, social, and professional issues. However, their creative engagement with Christianity through their work is often labeled unorthodox given its shocking treatment of religious iconography. Yet, the new language they create through the unconventional religious imagery paradoxically allows for a re-appropriation and deeper understanding of existential questions for which traditional systematic theology can no longer provide a satisfying answer to a contemporary, secularized public.

Given their inherent theo-poetic structure, Western European religious dramas, such as medieval and early-Tudor English morality plays and early modern Spanish auto sacramentales, are among the dramatic forms Williams and Lorca respectively deploy in creative ways to engage reality theo-poetically. Lorca's *El público* (1929-1930) and Williams's *Camino Real* (1953), both avant-garde, allegorical, controversial and commercially challenging plays, evidence the appropriation, subversion and reinterpretation of the dramatic form and content of early modern religious plays to "bring out old or mistaken morals and explain with living examples man's everlasting laws having to do with his heart and feelings" (García Lorca, *Obras Completas* III 255). Contrary to many scholars and theater critics for whom *El público* and *Camino Real* are unorthodox subversions of the Spanish auto sacramental and the English morality play tradition respectively, I contend that they are creative, contemporary theo-poetical responses to the personal, social, existential and professional questions they pose and engage.

-Barker, Drew. *Naomi Wallace and Marcus Rediker: The Ongoing Relationship Between Playwright and Historian*. University of Maryland. <dbarker@umd.edu>

History from below has inspired many readers to discover unsung heroes of history, but now audiences can also discover the drama inherent in those stories. Dr. Marcus Rediker is now currently working with playwright Naomi Wallace on a third play of hers inspired by one of his books. The shared social interest of the historian and playwright now brings the two together to work more collaboratively on another character who speaks truth to power and mutinies against abuse of power. This paper will ask dramaturgical questions pertaining to the new project based on Rediker's 2017 book, *The Fearless Benjamin Lay, The Quaker Dwarf Who Became the First Revolutionary Abolitionist*. General questions of historian and playwright collaboration will be addressed in the paper, but also specific questions of dramatic translation pertaining to Lay's guerilla theatre tactics will be explored. As this current project between historian and playwright is in its developmental stages, the author will speculate about dramatic conflict based on another play Wallace wrote inspired by similar history, *The Liquid Plain* (2015). Emphasis in the paper on Lay's life and struggles will provide potential dramaturgy for future production.

-Bell, James. #FAKE NEWS: *Considering the Dramaturgy for an Updated Production/Adaptation of Ibsen's An Enemy of the People*. Grand Valley State University. <bellja@gvsu.edu>

Ibsen's *An Enemy of the People* presents a political satire of two brothers, one a scientist and one a wealthy politician. The play shows a crisis involving scientific findings over ecology, health, and pollution that conflates other civic entities and political processes such as the press bias, the financial burdens of the middle class, and corporate greed and social responsibility. If there is a play that can capture the present American socio-political landscape, this is the play.

On February 17, 2017, President Trump attacked the media via Twitter, labeling what he called "The FAKE NEWS media" as "the enemy of the American people." He specifically named *The New York*

Times, NBC News, ABC, CBS, and CNN in his tweet. In doing so, President Trump attempts to control the media discourse according to his own ideas and agenda. Much like the Mayor in Ibsen's play, he uses the term "enemy of the people" as a way of characterizing an individual or entity as dangerous, as deceitful, as false without any substantial evidence to justify the characterization. It is a rhetorical attack, an epithet with considerable word power without any real substance other than perception. It is itself a phantom claim, a fake news, a lie. Parallels abound: Climate change, Keystone Pipeline, Flint Water Crisis, Puerto Rico, and social media battles. For this paper, I will consider the dramaturgy of updating and adapting this play for a contemporary production that could modernize the satire to reflect the present moment of American life.

-Bogar, Brigitte. *Simon Stephens - Music in Contemporary Drama*. York University.
<Brigitte.bogar@gmail.com>

Simon Stephens, born in 1971, is a contemporary "in-yer-face" playwright like Sarah Kane, Martin McDonagh, Simon Ravenhill and Joe Penhall, but his work has a strong musical affinity. His first play was based on a Tom Waits song, one of his latest inspired by Thom Yorke. He spent 12 years in a post-punk band called the Country Teasers, adapted *The Curious Incident of the Dog in the Night-Time* into a play with music, and has written several plays including *Country Music*, *Punk Rock*, and two of his latest *Carmen Disruption* and *Birdland*, which as the titles indicate, are all based on music. In his plays the music is not only a reference and structuring principle, but the fundamental conflict in his plays tends to revolve around musicality and the content. In *Country Music*, the music frames the action and in *Punk Rock*, which can be seen as a reply to Stoppard's 2006 *Rock 'n Roll*, music sets the condition for the action. "For Stephens, 'rock music's the music of dissent, of dissidence, of the alternative and the forbidden;' and the punk rock movement combined a sexual craving for chaos with political alienation in an art school tradition that for all of its proletarian icons was the middle-class music of the 1970s and 80s, and therefore particularly 'appropriate for the world of the play'" (Innes, 2011). This presentation will examine how the music supports the structure and influences the perception of Stephens' plays by focusing on *Country Music* and *Carmen Disruption*.

-Broder, Lesley. *Mae West and the Theatrics of the Law*. Kingsborough Community College-The City University of New York. <lesleybroder10@gmail.com>

Mae West is commonly known as the wisecracking entertainer who made a film career staging her sexuality. Less familiar is her work as an innovative playwright of the 1920's, albeit, one who would transform established plots to feature the triumph of gays and prostitutes, those scandalous figures who would ordinarily be defeated. This paper focuses specifically on *The Drag* (1927) and *The Pleasure Man* (1928), two plays which attempted to bring dance hall culture to the Broadway stage. Drag Balls were popular entertainment of the 1920's, the cross-dressing incarnation of popular masquerade balls. West decided to stage such events for her theater audiences; the finale of these plays included an exuberant Drag Ball, cast from local men who frequented New York nightclubs. This unusual theatrical spectacle engendered even more public performances as authorities began shutting down West's shows. Once the public learned there would be dramatic public arrests, the stage door became one location for spectacle. Thousands were reported to have gathered for the arrest of the cast of *The Pleasure Man*, and reporters found this live show more thrilling than West's play. The courtroom unexpectedly became yet another stage as detectives took roles and performed the bawdiest of parts of her works for the judge and jury. The public judgment cast on these works only served to bolster West's career and fame as she expertly exploited the stage, the street, and the courtroom to bring her own ethical code to New York theater.

-Brucher, Richard. “*Sex, Guilt, and Power in Miller’s After the Fall and Ibsen’s Rosmersholm*”. University of Maine. <brucher@maine.edu>

After the Fall is much about sex, politics, guilt, and power. The play’s stream-of-consciousness form enacts and sometimes rebukes Quentin’s life choices, immersing him and us in a quotidian world. The play progresses from inner to outer, as it were, until Quentin achieves a tentative re-engagement with the love of an experienced woman, himself, history, and his socio-political world.

As a way of engaging *After the Fall*’s dramatic form and energies, this paper reads Miller’s play in light shed by *Rosmersholm* (1886), Henrik Ibsen’s play about sex, politics, guilt, and power. In *Rosmersholm*, self-conscious, often melodramatic theatricality destabilizes realism, as public battles over liberal and conservative politics give way to psychological conflict between and within Johannes Rosmer, who is trying to be liberal, and Rebecca West, his liberator and nemesis. The outer world gives way to the inner.

Whether or not Miller had Ibsen’s play in mind, *After the Fall* seems to take its departure from *Rosmersholm*’s bitter irony and to turn Ibsen’s play on its head, stylistically and thematically. These two plays, pivotal in their authors’ careers, demonstrate the suppleness of modern stage realism and a radical impatience with absolutist idealism.

-Caine, Brittany. *Why Neverland: Exploring the Everlasting Implications of Peter Pan*. University of Central Florida. <bcaine@knights.ucf.edu>

Peter Pan has a murky and dark history: to write it, J.M. Barrie inserted himself into the lives of his neighbors, the five young Davies boys, using them to devise his most famous work. These manipulations were not without lasting impact; Peter Davies—Pan’s namesake—took his own life at age 63, after calling *Peter Pan* “that terrible masterpiece.” This information is widely available, and yet, seemingly unknown and unacknowledged. Theatre companies of all kinds continue to revamp, remount, and reimagine *Peter Pan*, so the legacy of the boy who would not grow up lives on, and thus so does that of J.M. Barrie’s misguided influences. Why do we continue to produce *Peter Pan*? And in doing so, what must we, as the adult practitioners of Theatre for Young Audiences, ask ourselves about its history and our own impact on the lives of children who will experience *Peter Pan*? How do productions demonstrate to their audience members Peter Pan’s mixed legacy of youthful fancifulness and the pain of inevitable adulthood? Using production notes, reviews, press releases, and director commentary, I will discuss three contemporary, professional productions and their perspectives on *Peter Pan*. I will compare and contrast the theatres’ mission statements and vision statements with their productions, exploring how these productions of *Peter Pan* reconcile its spotted past with its wonderful and impactful story of youth, imagination, and adventure.

-Caldwell, John. *Lord Rama Plays the Parking Lot: Indian Religious Drama in the Diaspora*. University of North Carolina. <asiaweb@email.unc.edu>

Since 2009 I have been conducting a participant ethnography of the Morrisville, North Carolina production of the *Ram Leela*. *Ram Leela* is a dramatization of the story of the adventures of Lord Rama, his wife Sita, and brother Lakshman during their fourteen years of exile. Many Hindu communities in India and in the Asian diaspora have created their own unique productions of this work, but all are to some extent based on Maharishi Valmiki’s millennia-old Sanskrit epic, the *Ramayana*. The events of the story are dictated by religious tradition, but there is surprising variation in the text sources used to generate the play’s spoken dialogues, including various recent film and television scripts. The Hindu Society of North Carolina began mounting its *Ram Leela* as a small-scale pageant, but in subsequent years it has grown to be a large-scale production that attracts thousands of audience members and culminates with the spectacular burning of an enormous effigy of the villain Ravana in the Hindu Society parking lot. In my ethnographic study I look at the evolution of the dramatic structure of the play, the

group dynamics of the production team and actors, and the aesthetic and political debates that inform the work. In this paper I argue that not only does this drama play an important role in forging community identity among North Carolinian South Asians, but also it vividly inscribes deeper tensions within the community concerning the meaning of the epic with respect to gender, ethnicity, and moral values.

-Callens, Johan. *Satirizing Sexual Politics in **The Town Hall Affair***. Vrije Universiteit Brussels. <jcallens@vub.be>

On April 30, 1971, the "Theatre of Ideas" and New York University's School of the Arts presented a panel entitled "A Dialogue on Women's Liberation." Chaired by Norman Mailer on the occasion of the publication of *The Prisoner of Sex*, it consisted of speeches by Jacqueline Ceballos, Germaine Greer, Jill Johnston, and Diana Trilling, followed by a Q & A. The proceedings of this event were documented by D. A. Pennebaker, who with the aid of Chris Hegedus subsequently released an edited film version that arguably brought out the comic side of the event. The 2005 DVD version was touted as an "even more hilarious" "return engagement," presumably due to the historical hindsight. The film's title, *Town Bloody Hall* (1979), which Hegedus derived from one of Greer's sardonic remarks, certainly predisposed viewers into expecting a mock battle in the war between the sexes, as well as a degree of editorial intervention in this "stranger than fiction" sample of participatory "cinema vérité," which Jacqueline Ceballos believed was "still funny" after all these years. Whether buying into the sales talk or convinced of the historical importance of the Town Hall meeting, several artists in the meantime have returned to it, most recently the New York avant-garde company, The Wooster Group. In *The Town Hall Affair* (2016) they selectively reenacted and reframed the filmed "Dialogue," aided by their stock-in-trade monitors, earphones and digital technology. The result is a mockumentary iteration to the n-th degree, if we consider the analogue and digital film mediations as well as the intermediate recyclings of the epoch-making debate. While some feminists took offense at this label, deeming the women's cause undebatable in the sense of its rightful demands being unnegotiable, this still begs the question of the humorous stance proposed by Pennebaker and Hegedus and the stance actually taken by The Wooster Group towards the already mediated "Dialogue on Women's Liberation." To explore and contextualize this question I will briefly return to some of these earlier mediations before zooming in on the so-called humor of the debate itself.

-Cameron, Rebecca. *Deviance and Disorienting Misogyny in Liz Lochhead's **Mary Queen of Scots Got Her Head Chopped Off***. DePaul University. <rcameron@depaul.edu>

Liz Lochhead's *Mary, Queen of Scots Got Her Head Chopped Off* (1987), written for the 400th anniversary of the execution of Mary Stuart, presents the doomed queen from both a Scottish and a feminist perspective. While the play does follow the conventions of previous histories and dramas that set up a contrast between Elizabeth I's political savvy and Mary Stuart's naivety, it avoids presenting the women as each other's main opponents, instead suggesting that both are caught up in the same noxious patriarchal system that makes them competitors and rivals. Lochhead makes use of the mythology of Mary Queen of Scots to critique misogyny in contemporary Scottish culture. The play's setting and style contribute to her feminist critique: the action takes place in a form of circus ring in which Elizabeth and Mary constantly shift roles, dance or chant maniacally, reenact disturbing dreams, and, in the final scene, transform into 20th-century children playing cruel, victimizing games. The concept of "vertigo" as defined by sociologist Rene Caillois in *Man, Play, and Games*, with its emphasis on the disordering of senses and the loss of balance, is helpful in analyzing this context for Mary Stuart's condemnation as deviant and her execution. These unHINGING stylistic elements serve to convey the imbalance between England and Scotland and to characterize the misogynistic culture within which the conflict between the two queens takes place as chaotic, disorienting, childish, and cruel--an atmosphere perhaps all too familiar in our contemporary moment.

-Castaneda, Ariel. *Blanche's Paper Identity: Paper Products and Trauma in A Streetcar Named Desire*. California State University, Fullerton. <arielcastaneda93@gmail.com>

My essay, entitled “Blanche’s Paper Identity: Paper Products and Trauma in *A Streetcar Named Desire*,” argues against the popular reading of Blanche as a “mad” woman. Instead, I argue that Blanche is a victim of post-traumatic stress disorder (PTSD) who attempts to cope with her past through the paper products in the play. The paper products in Williams’s play, such as the slip of paper with Stella’s address, Allan’s love-letters, and Blanche’s paper lantern, are representations of Blanche’s identity and her traumatic experiences. For example, Allan’s love-letters and Blanche’s paper lantern are both representations of Blanche’s youth, as well as a symbol of her fear of death due to her past traumatic experiences. The events of losing her home of Belle Reve, the deaths of her family members, and her husband’s suicide creates a reality filled with trauma and grief that Blanche is seemingly unable to cope with. As a result, the paper products in the play act as coping mechanisms in which Blanche attempts to work through her PTSD. Each paper product aids Blanche in making sense of her trauma, both positively and negatively. Blanche’s desire to obtain a new paper product in the form of a marriage license, through the courtship of Mitch, signals her attempt to move on from her trauma and create a new reality free of her past. In contrast, Blanche’s paper lantern is an object which she utilizes as a mask, hiding her true age, feeding her desire to remain youthful and escaping her fear of death. Blanche uses the paper lantern, as well as other products, to fabricate a fictional reality where death and trauma do not exist, resulting in a relapse to denial in her trauma recovery. The fact that Blanche latches on to material objects to cope with her trauma is significant because they are products which she can control, giving her relief from the experiences surrounding her which she can’t control. By being able to control these objects, Blanche is able to hold onto some power over her life and her identity. These paper objects are fragile, much like she is as well as her state of mind.

-Christian, Mary. *Cardplayers and Clergymen: Bernard Shaw, Henry Arthur Jones, and the Theater of the 1890s*. Middle Georgia State University. <mary.christian@mga.edu>

When Shaw, in *Candida*, depicted the wife putting herself “up for auction” for Morell and Marchbanks, he drew on more than a century of feminist rhetoric likening marriage to a slave market.¹ He was also likely echoing and revising a sensational scene from Henry Arthur Jones’s *The Masqueraders*, a society play that had premiered a few months earlier, in which an abusive husband and chivalrous admirer play a card game with the young wife as stake. Shaw’s response to Jones’s play was mixed: while he liked the romance and admired the comic subplot as “first rate,” he denounced the play’s pessimistic tone, demanding, “Why don’t you chuck up these idiotic moral systems according to which human nature comes out base and filthy?”² In *Candida*, I suggest, Shaw attempted to illustrate this recommendation by reimagining the romantic triangle and masculine competition of *The Masqueraders* without the melodramatic binary of hero and villain. Shaw regarded Jones’s work as emblematic both of the failures of mainstream nineteenth-century theater and of its potential for revitalization. His responses of Jones’s plays--in his published reviews, their personal correspondence, and his own drama--offers a case study of the ways in which Shaw sought both to revise and to build on the customs of the theatre of his time.

¹ Bernard Shaw, *Candida* (1894), in *The Bodley Head Bernard Shaw*, edited by Dan H. Laurence, vol. 1 (Bodley Head: 1970), 590.

² Shaw, letter to Henry Arthur Jones, 11 June 1894, reprinted in Doris Jones, *Taking the Curtain Call: The Life and Letters of Henry Arthur Jones* (Macmillan: 1930), 125, 127.

-Church, Phillip M. *Theatre for Social Change: Passing It On*. Florida International University. <churchp@fiu.edu>

“Theatre for Social Change: passing it on” offers a presentation in which I will share my pedagogical experiences involving secondary school students and college graduate performers. Framing my presentation around a recent production of “The R+J Effect,” I will explore the notion of establishing Theatre for Social Change (TfSC) in the schools beginning with a brief introduction to the history of TfSC in America and my own community engagement in Miami with What if Works Inc. I will discuss graduate mentorships, selecting the cause, research material, community engagement and fostering interdisciplinary partnerships within the school. Students have proved that, once given the opportunity, they are eager to reach out and make a difference. Part-presentation, part-hands-on my paper raises the question: “How can we help bring about social change in our classrooms?”

-Considine, Kerri Ann. *The Tell-Tale “Tick”: Sacrifice and Bodies in *Tickless Time* and *The Emperor Jones**. University of Tennessee. <kconsidi@vols.utk.edu>

Just a little over one month after Germany signed the armistice agreement that would mark the official end of WWI, the Provincetown Players staged Susan Glaspell and George Cram Cook’s one-act play, *Tickless Time*. The play tells the story of Ian Joyce, who decides to build a sundial in his yard so that he can live on “true” time (tickless time) rather than “clock” time (ticking time). Although rarely seriously examined in current scholarship, *Tickless Time* served as the curtain raiser for the Broadway premiere of another of Provincetown Players’ central playwrights: Eugene O’Neill’s *The Emperor Jones*. In January of 1922, critic James Metcalfe remarked in *The Judge* that O’Neill’s play “needs to be helped out by something less childish and amateurish than the typically Provincetonian ‘Tickless Time.’” In spite of this scathing review, there are important connections between these two plays which illustrate a shifting conception of the impact of mechanism on the body in this post-war moment.

This paper will consider the way these two plays enter into a complementary dialogue with contemporary concerns over technology, mechanism, and time and their impact on the human body and the human psyche. Ultimately, I will argue that, performed in tandem, the ambiguous notions of sacrifice at the center of each play—the burial of the clocks as a sacrifice to the sundial in *Tickless Time* and the sacrificial quality of Jones’s death in the shadow of the automaton-like ghosts in *Emperor Jones*—provide an important comment on the idea of “progress” and its relation to a modern embodied experience of the world.

-Constantinidis, Stratos E. *Intercultural Learning in China and Greece through American-made Lenses*. The Ohio State University. <constantinidis1@osu.edu>

Many plays and films use language as a barrier to create an incidental comic or tragic effect. However, very few plays and films make foreign language learning central to their plots and themes. For comic and political reasons, some plays (like *Pygmalion*) and its film-adaptation (*My Fair Lady*) make the learning of the upper-class version of a language look like the learning of a foreign language in the eyes of eager lower-class pupils. Following George Bernard Shaw, Mikhail Bakhtin noted that foreign-language learners experience a process of identity construction as they are trying to learn how to speak the language of the native speakers. In other words, speaking in a foreign language is an identity shaping event because every spoken sentence of that language is part of an ideologically tinted culture. This paper will examine how a handful of American-made scripts distributed by Lopert Pictures, MGM, and 20th Century Fox used foreign language training to portray identity formation, to articulate technology transfer, and to depict ideological conflict between Greeks and Americans as well as between Chinese and Americans in the 1960’s. Among the scripts included in the sample selected for discussion are *Never on Sunday*, written and directed by Jules Dassin (released in 1960); and *The Sand Pebbles*, written by Robert Woodruff Anderson and directed by Robert Wise (released in 1966).

-Costa, Dennis. *Apocalyptic Temperaments in García Lorca's El público*. Boston University. <dcosta@bu.edu>

Scholars have traced “crises of identity” through the six scenes of Lorca’s unfinished play *El público*. But the contemporary notion of ‘identity’—most often defined as a socially constructed phenomenon which each of us acts out or performs—seems inadequate to the vexed, multifarious temperaments that both afflict and corroborate Lorca’s characters. If *El público*, as Lorca said, is “the mirror of the audience,” then what’s mirrored—to exploit the roots of the older word *temperament* as referring to both time and weather—is each human as both a chronotype and an ever-changing weather-system. Lorca dramatizes the idea that persons, like the weather, engage time in an irreducibly particular manner and are far more than the calculable sum of their constituent parts—far more complex, in other words, than any discourse of ‘social construction’ could account for. Critics ignore Lorca’s indebtedness in this play to the biblical book of *Revelation*, to its peaceful (as well as violent) diction and to its urgent sense of what is at stake whenever a person’s sense of self may be called into question.

Lorca’s *Man I*, like John the Revelator, must somehow die in order to bear witness to an authentic scenography, exposing the best and worst of people’s temperaments. Lorca’s *Director* fears a death that would undo all of his “masks,” his commercially successful but fraudulent theatre. Because of *Man I*’s witness (*martyrdom*), the *Director* changes chronotypes (*converts*) so as to inaugurate a theatre “where a real [that is, eschatological] combat has raged.” The “public” also converts, and in apocalyptic terms; it is now “full of spirit and subjugated by the action” onstage.

-Craig, Lydia. *Dickens Piecemeal: Revising Authorial Biography in Oak Park Festival's A Dickens Carol*. Loyola University Chicago. <Lcraig1@luc.edu>

Written by Ned Crowley and directed by Kevin Theis, Oak Park Festival Theatre’s *A Dickens Carol*, (26 November world premiere at Madison Street Theatre), vividly adapts Charles Dickens’s *A Christmas Carol* with a unique twist. Rather than dour Ebenezer Scrooge being admonished by Jacob Marley and the Three Spirits, the author himself is compelled by muse William Shakespeare, and various characters, to recognize his incredible selfishness in sexually betraying his wife Kate Hogarth, neglecting his children and sister-in-law, and mistreating his editor, publishers, and various London street urchins begging for charity. The catalyst for Dickens’s repentance and inspiration for Scrooge is the famous Staplehurst Rail Crash (1865), which besides causing the concussion that launches his vision, also enables him to assist suffering victims. However, to the Dickensian scholar, this adaptation represents an anachronistic and depressing instance of biographical fiction. To cite this play’s major alterations to the facts and chronology of Dickens’s life, *A Christmas Carol* (1843) was published twenty-two years before the horrific rail crash that killed forty passengers and injured ten, occurring five years to the day before the shaken author’s untimely demise. His mistress, Ellen Ternan, and her mother accompanied him, not Kate, and Dickens’s vitriolic 1858 marital separation never amicably resolved. Because Dickens’s self-realization does not exist in historical fact, this paper argues that *A Dickens Carol* bafflingly contradicts the politically relevant message expressed literally in the performance brochure and depicted in the play, that persons displaying bigotry and selfishness can drastically transform their social perspectives.

-Cross, Monica. *The Uncertainty of Space in Claire Kiechel's Pilgrims*. New College of Florida. <mcross@ncf.edu>

In Claire Kiechel’s *Pilgrims*, the uncertainty of starting a new life on a different planet is only the beginning. This play revels in ambiguity as the unnamed Girl and Soldier struggle to adjust to one another throughout the voyage to their new home. Through a series of role playing exercises and possible dream sequences, the play offers glimpses into the characters’ psychological roots while calling into question the audiences perception of the reality of the play. These uncertainties, while visible on the

stage, become more striking on paper. Kiechel's script does not conform to standard script format. The dialogue and stage directions are right justified, left justified, or centered depending on the situation. However, this script does not come with any sort of text note which explains what determines these formatting choices. This paper will situate these interesting textual choices and the ambiguity present in performance within the growing genre of science fiction theatre. By exploring how this works within and resists specific theatrical conventions, this paper will highlight the play's usefulness in thinking about science fiction on stage.

-Demosthenous, Anthoullis. *Tennessee Williams Reconsidered: Playwright, Preacher or Both?* University of Athens. <A_demosthenous@hotmail.com>

Tennessee Williams wrote a great number of theatrical plays following a basic pattern. His heroes are holy sinners. Outcasts, martyrs and promiscuous characters at the same time. Williams uses allegories and symbols to say the unspeakable about his inner self. In his plays we see Saint Tennessee Williams on stage! There can be no doubt that his plays are based on ecclesiastical literature, ritual schemes (Holy Eucharist, Baptism, Crucifixion, etc.) and theological bibliography. The evidence is rich and indicative. This research compares Williams's texts and Christian hagiology. The result leads to new directorial challenges. In the context of this paper we will examine performances interpreting the theatre of Tennessee Williams as religious/sacred drama. *Suddenly Last Summer*, *Orpheus Descending*, *The Kingdom of Earth*, and *Night of the Iguana* are samples of coded sermons where Williams narrates his life and times.

-Diaz, Noelia. *Mocking Truths/Reclaiming Fictions in Javier Daulte's Martha Stutz*. Queensborough Community College. <noeliadz@hotmail.com>

This paper will argue that the play *Martha Stutz* (1997) by Javier Daulte seeks to deconstruct, critique, and reconsider notions of truth and authenticity, both historical and personal, at the turn of the XX century in Argentina. Daulte takes as his starting point a real historical event dating from 1938 in the Argentine province of Córdoba. Marta Stutz, a nine-year-old girl, disappeared and was never seen again. The play parodies the documentary theatre in the style of Peter Weiss's *The Investigation* by deconstructing the different characters, bringing in overt themes, and even scenes, from *Alice in Wonderland*, and having "doubles" which disintegrate any possibility of certainty or resolution. By drawing parallels between fiction and non-fiction, Daulte rejects any possibility of attaining certainty and, in doing so, encourages audiences to re-examine political, historical, and personal biographies in the light of contesting narratives. Is *Martha Stutz* a documentary play? A history play? Both? Caught in a deliberate liminal genre space, *Martha Stutz* is a mock-documentary drama that uses the conventions of documentary to attack factual discourse. *Martha Stutz*'s form and structure highlight how any attempt to construct a vertical sense of knowledge is a fallacy, and how by opening, rather than closing, possible scenarios of Marta's disappearance, audiences can arrive at new conclusions, not determined, *a priori*, by a godlike author in possession of the truth. In Daulte's world there is not one truth, but multiple truths, and it is up to the public to determine and create, through the theatrical experience, what those truths might be.

-DiQuattro, Marianne. *Global Theater and Tiger Bay the Musical*. Rollins College. <mdi quattro@rollins.edu>

I will present my first-hand reactions to the world premiere of *Tiger Bay the Musical*, a transnational collaboration between the Cape Town Opera and the Wales Millennium Center. Billing itself as "a major new international musical," the production premiered on May 20, 2017 in Cape Town to excellent reviews and featured a cast of both international stars and Welsh and South African newcomers. As part of my presentation I will review the creative process by which *Tiger Bay* came together under the

leadership of composer, Daf James, writer, Michael Williams, and director, Melly Still, and I will briefly situate this particular production within the historical context of South African theatre, South Africa's relationship with Anglophone drama, and the current artistic priorities of South Africa and the western Cape. I will conclude with a frank review of the production's weaknesses and strengths, and how it was received at its November 2017 European premiere in Cardiff, Wales. This concluding discussion will be framed by a comparison with the goals of other transnational collaborative theatre productions, such as Peter Brook's International Center for Theatre Research (CIRT) or more recently the commitment of Druid Theatre Company to "unusual rural tours" and international tours. I am especially interested in how stories such as *Tiger Bay's*, which brings back to life a lost history of global diaspora, are promoted and nurtured by reimagining the model of theatre production as one that must necessarily cross borders and languages in a globalized world.

-Dolgin, Ellen. *Desdemona: A Play About a Handkerchief: Paula Vogel's Twists and Turns Lampoon yet Represent the Stasis of Inevitability*. Dominican College of Blauvelt. <ellen.dolgin@dc.edu>

Ah, yes, the feminist re-envisioning of the tragic Desdemona: high time too... musn't audiences and theatre critics in 1993 have relished the possibilities of Vogel's re-telling of Desdemona's last day and evening in Cyprus? An all-women cast, winking references to Acts III-IV of Othello, and of course the fuller minds and actions of Desdemona, Emilia, and Bianca bode well for a feminist triumph of reversal. But let's not be hasty....

As we roll back the tape to 1993, when of the public showed "dismay" that Pres. Bill Clinton should entrust health care reform to his "First Lady" we should not overlook what Susan Faludi termed "backlash" against feminism two years prior. That same year saw Anita Hill's unsuccessful attempt to derail Clarence Thomas's appointment to the Supreme Court for sexual harassment. These cultural moments dovetailed with the fizzling of hopes for the ERA that failed to pass in the late 70's or early 80s. Since Vogel had the first staged reading of this play in 1977, we can see this text as squarely in those times. Yet third-wave feminism and its commitment to expose oppression across social class is clearly and cleverly interwoven into Vogel's text. Didn't the critics notice any of these contexts? Vogel's text, a succession of short scenes, does not lead to a win/win. Now it is our turn to look back—at the '90s—to thereby impose another layer of lenses. Do we now find Vogel's choices for the play's structure and outcome more or less spot on?

-Dotsenko, Elena. *N.G. Chernyshevsky and the Most Significant Revolution of the 20th century in the Plays by Tom Stoppard and Tony Kushner*. Ural State Pedagogical University <eldot@mail.ru>

Tom Stoppard and Tony Kushner as contemporary drama classics could be compared probably only by their attention to Russian culture and politics. Both British and American playwrights are not only interested in Chekhov's drama, but have their own 'Russian' plays: *The Coast of Utopia* (2002) by Stoppard; *Slavs!* (1996) by Kushner.

Kushner's play is thematically connected with Perestroika. "As a chronicle of a Russian Revolution, *Slavs!* is anything but documentary" (J. Fisher): there are no real historical characters on stage, but Lenin and Dzerzhinsky, Gorbachev and Grishin, Yeltsin and Gaidar are mentioned by the fictional heroes of the play. The name and the famous novel of Nikolay Chernyshevsky are relevant in the very end of the play to indicate the forerunner and inspiration of future Russian Revolutions, and in concern with the permanent question of Russian politics: 'What is to be done?'

In *The Coast of Utopia* the British author focuses on the philosophical and literary debates in pre-revolution Russia of the middle of the 19th century. The principal characters of Stoppard's trilogy are Alexander Herzen, Michael Bakunin, and Nicholas Ogarev, the previous – in comparison to Lenin – generation of Russian revolutionaries. Though Herzen is a protagonist of Stoppard's plays, he is not regarded as the most radical revolutionary. Among the characters of the third part of the trilogy Herzen is marked as 'a Russian exile', and we can see his polemics with 'Nicholas Chernyshevsky, a Russian

radical editor' and a minor character of the play. In the paper, I propose to compare Kushner's and Stoppard's attitudes to the Russian Revolution and to the author of *What is to be done?*

-Douglas, Geoffrey Aaron. *Ahh! "Real" Monsters: An Examination of Staged Horror Adaptations*. Armstrong State University. <geoffrey.douglas@armstrong.edu>

The 1988 Broadway adaptation of *Carrie* (1976) holds the distinction for most expensive flop in Broadway history. Conversely, the 2015 staged adaptation of *Let the Right One In* (2008) enjoyed significant critical and financial success. Both were based on critically acclaimed and popular horror films and both plays benefited from award winning production teams. Why was one production successful while the other failed?

Noël Carroll's *The Philosophy of Horror: Or, Paradoxes of the Heart* examines the question: how can people be attracted to what is repulsive? He contrasts the revulsion one might feel from actual horror with what he calls "art-horror." This term is meant to describe the enjoyable emotion inspired in an audience watching a horror film, specifically the fear an audience member might feel when confronted with a fictional monster.¹ For an audience to feel art-horror they must believe in the perceived threat despite knowing it is not actual. Carroll's theories about art-horror as a gauge of success will inform my analysis.

This paper will examine whether and how art-horror can be achieved in stage productions. There are several examples of staged horror fiction adaptations critically and financially failing despite the source material being well loved. Perhaps the scale of the productions or the willingness of an audience to "buy into" their fear affects the production. An examination of the two stage adaptations will illustrate the factors that contribute to any disproportion in reception between them.

¹ Noël Carroll, *The Philosophy of Horror: Or, Paradoxes of the Heart*, (London: Routledge, 1990), 12-14.

-Du Preez, Petrus. *Can I play along? Drama and the Deaf Learner in South African Schools: Is it theatre or film?* Stellenbosch University. <cntr@sun.ac.za>

South Africa has 11 official languages. Our constitution furthermore provides for school learners to receive education in their mother tongue. A pupil at a school for the deaf challenged the education department to provide education in his mother language, which is South African Sign Language (SASL). The courts agreed and ruled that the curriculum for all the grades must be made available in SASL. This provided a problem for South African Sign Language as subject, since it is seen as a language by the court, adequate learning material must be at hand to prescribe to the students in literature and drama. There is a limited amount of prose, narratives, poetry, and drama available in SASL. Since SASL is not a 'written' language and until the court's judgement, there was no necessity to develop this kind of material. A flurry of production of learning material was the result to make sure that the education departments adhered to the court's desire.

The curricular requirements for SASL also pales in comparison to English or Xhosa as a first language. Why must we study a full-length Shakespeare drama in English, but only a 15-minute play in SASL? If you record the plays that are performed in SASL, how do you go about to make sure that the theatricality of the production stays intact, without the play becoming a 'film' that has to be analyzed? Has deaf theatre become a hybrid form that garners special attention in production and study? All these aspects are complicated by the wishes of the learners that help create in these plays, to speak about social issues that influence their day to day lives.

-Foster, Verna A. *Translation, Adaptation, "Transladaptation," and "Translaterature": Two Vanyas*. Loyola University Chicago. <vfoster@luc.edu>

In early 2017 two *Uncle Vanyas*, both excellent representations of Chekhovian tragicomedy, appeared in Chicago in close succession. *Vanya (Or, "That's Life!")* "adapted by" Lavina Jadhvani

“from” Anton Chekhov was performed by Rasaka Theatre Company at the Edge Theater and directed by Kaiser Ahmed. A few weeks later *Uncle Vanya* “by” Anton Chekhov and “adapted by” Annie Baker was staged at the Goodman Theatre under the direction of Robert Falls. The programs for both productions indicated that what audiences were going to see was an “adaptation” of Chekhov’s play. Clearly Jadhvani’s *Vanya* was an “adaptation” by almost any definition. Baker’s “adaptation” was an adaptation in the now popularly accepted sense that it was a free translation made by a dramatist from someone else’s “literal” translation. Often the word used for such translations, adaptations, or “transadaptations” is “version.” The published text of Baker’s *Uncle Vanya* calls itself a “new version” “based on a literal translation” by Margarita Shalina. Jadhvani’s adaptation also calls itself a “version.” What is at stake if we call a play—and drama raises issues peculiar to itself—that we experience in a language other than that in which it was first written a “version” or a “translation” or an “adaptation”? Focusing on my two *Vanyas*, in this paper I will explore some of the problems and challenges raised by current terminology, consider what does and does not count as adaptive, and conclude by celebrating, rather than policing, the messiness of the translation/adaptation spectrum and the theatrical “translaturature” (Matthew Reynolds’s term) that it serves.

-Fourie, Paula. “*Little Man You’ve Had a Busy Day*”: *Considering the Musical in the Onstage and Offstage Lives of Master Harold*. Stellenbosch University. <paulafourie09@gmail.com>

In *Cousins: A Memoir*, South African playwright Athol Fugard writes: “Everything I have written, all the plays that lie behind me, are at one level the milestones of the personal odyssey that started with those two pianos.”¹ Here, Fugard is referring firstly to the old upright Fritz Kulha that his jazz pianist father used to play, and secondly to the piano played by his cousin Johnny. “When the first one fell silent,” he writes, “it was my profound good fortune to find the other.”² In this text, as in interviews with Fugard, important attitudes towards music and music-making emerge, in particular his privileging of musical creativity above other forms of artistic expression and the simultaneously unfulfilled desire to make music himself. Fugard’s complex relationship with music is one reflected in and back through his body of work, not only in his mimesis of musical structure (as has been pointed out by scholars such as Dennis Walder and Marianne McDonald), but in the actual symbolic value afforded to music. In particular, as this paper seeks to demonstrate with reference to Fugard’s overtly autobiographical “*Master Harold*” ... *and the boys* (1982), this manifests as a tension between music-making and, conversely, the absence thereof. Concerned with exploring the relationship between the onstage and offstage lives of Master Harold, this paper combines oral history research, archival research, and literary criticism to investigate the function and power of diegetic music in this play.

¹ Fugard, *Cousins*, 20.

² Fugard, *Cousins*, 20.

-Gagnon, Don. *Uneasy Lie the Heads That Wear the Crowns: De/Re/Constructing Personal History in The Emperor Jones and King Hedley II*. Western Connecticut State University <GagnonD@wcsu.edu>

Both titular protagonists of Eugene O’Neill’s *The Emperor Jones* and August Wilson’s *King Hedley II* are acutely aware of (or at least manage to successfully construct) heritage as central to their social acts, even as they share similarities in their faux-royal black tragic personae and their respective dramatic, psychological journeys. If O’Neill’s Jones is not a *de facto* prototype of Wilson’s Hedley, then both characters can still act tellingly as resonant but contrasting bookends to a century of American drama about the American drama of racism. Both plays examine the psychic effects of cultural dislocation for their respective ignoble nobles. However, the playwrights’ distinctive presentational forms—expressionism in the O’Neill play and metaphysical naturalism in Wilson’s—produce almost oppositional portrayals of individual perception of the roles of community and heritage. As Wilson has often claimed Eugene O’Neill as one of the primary influences on his

dramatic art—he credits O’Neill specifically in his famous essay, “The Ground on Which I Stand”—this paper will demarcate grounds by which to measure O’Neill’s efforts to include black Americans in his vision of the human community and read King Hedley as an act of Wilson’s rhetorical signifyin(g) on Brutus Jones.

-Galvez, Berenice. *What Have I Done to My Sister?* California State University, Fullerton. <b.galvez21@csu.fullerton.edu>

In this essay, I am looking at *A Streetcar Named Desire* by Tennessee Williams and how Blanche and Stella are parts of a whole who need each other to overcome the patriarchal society of the 40s. While a majority of the scholarship focuses on sexuality and the connection to men in the play, this essay looks not at sexuality, but rather the bond that each sister has with one another. The bond that the DuBois sisters share allows them to stand up for themselves and each other, and provides a courageousness that they did not have on their own; as a result, they are complementary to one another. Stella embodies the expectations of a traditional submissive woman living in a patriarchal society; on the contrary, Blanche pushes against these societal norms through her actions and language. They are so opposite of each other that they need to create a balance between one another to survive individually. Through their language we are able to see how they are challenging authority and Stanley, as a cohesive group rather than individuals. Because they function as a cohesive group by working together, the DuBois sisters are able to become a threat against patriarchy. The bonds of sisterhood rely heavily on the verbal and non-verbal language that they have nurtured as a result of being sisters. They work together to stand against Stanley’s abusive behaviors. I am arguing the DuBois sisters cannot survive from being separated when Stella chooses to remain with Stanley rather than believe Blanche. Not only can they not survive, but they will revert to their previous habits or behaviors, that defies or submits from patriarchal society. Neither sister will be able to escape the patriarchal walls that have confined them to their future.

-Gerdson, Jenna. *The Window in African American Drama: A Window into Black Identity Formation*. University of Maryland, College Park. <jgerdson@terpmail.umd.edu>

This paper analyzes the symbolic function of windows in Lorraine Hansberry’s play *A Raisin in the Sun* and Amiri Baraka’s play *Dutchman* using W.E.B Du Bois’ theory of double consciousness. The symbolic function of windows in African American drama has been unexplored territory in African American theatre scholarship. In both of these plays only one window appears, but this one window allows the audience to understand how the black characters understand themselves in relation to the hostile, racist, world around them. In these plays the black character is always inside looking out into the world. The window in each of these plays allows the audience to see from the isolated and entrapped perspective of the black character and from the dominant white majority that has intrusively looked in. I argue that the windows stage double consciousness and allow the audience to visualize this fraught identification process. The windows bridge and collapse the distance between black and white worlds to provides the audience with a window into black identity formation that has always involved looking at one’s blackness through the eyes of a racist white society.

-Gilbert, Richard. *A Creative Poetics: Ayad Akhtar’s Use of Violence to Interrogate the Politics of Gender and Ethnicity in Disgraced*. Loyola University Chicago. <rgilbert1@luc.edu>

Ayad Akhtar’s 2012 play *Disgraced* stages a complex web of discussions of racial profiling, cultural appropriation and fetishization, domestic violence, religious intolerance, and gender conflict. For most of the play, this staging takes the form of discussion and argument, sometimes heated, but always based in language. While performance can add dimensions of character to the dialog that adds to, counters, or otherwise informs the language, the effect is not strikingly different from that gained by reading. However, towards the end of the play, there is a shocking act of violence – shocking not in its

brutality or bloodthirstiness, but in its unexpected theatrical effect. In different circumstances, the same physical actions would be, though offensive, not particularly upsetting; many plays feature much more “violent” encounters, even within the broad category of spousal abuse. But what makes this violence so particularly powerful is an effect on the audience that is as much cerebral as visceral. Where the most common poetics of violence involve forwarding the plot or revealing character, Akhtar uses this violence in a qualitatively different way; in *Disgraced*, the violence reframes the questions of gender and ethnicity that have been explored in language – the physical action making the audience review and re-examine everything they have heard. Akhtar has written a physical fight whose effects are, in a sense, linguistic.

-Gillman, Denise and Brooke Sander. *Creating the Online Science Play Catalogue: An Interdisciplinary Digital Scholarship Database Resource of Science Plays and Performance*. Christopher Newport University. <dgillman@cnu.edu>

Contemporary playwrights are finding the story of science and scientists to be a rich and innovative playground for their imaginations. The proliferation of these plays has spawned a variety of science play lists. The Science Play Catalogue is striving to become the most comprehensive on-line database of these plays. The online science play catalogue (<http://scienceplays.org/>) grew out of a simple list of favorite science play titles shared among theater and science colleagues. This digital catalogue builds on lists previously published and then expands as each new science play is written. The catalogue is also expanding to include environmental plays that tackle the challenging issues of climate change, global warming and environmental injustices. The purpose of this digital scholarship is to disseminate information and knowledge of these unique plays in an online media platform for teachers, researchers, scholars, artists, scientists and producers. The interdisciplinary nature of the catalogue makes it a great resource for anyone in the arts, humanities and sciences. Our article will explore the creation of the catalogue, its textual and visual content, the design, the unique faculty and student collaboration supporting its creation and the student teams perpetuating it through science play research-based projects.

-Giner, Oscar. *Lives of the Saints: Bernard Shaw's St. Joan and Calderon de la Barca's The Constant Prince*. Arizona State University. <giner@asu.edu>

In a letter of advice to Janet Achurch, during her ill-fated attempt to perform *Candida* for Richard Mansfield's company in New York in 1895, Bernard Shaw wrote: “The religious life is the only one possible for you. Read the gospel of St. John and the lives of the saints: they will do everything for you that morphia only pretends to do. Watch and pray fast and be humbly proud; and all the rest shall be added to you.”

In writing *Saint Joan* (1923), Shaw was modernizing the dramatic tradition of Saint and Miracle Plays that had flourished in Medieval England for over 100 years.¹ During the Baroque era in Spain, the great dramatists of the Spanish Golden Age cultivated the *Comedia de Santos* genre, which included such chronicles as the three plays written by Lope de Vega in honor of the canonization of Madrid's patron saint *Isidore, the Farmer* (1622), and the hagiographic trilogy of plays *Joan the Saint* (1613-1614), written by Tirso de Molina in praise of Sor Juana de la Cruz. Among the religious dramas of Pedro Calderon de la Barca we find *The Purgatory of San Patricio* (1627-1628), *The Devotion of the Cross* (1634) and *The Constant Prince* (1628). Goethe, who produced August Schlegel's translation of *The Constant Prince* at Weimar in 1811, alluded to the importance of Calderon's play in the letter to Schiller: “If all the poetry of the world ever disappeared, you could restore it from this play.” In 1966, the performance of Jerzy Grotowski's experimental production of *The Constant Prince* at Jean-Louis Barrault's Theatre de Nations festival “came as a revelation.” Grotowski's production of the play inspired Peter Brook to seek the recovery of a “sacred theater” for our time.²

Written three centuries apart, Shaw's *Saint Joan* and Calderon's *The Constant Prince* exhibit remarkable similarities. *The Constant Prince* describes a social, political, and spiritual turmoil caused by a prince who affirms his Catholic faith before the intransigence of a Moorish monarch; *Saint Joan*

narrates a revolutionary upheaval produced by the Maid who followed her voices in spite of the teachings of the Catholic Church and the threats of medieval barons. Shaw's heroine and Calderon's prince are warrior saints: Joan takes up arms for the liberation of her native France from English rule; Fernando joins the military expedition sent to conquer Tangiers for the Portuguese Christian crown. Both are revered for prophetic powers and are eventually captured by their enemies. Joan will not renounce her voices; Fernando refuses freedom in exchange for the Moorish acquisition of the Christian city of Cueta. Fernando suffers torture and martyrdom at the hands of the Moroccan King of Fez; Joan suffers trial and martyrdom at the hands of the Church of her English captors. Both achieve, at the end of their respective plays, spiritual triumph and canonization as saints.

What is the commonality between Shaw's 20th century "Chronical Play" and Calderon's 17th Century religious masterpiece? *The Constant Prince* describes a social, political, and spiritual turmoil caused by a Portuguese nobleman who affirms his catholic faith before an intransigent Moorish monarch; Saint Joan narrates the revolutionary upheaval produced by the Maid who followed her voices in spite of the teachings of the Medieval Church and the threats of medieval barons. Both plays are about the struggle for the salvation of the soul, but the warrior saints of Shaw and Calderon are not Everyman and Everywoman; they are rather exceptional, individual incarnations of the Life Force "among machine-made minds."³ For both Shaw and Calderon, saints are agents of God, always self-selected once the hero becomes aware of the intervention of the Holy Spirit. The focus of their plays is on the "protagonist[s]" fortitude, which is shown through [their] ordeal[s] of degradation and starvation." The journeys of sacrifice and contemplation of Joan and Fernando are characteristic of the Reign of the Saints which brings about the Kingdom of God.

Across their distance in time, *Saint Joan* and *The Constant Prince* arrive at a similar dramatic form, ideally suited (in Calderon's case) for the propaganda of an established religion during the Counter-Reformation, or (as Shaw intended) the formation of a new religion in comic form. If as G. K. Chesterton affirms, "all our spirit epochs overlap," then a parallel development of artists philosophers, across the span of centuries, may arrive at the same old formula of "two trestles, four boards and a passion" for the purposes of religious conversion.

¹ Bernard Shaw, *Collected Letters 1874-1897*, ed. Dan H. Laurence (London: Max Reinhardt, 1965), 503; Marydel Villar, *The Saint's Play in Medieval England* <http://medievalists.net/2014/11/saints-medieval-england/>. (accessed November 30, 2017)

² Goethe quoted in Pedro Calderon de la Barca, *El principe constant*, ed. Fernando Cantalapiedra y Alfredo Rodriguez Lopez-Vazquez (Madrid: Ediciones Catedra, 1996), 14; C. Innes, *Avant Garde theater* (London: Routledge, 1994), 158, quoted in Calderon de la Barca, *El prinipe constant*, 16.

³ Eric Bentley, *Bernard Shaw: A Reconsideration* (New York: W.W.Norton and Co., 1976), 149.

⁴ G. K. Chesterton, *George Bernard Shaw* (London: John Lane, 1910), 196/ Available at <http://archive.org/stream/georgebernardsha00ches>. Bernard Shaw, "Playhouses and Plays," in *Shaw on Theatre*, ed. E.J. West, 182. New York: Hill and Wang, 1961.

-Gothard, J. Andrew. *Manufacturing Manuscripts: Bill Rowbotham, Manchester Unity Theatre, and The Ragged Trousered Philanthropists*. Florida Atlantic University. <jandrewgothard@gmail.com>

As a masterpiece of working class fiction, Robert Tressell's novel *The Ragged Trousered Philanthropists* has found its way off the page onto the stage on countless occasions. However, many, if not most, of those performances have faded into obscurity, due to their informal and often impromptu nature. Scholars and historians have knowledge, often second- or third-hand, of such performances in pubs, on factory floors, or during political rallies throughout the first half of the twentieth century, but very little evidence of them remains for study.

Discovered in the archives of the Working Class Movement Library in Salford, UK, an original script from Bill Rowbotham's stage production of *The Ragged Trousered Philanthropists* sheds light upon how Tressell's novel was interpreted and dramatized between 1944 and 1965 at the Manchester Unity Theatre. Rowbotham's theatrical choices (characters, roles, and scenes) as well as artifactual marginalia (lighting instructions, curtain timings, and music cues) in this stage adaptation clarify the complex transitional process from novel to play, especially when working with such a sprawling,

decentered text. And yet, because the Manchester Unity Theatre was founded directly upon a desire to educate the working classes about political issues, this script also reveals how a specifically political text is translated into drama for purely political purposes. As such, Rowbotham's work is both an artifact of working class culture and a living embodiment of the overlapping spaces between different frames of art and political consciousness.

-Green, Sharon L. "*Having it All, " and Other Myths of Feminism's Failure: Maternal Identity and Agency in the Work of Contemporary American Playwrights.* Davidson College.
<shgreen@davidson.edu>

This paper seeks to illuminate the stakes of current representations of maternal identity and agency through an analysis of two plays by American playwrights: Gina Gionfriddo's *Rapture, Blister, Burn* and Lisa Loomer's *Roe*. In a supposedly "postfeminist moment," when as Angela McRobbie has argued, feminism is perceived as a "spent force," I posit that it is urgent for feminists and performance critics to be critically engaged with representations of mothers and mothering in order to expose the anti-feminist and classist ideological foundations on which contemporary motherhood ideology is built. This paper offers an analysis of the plays themselves, the ways they were publicized, and their critical reception, all within the context of contemporary ideas and ideals of motherhood.

Rapture, Blister, Burn is a comedy which features three generations of women in dialogue about the legacy of the feminist movement, and deploys Gionfriddo's hallmark style of breaking genre conventions and expectations. Lisa Loomer's *Roe*, also a comedy, premiered in fall of 2016 in a joint production between Oregon Shakespeare Festival, Arena Stage in D.C., and Berkeley Rep in California; it takes as its point of departure the landmark Supreme Court decision, *Roe v. Wade*. Both plays intersect with contemporary cultural conversations about motherhood, maternal agency, and reproductive justice. My analysis will engage with these cultural trends and seek to illuminate feminist values that emerge from the plays' performances. In a cultural moment when maternity and maternal agency are recipients of renewed ire, attacks and restrictions, my work intends to gesture to the urgency of continued critical engagement with contemporary motherhood ideology as an integral part of advocacy for gender equity and reproductive justice.

-Hagens, Jan L. *Shakespeare's Faustians and Uber-Faustians.* Yale University <jan.hagens@yale.edu>

Late 16th- and early 17th-century European theater stages intense discussions of witchcraft and sorcery, spells and charms, conjurations and magic, wizards and magicians, spirits, demons, and the Devil, e.g., in Jacob Ayrer's *Comedia von der schönen Sidea* (*Comedy of the Beautiful Sidea*, c. 1600) or Pedro Calderón de la Barca's *El mágico prodigioso* (*The Mighty Magician*, 1637). English audiences are especially excited by this topic, as evidenced in plays such as the anonymous *The Rare Triumphs of Love and Fortune* (c. 1582); John Lyly, *Endymion* (c. 1588); Robert Greene, *Friar Bacon and Friar Bungay* (1589) and *The Scottish History of James the Fourth* (c. 1590); Barnaby Barnes, *The Devil's Charter* (1607); Ben Jonson, *The Alchemist* (1610) and *The Devil is an Ass* (1616). While the majority of these dramatic treatments of the topic are comical, the most influential stage presentation frames the issue primarily as morality play or, in a more progressive interpretation, as tragedy: Marlowe's *Doctor Faustus* (c. 1591). Working within this context of cultural attitudes and theatrical modes, where does Shakespeare stand? In which of his plays and through which genre choices does Shakespeare deal with magicians, conjurations, and Doctor Faustus? If the figure of Faustus designates a universal problem, which approach and which solution, if any, does Shakespeare suggest? The present paper briefly considers *Timon of Athens* (1605/06), before taking a look at *King Lear* (1605/06) and *Macbeth* (1606), and eventually locating Shakespeare's ultimate answer in *The Tempest* (1610/11) – a play that amounts to a re-interpretation and re-writing of Faustus and his pact, an uber-Faustus that supersedes both the comic and the tragic view of our bargains with the Devil.

-Hall, Ann C. *A Family Haunting: Sam Shepard's Fool for Love*. University of Louisville. <Ann.hall@louisville.edu>

Marvin Carlson, by way of Herbert Blau, claims that all plays should be called *Ghosts*, particularly given Ibsen's original title of the play, *Gengangere* which literally means "those who come back again." There could not be a more apt description of Sam Shepard's theatre which is filled with travelers who go nowhere fast, writers who try to find the "true west" in a suburban kitchen, and lovers who hope to find love outside the family only to end in an incestuous relationship. With the presence of the "Old Man" in the play, however, Shepard not only presents us with a dramatic experience of Freud's "uncanny" but also presents us with a way to read the text of both the present, the past, and the ghosts. In other words, the "Old Man" interrogates our attempts at interpretation and our role as spectators.

-Hatch, David A. *Humor, Humus, and Humility in Samuel Beckett's Happy Days and Waiting for Godot*. University of South Carolina, Salkehatchie. <hatchda@mailbox.sc.edu>

In *The Spirituality of Imperfection* Ernest Kurtz observes that the words "human," "humility," and "humor" derive from the Indo-European word *ghôm* or "humus." Like the common compost pile in which rotting kitchen waste and lawn clippings biodegrade to create useful, nutrient-rich humus, Beckett's references to dirt and waste--heaps of it--create a richness of humor and humanity in an otherwise wasted environment. But like humus-producing waste, Beckett's humor is often messy, uncomfortable, or even ugly. It does not degrade, but biodegrades into something positive. This paper will explore how Beckett uses the idea of humus to create a particular brand of earthy, breaking-down, humility-rendering humor. This process, though painful at times, delivers a humanity that can only be found when we, as Kurtz argues, are willing "to ask unanswerable questions, but to persist in asking them, to be broken and ache for wholeness, to hurt and to try to find a way to healing through the hurt."

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

-Heiner, Catherine. *Sweet Touch: The Sexuality and Power of Carmen*. Carnegie Mellon University. <catherih@andrew.cmu.edu>

As Foucault addresses in *The History of Sexuality: Part One*, power and sexuality are inherently linked. In performances like Bizet's opera *Carmen*, sexuality ties to Carmen's ability to manipulate and seduce the male characters around her. When examined with a feminist lens, the musicology of Bizet's opera engages in the familiar practice of placing the sexual, illicit female in opposition to the transcendent and moral male, and Carmen is killed to preserve the social order. Susan McClary points out that the gendered nature of both the storytelling and the music highlight this opposition, which punishes Carmen for her promiscuity.

This structure of gender is challenged in Simon Stephens' play *Carmen Disruption*, which places a man in Carmen's position. By doing so, Stephens allows for further exploration of the power dynamics at play, as Carmen challenges the masculine stereotypes associated with sexuality. In this case, Carmen still acts as a seducer and manipulator, this time with the social status of a gay man. Carmen's performance of gender seems to evoke a feminized image of his sexuality, but Carmen must also contend with the social conceptions of masculinity in order to maintain a certain amount of social power. In connecting *Carmen Disruption* to McClary's work in feminist musicology, the character of Carmen becomes a site to explore how the power of sexuality shifts when employed in various gendered bodies. Additionally, portrayals of masculine versus feminine sexuality can further question who has access to use the power associated with sexuality and seduction.

-Heller, Jennifer. *This Queer House: Staged Domesticity and Gender Identity*. Lenoir-Rhyne University. <Jennifer.heller@lr.edu>

Meticulously placed antiques. Sawdust and furniture polish. A strand of pearls, a velvet jacket. In *I Am My Own Wife* (2003) and *Fun Home* (2013), these everyday details work overtime: they don't simply create an elegant domesticity, but they signify an all-consuming need to create a house that can contain and protect gay identity. Both pieces feature characters whose identities fall outside of the heterosexual paradigm. In *Wife*, playwright Doug Wright dramatizes German transvestite Charlotte von Mahlsdorf, who survived both the Nazi and the Communist regimes. As she obsessively polishes the floor boards of her historic home, she also creates a physical space for gays and lesbians to meet secretly. *Fun Home*, a musical adapted from Alison Bechdel's graphic novel, is less flamboyant but no less provocative. It tracks Bechdel's father, Bruce, as he methodically restores a Victorian home in the 1970s, between the Stonewall riots and the AIDS crisis. His iron control over the placement of the home's antiques—and of his daughter's barrettes—signifies his effort to maintain “straight” identity. Pairing these two plays sheds light on the intersections between the material world of staged domesticity and the public and private dimensions of queer identity. From both pieces, the audience learns to empathize with a very human desire: the characters' longing for a home in which they can be who they are as well as a “home” in the culture that so often marginalizes and persecutes them.

-Herren, Graley *Dylan with the Devil: Conor McPherson's Girl from the North Country*. Xavier University. <herren@xavier.edu>

In 2017 Conor McPherson's *Girl from the North Country* premiered at the Old Vic in London. The play is inspired by the work of Bob Dylan and incorporates twenty of his songs. Back in 1971 Dylan tried and failed to collaborate with Archibald MacLeish on *Scratch*, a play inspired by Stephen Vincent Benét's “The Devil and Daniel Webster.” McPherson is clearly aware of *Scratch* and draws upon related themes for *Girl from the North Country*. On the surface *Girl from the North Country* is a naturalistic play about several residents of a Duluth, Minnesota, boardinghouse during the Depression. On a deeper level,

however, the play is haunted by death and the Devil. *Girl from the North Country* represents an intertextual dialectic between Benét's story, MacLeish's play, Dylan's musical treatments of death and the Devil (particularly on the *Infidels* album), and McPherson's own career-long preoccupation with the supernatural (especially in his play *The Seafarer*, which includes the Devil as a character). The result is a provocative metaphysical and metatheatrical exploration of illusion: the Artist's life-giving power to create and restore through illusion, and the Devil's deadly power to deceive and destroy through identical means.

-Higgins, Jeanmarie. *The Domestic/Uncanny in Annie Baker's John*. Pennsylvania State University. <Jeanmarie.higgins@gmail.com>

New York Times theatre critic Christopher Isherwood said of American playwright Annie Baker's 2015 play, *John*: "The membrane between life and death, the world of things and the realm of spirits, seems strangely permeable in Ms. Baker's appealingly odd [. . .] drama, which is laced with shivery suggestions of a ghost story." My presentation addresses the "shivery suggestions" in Baker's play, specifically framed within discourses of Sigmund Freud's *uncanny*. Freud describes how the uncanny creates a chilling simultaneity; it is "that class of the frightening which leads back to what is known of old and long familiar." Literary critic Nicholas Royle describes the uncanny in spatial terms, stating that it "disturbs any straightforward sense of what is inside and what is outside." The uncanny is a useful idea for discussing domestic spaces, constituted as they are by the physical borders of walls, rooms, and other enclosures, and by the thresholds that mark them. Theatrical representations of domestic spaces intensify this phenomenon, as they host a public event (theatre) in a private space ("home"). This presentation considers uncanniness in *John*, a drama that charts the end of a young couple's relationship as it unfolds in a Gettysburg, Pennsylvania bed-and-breakfast. Critics have noted that Baker embraces naturalism at a time when her contemporaries are experimenting with non-realistic dramaturgies. I argue that Baker's uncanny domestic spaces both draw attention to American realism's ongoing conversation with domestic settings, and further, that by focusing on the private, domestic realm, Baker brings a dimension of American character to life, that is, a person haunted by her own uncanny histories and the uncanny histories of the United States.

-Hill, Caroline. *Inspiration or Appropriation? Eugene O'Neill's Race Problem*. The Ohio State University. <hill.2128@osu.edu>

Eugene O'Neill's one-act *The Dreamy Kid* (1918) is considered a stepping stone to his later "race plays," *The Emperor Jones* (1920) and *All God's Chillun' Got Wings* (1924), and commonly cited in O'Neill scholarship as a weak and underdeveloped drama. However, structural similarities between *The Dreamy Kid* and black lynching dramas suggest a richer reading. While there are certainly marked differences—the most prominent of which may be the fact that O'Neill's titular character is guilty of the crime of which he is accused—many of O'Neill's choices in *The Dreamy Kid* have noticeable parallels to lynching dramas, including especially the work of Angelina Weld Grimké, Alice Dunbar-Nelson, and Georgia Douglas Johnson. It is no question that O'Neill often portrayed black life problematically, but regardless of his failures, he was undoubtedly in conversation with his black contemporaries to some extent, making it likely that he was inspired by or at the very least, aware of, the kind of work being created by the black community.

By combining a close reading of *The Dreamy Kid* with an examination of primary sources, including O'Neill's personal correspondence, periodicals in which O'Neill was published, and periodicals in which lynching dramas were published, I will articulate a link between O'Neill and the playwrights and critics responsible for the development of the lynching drama genre in the black artistic community.

-Hodde, MAJ Stephanie L. *Close and Wide Awake: Anna Deveare Smith's Dramatic Pedagogy in an Age of Sociopolitical Spectacle*. Virginia Military Institute. <hoddesl@vmi.edu>

Theater critic Ben Brantley of the *New York Times* noted recently that, “politics has become more incredible than anything the stage can deliver” (Aug 20, 2017, 1). Drawing comparisons between the staging of American culture and the staging of American politics raises interesting questions about public performance’s role in authoring social reality, to teach rather than to incite. Since the beginnings of her theatrical project, “On the Road-In Search of an American Character”, playwright Anna Deveare Smith has argued for theater’s responsibility to ground civil discourse and gain public trust by humanizing social tensions, and creating dialogue through polyvocal narratives. In talk, her aim has been to galvanize theater towards close engagement in ways news couldn’t: “I was trying to find reality, and saying, man, reality was more varied than anything I was seeing on the stage. I was trying to enliven the stage” (2006 *Newsday* Interview).

In light of recent political performances, this paper considers how her dramatic approach continues to gain currency as a humanizing and sense-making agent, or as philosopher Maxine Green suggests, a way to bring a critical aesthetic, particularly a “wide-awakeness” needed to social poetics. Drawing on pedagogy and theatrical vocabulary from Deveare Smith’s recent ethnographic project, *Notes from the Field* (2017), earlier civil explorations (*Twilight: Los Angeles* (1994), Institute on the Arts and Civic Dialogue), as well as interviews with contemporaries, this analysis argues for Deveare Smith’s intimate work as an antithesis--a valuable critique of tunnel vision influencing current sociopolitical spectacle.

-Holman, Anna. “*Who the Heck Are You?*”: *Language and Cultural Identity in Intercultural Theatre*. Indiana University. <a.c.holman@gmail.com>

This paper compares two intercultural theatre plays which were workshopped in Vancouver, Canada: *Kayoi Komachi/Komachi Visited* (October 2017) by Farshid Samandari and Colleen Lanki, and *Lady Sunrise* (October 2016) by Marjorie Chan. In analyzing these two plays, I argue that language is fundamental to the performance of cultural identity in intercultural theatre productions.

Kayoi Komachi/Komachi Visited is a hybrid noh play-chamber opera performed in Japanese and English. Based on the poems of Japanese poetess Ono no Komachi and the two noh plays *Kayoi Komachi* (*Komachi Visited*) and *Sotoba Komachi* (*Komachi on the Stupa*) by Zeami, this production combined the languages, music styles, performance traditions, and artists of Japanese noh and western chamber opera. *Lady Sunrise* is an all-female English adaptation of Chinese playwright Cao Yu’s 1933 spoken drama play *Sunrise*. I will apply sociocultural linguist and linguistic anthropologists Mary Bucholtz, Kira Hall, and Norma Mendoza-Denton’s theories of language and identity to an analysis of the scripts, performances, and interviews with the artists of these two case studies. This paper compares how language affects the identity of a character, and the actor’s subsequent interpretation of that character, in a multilingual intercultural play versus a monolingual intercultural play.

This paper demonstrates the benefits of applying Bucholtz, Hall, and Mendoza-Denton’s theories of language and identity to theatre studies, as well as the importance of recognizing how language functions as a property of cultural identity in the praxis of intercultural theatre.

-Hutchings, William. “*What’s It Going To Be NOW Then, Eh?*”: *Alexandra Spencer-Jones’s Stage Adaptation of A Clockwork Orange*. University of Alabama at Birmingham. <Whutc3712@aol.com>

Just three years from now, in 2021, Stanley Kubrick’s film adaptation of Anthony Burgess’s *A Clockwork Orange* will turn fifty years old—still as controversial, as provocative, as iconic, and as visually astonishing as when it was new. Yet in some ways, it remains very much a product of its time—and there have been three stage adaptations *ad interim*: an unauthorized “pub” version with two Alex’s (one in a wheelchair), an initial adaptation by Burgess himself (to secure copyright), and an expanded yet

short-lived version produced by the National Theatre in London in 1989. A new fourth stage version, directed by Alexandra Spencer-Jones, premiered in London in 2016; after a world tour, it arrived off-Broadway in fall 2017. This adaptation featured an all-male cast, a minimalist black-box setting, an almost-constant hard-rock score, an uninterrupted ninety-minute single act, and a relentlessly intense physical workout for its remarkably muscular young cast. Yet Spencer-Jones's most important innovations are in contrast to Kubrick's film rather than any of the stage versions. Stylized, choreographed violence remains, primarily against a rival gang or as a result of dissent from Alex's own droogs. Although the production is based on the original English edition of the novel (which has 21 chapters rather than 20 in the US version) and on Burgess's second version of the play, Spencer-Jones manages a final reinterpretive twist that no previous version dared.

-Irons, Robert P. *The Function of Untold Tales in **The Winter's Tale***. Hampden-Sydney College. <rirons@hsc.edu>

The Winter's Tale announces itself as a tale early in Act II when young Mamillius, responding to Hermione's request to tell a story, remarks to his mother that "A sad tale's best for winter" (2.1.33). Mamillius begins to tell his tale to Hermione in private, but he is soon interrupted by Leontes' jealous outburst. The tale is thus deferred indefinitely, and the spectators (and perhaps Hermione herself) are left wondering what the tale is and how it will end. As the play progresses, we see that the beginning of Mamillius' tale adumbrates the subsequent action of the play: a merry tale turns sad, and Leontes becomes the man who "Dwelt by a churchyard" (2.1.40) when he pledges that "Once a day I'll visit / The chapel where they lie..." (3.2.264-65). This brief moment early in Act II of a twice-interrupted and unfinished tale gives the play its title, but it perhaps also functions further as more than a mere introduction to the action that follows in the next act. The aim of this paper is thus to investigate the dramatic purpose of Mamillius' tale, along with its possible origin. In short, I will argue that Shakespeare borrows Mamillius' tale from Euripides' *Alcestis*, and that the untold tale is the first of many instances that invites the audience of *The Winter's Tale* to confront doubt in order that skepticism might be overcome in the final act of the play. I conclude by suggesting that art and nature thus become indistinguishable at the end of *The Winter's Tale*.

-Jesson, James. *Vietnam War Drama, Pornography, and Asian Masculinity: Gotanda's **Fish Head Soup** and Nguyen's **Vietgone***. La Salle University. <jesson@lasalle.edu>

This paper examines plays about the Vietnam War that have explored the "masculinization" of the Asian-American male in the years since that conflict. These explorations have been most direct in plays that include pornography as part of their plots or lexicons. The paper focuses on Philip Kan Gotanda's *Fish Head Soup* (1989) and Qui Nguyen's *Vietgone* (2015). Gotanda's play features two Japanese-American brothers: a now-domesticated Vietnam veteran and his prodigal younger brother who acts in pornographic films. Nguyen's raunchily non-PC play celebrates the sex appeal of its hero and heroine, Vietnamese refugees who meet in a resettlement camp in Arkansas. Each play sexualizes Asian and Asian-American males in ways rarely seen in mainstream American culture. The paper briefly contextualizes these works among a broader set of plays exploring Asian and Asian-American sexuality and masculinity in the context of the Vietnam War (including David Henry Hwang's *M. Butterfly*, Jeannie Barroga's *Walls*, Mark Medoff's *Stumps*, and Daniel Gerould's *Candaules, Commissioner*). These plays complicate literary scholar Susan Jeffords's notion of the post-war "re-masculinization" of American culture, reminding us that Asian-American men are still being "masculinized"—not "re-masculinized"—within the broader American culture. The paper also argues, more significantly, that pornography in these two plays metaphorically depicts the fraught reassertion of Asian and Asian-American agency against the history of American military and cultural aggression in the East.

-Johnson, Martha. “*Are You My Butterfly?*”: *The Metamorphosis of M. Butterfly*. University of Minnesota. <marthaj@umn.edu>

In October 2017, David Henry Hwang’s iconic Tony award-winning play *M. Butterfly* was revived on Broadway for the first time since the original production in 1988. Hwang made significant changes to the script, and the vision of director Julie Taymor resulted in a play and production that seeks to reimagine the original in several significant ways. This paper will offer an in-depth analysis of the changes to the original text (provided by the new unpublished script) and the staging choices of the Broadway production. The paper will additionally incorporate the perspective of Hwang, as interviewed by the presenter, as to why he decided to make these changes and why he feels the changes are critical to keeping the play relevant for audiences today.

-Jones, Jill C. *The Hoochy Koochy and the Jim Crow Car: Zora Neale Hurston’s Color Struck*. Rollins College. <jcjones@rollins.edu>

In 1925, Zora Neale Hurston’s play, *Color Struck*, won second place in a contest held by the black literary magazine *Opportunity*, launching her identity as a writer. Perhaps because it came so early in her career, perhaps because it’s best known as the play that made Hurston a character of the Harlem Renaissance (she famously picked up her prize tossing her scarf with a “dramatic flourish and bellowed a reminder of the title of her winning play: Colooooooooo Struuckkkk!” (Boyd 98)), less scholarship has been done on the play than it merits.

Color Struck demonstrates what will be the trademark of Hurston’s work: the celebration of Black culture. The play holds up and embraces two stereotyped rituals, the cakewalk and the community in the Jim Crow car. In *Color Struck*, Hurston turns the racism that surrounded these figures inside out, revealing a rich and varied Southern Black culture as well as a complex depiction of racial identity and internalized racism.

Color Struck begins celebrating Black culture and ends with tragedy—belying the words that Hurston’s white shopkeeper speaks at the end of “Gilded Six-Bits” (1933): “Wisht I could be like these darkies. Laughin’ all the time. Nothin’ worries ‘em”.

-Kafetzi, Eleni. *Multiplication and Duality in Contemporary Interdisciplinary Performance*. University of Sorbonne Nouvelle. <elenikafetzi@gmail.com>

Musical theatre widely uses duality and the idea of the collective and solo, as well as multiplication, as tools in its staging and performance. The characters are often grouped in ensembles or couples and within the ensemble usually emerge the soloists. Group or crowd movements are very pronounced and synchronism is apparent. We can also very often observe a character performing an action, followed by the multiplication of this action based on the model of the initial action. According to Rick Altman, pairing is the “natural impulse” of the Musical, taking various forms, be it present in the choreography, music with the repetition of a melody, in the narrative, or aesthetics presented. The present paper discusses the usage of the multiplication and idea of the collective and the solo within the dramatic function and staging of two contemporary interdisciplinary performances that combine theatre, music and dance. We will examine “2”, a dance theatre performance by Dimitris Papaioannou and *Elektra Fragments*, a music drama by Michael Hackett. In these performances, we will research the notions mentioned above, discuss their role and treatment and define how these elements shape the identity and aesthetics of the performances. The presentation will be supported by examples from the performances, and audiovisual material.

-Kaplan, Jeff. *A "Sympathetic Elastic" Anti-Minstrelsy in the 1920s Lower East Side*. Theatre Manhattanville College. <Jeffrey.kaplan@mville.edu>

In its 1925 edition, *The Grand Street Follies* Broadway revue presented a satirical scene from *Uncle Tom's Cabin* in blackface, cast by primarily Jewish performers from the avant-garde company, The Neighborhood Playhouse. Working with a made-up "Constructivist Sympathetic Elastic Theatre" set and style, the Neighborhood Playhouse actors sought to lampoon faddish devotion to theatrical trends, especially the Moscow Art Theater. However, what else did the blackface appropriation impugn? This paper reads the Neighborhood Playhouse's *Uncle Tom* as a political act. Culturally and geographically located in the Henry Street Settlement in the Lower East Side, the Neighborhood Playhouse practiced multi-cultural theatre, and served an early ally of the nascent NAACP. By using blackface as a satire, the possibility exists that the Neighborhood Playhouse sought to disidentify (to use José Esteban Muñoz's term for working "within and against" a dominant trope) minstrelsy in general. In so doing, the 1925 *Grand Street Follies* scene adds insight to "sympathetic elastic" constructions of whiteness, blackness, and Jewishness in 1920s American society at large.

-Kelly, Baron. *Rising from the City of Bones*. University of Louisville. <baronkelly2001@yahoo.com>

Harry Elam Jr., in his study *The Past as Present in the Drama of August Wilson* (2004), interestingly suggests: "The dead speak in Wilson's plays, the ancestral voices are present and inevitably reveals death is a part of life" (Elam, 196). Using examples from Wilson's plays including *Joe Turner's Come and Gone*, *King Hedley II*, *Radio Golf*, and *Gem of the Ocean*, I will discuss how in Western cultural traditions faith in ghosts and supernatural spirits is considered "unreasonable and irrational" and can be seen as mere "folk superstition," whereas in the African world this is just a manifestation of "African spirituality."

-Kelly, Baron. *Wayland Rudd and the Affirmative Action Empire*. University of Louisville. <baronkelly2001@yahoo.com>

Wayland Rudd was among the twenty-one blacks that went to the Soviet Union for the Black and White film project, arriving in Leningrad in late June 1932. Like Paul Robeson, he too was deeply offended by the racism in the United States. Rudd looked to the Soviet Union, as did many black actors and artists, as a site where equality was guaranteed for all. Following the collapse of that project, and his frustration over racism in the entertainment industry in the United States, Rudd elected to stay in Russia where he lived and performed until his death in 1952. Rudd became a trophy of Soviet racial enlightenment. His status as a black actor who provided black America with images of Soviet racial equality shielded him from much of the anti-foreigner bias and suspicion that marked Soviet society during the Stalinist era. Also, by denouncing his theatre director, Vsevolod Meyerhold, as an anti-Soviet formalist, he had hopes that he would find more sympathetic roles and that he might develop his skills as a playwright and director, an avenue closed off to African American actors in the United States. I will discuss how Rudd encountered competitiveness in the Soviet theatre world, and ironically was racialized and objectified in the country where he was used as the poster boy to illustrate the absence of racial prejudice. His career in the 1930s exemplifies the remarkable access given to foreign artists in the Soviet Union and the mixed results of one man's attempt to exploit these resources.

-Kennedy, Chad. *From Neuro-typical Curiosity to an Empathetic Movement: Exploring Neuro-Perceptive Staging and Movement in **The Curious Incident of the Dog in the Night-Time***. Baylor University. <Chad_Kennedy1@baylor.edu>

Critics initially considered *The Curious Incident of the Dog in the Night-Time* to be an

unstageable play. The source material, Mark Haddon's novel of the same name, is written from the point of view of Christopher, a young man whose unique perception of the world is colored by his experiences with Asperger's syndrome. In order to bring Christopher's story to life for audiences in an empathetic way, a new stage language would have to be created; realism would only alienate Christopher from audiences by emphasizing his otherness. Nicola Shaughnessy specializes in studying how contemporary performance is perceived by audience members on the autistic spectrum, and her work details autistic student interaction with sets and story elements in an exploratory theatrical space, similar to immersive theatre. Shaughnessy and others detail how autistic students connect better with movement and explorations of space and time in a theatrical setting than they do with language and metaphor. Thus, the creative team behind *The Curious Incident of the Dog in the Night-Time* determined to craft the play to highlight Christopher's perceptive abilities; privileging movement over language throughout the creation of the production. Interviews with the creative team, autism research, and analysis of the production help understand how a "neuro-perceptive" approach to the play invited audiences to empathize with Christopher by experiencing his view of the world. Playwright Simon Stephens, director Marianne Elliott, designer Bunny Christie, autism consultant Robyn Steward, and Frantic Assembly movement directors Scott Graham and Steven Hoggett helped develop this unique and delightful stage anomaly.

-Kennedy, Chad. *Masks of Empowerment or Manipulation: How Punchdrunk Audiences Choose to Explore and Sleep No More*. Baylor University <Chad_kennedy1@baylor.edu>

Immersive Theatre redefines the theatrical space and the role of the audience by forcing audience members to explore a series of sets individually and assemble the various narrative elements alone, much like levels of an interactive videogame in a tangible performance space. *Sleep No More*, the popular production by Punchdrunk based on *Macbeth*, adds the element of quiet anonymity by requiring audience members to remain silent while wearing masks that cover their mouths as they explore. Testimonies of *Sleep No More* audiences and critics reveal that the masks have a polarizing effect which blurs the lines between spectator and participant, especially when performers surprisingly unmask audience members during intimate one-on-one scenes in isolation. Punchdrunk creators claim the masks help audiences release inhibitions and empower them to make bold choices through anonymity. This promotes two bedrock elements of *Sleep No More*'s design: opportunities for physical touch in a technology-saturated world and the enabling of audience members to make their own narrative choices. The unmasking element of one-on-one scenes particularly creates individualized, Artaudian experiences for audience members, but critics argue that audiences are underprepared for the physical touch, which can be disturbing or even dangerous. The unmasking can change empowerment to manipulation when audiences are taken off-guard. By comparing interviews of Punchdrunk creatives and immersive theatre critics to fan testimonies and recently conducted interviews of Baylor University theatre students who have attended of *Sleep No More*, it is possible to identify both the joys and potential harms to the masked audiences.

-Ki, Magdalen Wing-chi. *The Failure of Self-Interest and Care Ethics in The Lady from the Sea and Return South*. Hong Kong Baptist University. <wingki@hkbu.edu.hk>

All selfish people are alike, but every caring individual realizes the failure of care for different personal, cultural or political reasons. The social cost of selfishness, greed, and radical individualism prompts many to endorse the vision of caring families and societies, yet care ethics in accordance to the Norwegian, Confucian, or American model turns out to be deeply flawed. In *The Lady from the Sea* (1888), Ibsen wants to reconcile the conflicts between individuality and community, and showcases the pros and cons of different subject positions such as the free spirit, the mermaid, or the docile citizens. Unlike Nora, Ellida chooses to stay with her family out of her own free will and free choice; however, her parochialism means that her decision is a matter of bounded rationality. Besides, if Ibsen—the father of realism—was to be absolutely realistic, what genuine choice could a middle-class woman have in the 19th

century Norwegian society? Influenced by Ibsen, Tian Han's *Return South* sinicizes the play to question the desirability of arranged marriage and modern, free love in late 1920s, noting that there is hardly any community care in the era of the warlords, but family cares can be equally oppressive. Susan Sontag abandons Ibsenian realism and turns it into a symbolist play that reflects the spirit of Clintonism. The new man has arrived, but not the happy marriage. There is a preference for helping the poor, or the empowering mode of (domestic) government, but at the end of the day, the political ideology is all about defending the status quo, and not about finding the "third way."

-Kilpatrick, Kate. *Wickedly Evil: The Role of the Stepmother in TYA Literature*. University of Central Florida. <kateskilpatrick@knights.ucf.edu>

I will explore the role of the stepmother in TYA literature and how the role has changed throughout the evolution of the TYA canon. Using three to four examples of TYA literature, I will examine the role of "wicked" and "evil" stepmothers and their place temporally in the TYA canon and analyze the humanization of the stepmother in contemporary TYA pieces.

My research methodology will be to analyze several TYA texts that feature the role of a stepmother, including Suzan Zeder's *Step on a Crack*, Rodgers and Hammerstein's *Cinderella*, and Kia Corthron's *Snapshot Silhouette*. I will supplement literary analysis with academic sources that have further explored the role of the stepmother in both fairy tales and reality.

-Kochman, Deborah. *Ageing and End Times: Refusing the Status of "Cultural Refuse" in Paula Vogel's *Oldest Profession* and Caryl Churchill's *Escaped Alone**. Florida State University. <Dak13b@my.fsu.edu>

In "Performing Aging/Performing Crisis," Jodi Brooks discusses the "passing of old Hollywood" and the figure of the aging actress who is "doubly marked by time" as a discarded older woman ("outside of desire") and as a cinematic image both "frozen and transitory." Brooks explains that the ageing actress must grapple with the shift from no longer representing "the shock of the new" but rather experiencing "the shock of the discarded" and her options are to attempt to "freeze time" or accept fate her as "cultural refuse." Yet, Brooks questions these options and identifies a different path: refuse the status and negotiate between the two to create a different temporal experience.

This idea of older individuals as "refuse" is not limited to Brooks' analysis of film actresses; for example, it instantly conjures images *Endgame*'s Nell and Nagg literally positioned in ashbins at stage left. It also reminds us of individuals, particularly women, who are frequently marginalized, dismissed, and "discarded" as they age. This idea of older women as "cultural refuse" appears in Paula Vogel's *Oldest Profession* (1981) and Caryl Churchill's *Escaped Alone* (2015). In the former, five aging prostitutes run their business from a New York City park bench contemplating their future on the cusp of Reagan era America. In the latter, four older women sit together exchanging small talk and shifting from the peaceful English garden to post-apocalyptic horror. In this paper, I explore the idea that the older women in *The Oldest Profession* and *Escaped Alone* refuse the status of "cultural refuse" and articulate an experience that mitigates, resolves, and perhaps transcends both ageing and their respective end times.

-Krumins, Ralph Gregory. *Coyote Trickster: The Importance of Trickster as Culture Heroes in TYA*. University of Central Florida. <ralph.gregory.krumins@Knights.ucf.edu>

Stories including the role of the trickster have been passed down orally for generations, and in Theatre for Young Audiences (TYA) the trickster is a common character mechanism. From Reynard the Fox, Raven the Raven, to Anansi the Spider, these characters have provided an entertaining and thought provoking look at the trickster archetype. Coyote, a Native American trickster, is widely known in the storytelling community but has less notoriety in the TYA canon. Creating mischief and mayhem, the idea of a trickster is challenging to validate as a model for young audiences. What is the benefit, if any, of the inclusion of the trickster character in Theatre for Young Audiences? How does Coyote differ from his counterparts, and why is his portrayal even more important for developing youth to experience? In this

paper, I will compare the works of *Reynard the Fox*, *The Mischief Makers*, *Anansi the Spider and the Middle Passage*, and *According to Coyote* to examine the portrayal and impact of the archetypal trickster's controversial behaviors within TYA.

-Kurahashi, Yuko. *Environmental Pollutions, Individuals, and Communities: Henrik Ibsen's **An Enemy of the People**, Cherrie Moraga's **Heroes and Saints**, and Jeff Daniels's **Flint***. Kent State University. <ykurahas@kent.edu>

My paper will discuss environmental pollution and its effects on individuals and communities by examining three plays: *An Enemy of the People*, *Heroes and Saints*, and *Flint*. Loosely based on an actual incident at the spa of Teplitz in the 1830s, Ibsen's *An Enemy of the People* portrays Dr. Stockmann, who single-handedly challenges the town's decision to cover up the water pollution at the spa, the major source of income for the town. Set in McLaughlin (McLaughlin is McFarland, California, where Moraga conducted her research and interviews), Cherrie Moraga's *Heroes and Saints* portrays farmers and their families who protest against the growers who continue to use toxic pesticides in the fields. Jeff Daniels's *Flint*, which will open in January 2018 at the Purple Rose Theatre Company in Chelsea, Michigan, presents a story of two couples who struggle to survive in the midst of the Flint water crisis. I will obtain a copy of the script and plan to attend a performance of *Flint* in February 2018.

By comparatively examining the three plays, I will discuss (1) historical relevancy to respective periods and places presented in the three plays; (2) singular and plural voices (rifts and disagreements within the community); and (3) roles and responsibilities of media addressed by the three playwrights.

-LaFave, Mikaela "*Lost in the Bitterness*" of a Man's World: *Representations of Henry VIII's Masculinity*. Georgia College and State University. <Mikaela.lafave@gcsu.edu>

Popular imagination has rekindled the interest in historical monarchs, notably Henry VIII, whether through books, television, or other forms of media. This inquiry calls in to question the masculine and feminine roles depicted in these representations in relation to the intersectional feminist, global world. Kate Hennig addresses both of these topics in her recent play cycle beginning with *The Last Wife* (2015), which retells the story of Katherine Parr and Henry VIII in a contemporary world. Hennig decontextualizes Parr and Henry VIII's story to place the focus on their marriage, rather than the historical weight associated with their story. What remains a question during the process of de- and re-historicizing these figures is how to adjust displays of masculinity and femininity to the modern era, specifically the transition of Tudor feminism to third wave global feminism. How can Henry VIII be made palatable to this audience?

This paper addresses portrayals of Henry VIII's masculinity within the unapologetically feminist space of *The Last Wife* and in comparison to the historical facts we know of these figures. As noted by reviews of the Stratford premiere, Hennig's Henry VIII is less despicable, less vilified than historical depictions of him. Does Henry VIII have to become more sympathetic? I argue that Hennig unconsciously provides an alternate reading of Henry VIII. Hennig's play questions how Henry VIII and a powerful Parr can exist in the same play, and examines the inadvertent impact a feminist reading has on Henry's masculinity in comparison to popular culture imaginations.

-Lale, Jennifer. *From Tenement to Shebeen: Connections between Irish and South African Drama*. Scholar-at-large. <jlalephd@gmail.com>

In Ireland and South Africa, modern theatre has risen from a post-colonial position. Colonized countries face challenges that come from the displacement of national identity that occupation brings. The subversion of languages and religions, the use of education to spread the colonizers' belief in its history and literature's superiority, and the difficulty for natives to attain ownership of land are shared factors for Ireland and South Africa. The colonial presence has caused a type of cultural amnesia for dramatic work

produced in the native language and using native ideas. Robert Kavanagh, a South African scholar specializing in theatre, wrote about the postcolonial situation in drama in his book *Theatre and Cultural Struggle in South Africa*. In this book, he identified three broad categories of theatre into which South African theatre may be divided. To probe deeply the proposed divisions, I have selected a representative play from Ireland—*Shadow of a Gunman* by Sean O’Casey—and South Africa—*Sophiatown* by the Junction Avenue Theatre Company. The plays are compared based on setting, characters, and political stance to provide a parallel evaluation. Despite the vast geographical and ethnic differences, the dramatic literature expresses similar desires for artistic freedom and cultural expression. I will conclude by detailing work produced since the cessation of major antagonisms in Ireland and the end of Apartheid in South Africa, where drama has a new focus to explore the freedoms gained or sought by the population.

-Lenker, Lagretta. *Shaw’s Interior Authors in the Fight Against Censorship*. University of South Florida. <lLenker@verizon.net>

Bernard Shaw’s well-known clash with the British censor actually began before his playwriting days. In the late 1880s, Shaw was promoting a revival of Shelley’s *The Cenci* and enthusiastically endorsing the plays of Henrik Ibsen when productions by both playwrights were banned. Shaw became incensed and blasted the censor in the *Saturday Review* as unfit to judge the plays of his literary heroes. Soon, Shaw had a more personal censorship experience, as three of his own plays were refused licenses, and consequently, his battle with the British system of licensing of plays and censorship in general, became his lifelong cause. In this paper, I consider one facet of Shaw’s obsession with censorship in relation to his interior authors, his characters who either self-censor their own published or highly publicized work, or who are censored themselves by their fellow characters. I identify Shaw’s authors as Mrs. Clandon in *You Never Can Tell*, John Tanner in *Man and Superman*, Fanny O’Dowda in *Fanny’s First Play*, the Brothers Barnabas in *Back to Methuselah*, and the eponymous hero and Christ figure of *Saint Joan*. Interestingly, Shaw’s main vehicle for presenting his fictional authors, his playwright, and his crusading Great Communicator is the family, a perennial Shavian dramatic vehicle replete with opportunities for the weak to challenge the strong and for rebellion against traditional ideas and values. For the purposes of this study, censorship is defined as views, opinions, and especially creative works suppressed by government (often masked and satirized in Shaw’s plays), critical, public and private entities, or by oneself. Because of time constraints, this presentation will focus on Shaw’s most unlikely interior author, Saint Joan.

-Lichtenberg, Drew. *Schwejk +/- Schweyk: Piscator, Brecht and the Battle for Epic Theater*. Scholar-at-Large. <Drew.lichtenberg@gmail.com>

In his Messingkauf Dialogues, Brecht writes: “Above all, the theater’s conversion to politics was Piscator’s achievement, without which the Augsburger’s theater would hardly be conceivable.” Brecht would work as a dramaturg at the latter’s Piscatorbühne in 1927, the season before *The Threepenny Opera*, his seminal work of epic theater. But the precise nature of Piscator’s contribution to political praxis remains unclear, with key works from the Piscatorbühne season laying untranslated in archives, and, in the case of *The Good Soldier Schwejk*, finding themselves obscured entirely by the latter-day works and legacy of Piscator’s former collaborator and dramaturg.

The Adventures of the Good Soldier Schwejk, as adapted by the Piscatorbühne’s dramaturgical collective in 1927, was one of the hallmark achievements of Weimar theater. A box-office sensation, the Piscatorbühne *Schwejk* proposed a new kind of politicized theatrical experience, unifying eclectic strands from the post-war avant garde—Expressionist Station Drama, Dadaist photomontage, Eisensteinian filmic assault, and a Reinhardtian technologized stage—under the banner of revolutionary enthusiasm or “effect” (*Wirkung*).

Until now, however, it has been viewed as a kind of rough draft to Brecht’s 1947 *Schweyk in the Second World War*, written by Brecht during American exile and as the two figures were revisiting the

1927 *Schwejk* on separate coasts. A comparison of Brecht's work with newly discovered archival materials from 1927 reveals the extent to which Piscator sought to create not a theater of dialectical estrangement (*Verfremdung*) but rather a dialectical stage with a correspondingly different attitude to author, theater, and audience.

-Lipscomb, Valerie Barnes. "You Need Someone to Make Love to You": *Middle-Aged Happy Endings in Ruined*. University of South Florida Sarasota-Manatee. <lipscomb@sar.usf.edu>

While Lynn Nottage's *Ruined* quickly entered the contemporary canon, critics disagree over the success of the conclusion, in which Mama Nadi and Christian dance, establishing hope for an intimate, romantic future. Jill Dolan, for example, castigates Nottage for "capitulating to realism's mandate that narratives end with heterosexual marriage that solves everything." Scholars who interpret the ending as less tidy tend to point to the presence on stage of Sophie, the young woman who is "ruined" and whose romantic future remains doubtful, as hoped-for reconstructive surgery has not been arranged. An age-studies approach to the play, however, rejects a traditionally comic reading because Mama Nadi discloses that she, too, is ruined. Scholars who criticize the resolution as unrealistically upbeat ignore the difficulty of a fulfilling sexual relationship between Nadi and Christian; such an oversight reveals an underlying ageist assumption that middle-aged people are no longer sexual beings. The denouement can be read as romantically satisfying only because Nottage constructs these characters in their early forties. Although Christian tells Mama Nadi that she needs someone to make love to her, when she reveals that she is ruined, there is a sense of past tragedy, not present. Mama Nadi is past traditional child-bearing age, past the ideals for female sexual appeal, and characterized primarily as an asexual mother figure. What is a tragedy for a young woman becomes a happy resolution for a middle-aged woman; the evaluation of *Ruined*'s conclusion hinges on the social norms of age.

-Little, Mike. *Theorizing Science Fiction Theatre's Purpose and Potential*. King's College. <michaellittle@kings.edu>

This paper begins a project of theorizing science fiction theatre. At last year's conference, I delivered a paper about the role of the arts in post-apocalyptic fiction and drama. I was not thinking of science fiction, exactly, but my two panel mates were, and I discovered through their papers and our audience discussion that science fiction is intriguingly vexing in the context of theatre. I started asking colleagues their thoughts on science fiction theatre, and repeatedly the response was some version of, "What do you mean?" I got this response from undergraduate theatre majors to post-grads to professors to a Broadway practitioner. In this paper, then, I want to address the purpose and potential of science fiction theatre (leaning on Ralph Willingham), which in turn means addressing science fiction more generally (Darko Suvin) and theatre more generally (Peter Brook). I'm looking primarily at theatrical adaptations of short stories: Ray Bradbury's "The Veldt" and "Kaleidoscope," for example, which seem uncontroversial as examples of science fiction, and more recent adaptations of fiction by Neil Gaiman and Clive Barker that seem more fantasy than science fiction but were included in Sci-Fest LA. Studying the ways Bradbury was adapted points us toward two essential aspects of theatrical experience: revealing humanity through dialog and the relationship between performers and audience (the adaptation of "The Veldt" put the audience "in" the playroom). Studying the adaptations of Gaiman and Barker help us to distinguish science fiction from other genres. And thinking about adaptation in general helps us to explore just what science fiction theatre can offer that perhaps fiction cannot.

-Long, Jacqueline. *Killing Heracles: Gender and Integrity in Sophocles' Women of Trachis*. Loyola University Chicago. <Jlong1@luc.edu>

Heracles in *Women of Trachis* displays all the intransigent enormity of "the heroic temper," without centering the dramatic action like typical Sophoclean heroes (B.M.W. Knox [1964]; cf. C. Fuqua,

Traditio 36 [1980], L. Papadimitriopoulos, *Classical World* 101 [2007-08]). Instead Sophocles portrayed Heracles through Deianira's experience of their marriage. She embodies Greek wifely ideals (H.P. Foley, *Female Acts* [2001]). Yet exactly her connectedness and deference drive her to send Heracles the poisoned robe that begins burning away his human life. This paper will examine how gender functions as the agency in Heracles' death rebounds to Nessus, Zeus's prophecy, and ultimately Heracles' own victory over the Lernaean hydra: he has so strong a masculine need to imprint the world with his will, he can accept death only if it is all about him, while she submissively fulfills his blame by dying on his weapon (cf. T. Falkner in R.H. Sternberg, ed., *Pity and Power in Ancient Athens* [2005], J.A. López Férez, *Cuadernos de Filología Clásica: Estudios Griegos e Indoeuropeos* 17 [2007]). Even as Heracles transcends the last limit of his body, he insists on setting the terms of his earthly succession (cf. E.A. Kratzer, *Transactions of the American Philological Association* 2013). Hyllus, however, holds to being Deianira's son too. He forces Heracles to hear her truth. He limits his compliance in Heracles' death and sets his own terms on inheriting Iole. Because he recognizes both parents' gendered imperatives, Hyllus's grief vindicates a Sophoclean wholeness.

-Long, Khalid Yaya. *Citing African American History in Glenda Dickerson and Lynda Gravatt's Barbara Jordan, Texas Treasure*. University of Maryland, College. <Longky@terpmail.umd.edu>

Barbara Jordan, Texas Treasure, written by Glenda Dickerson and Lynda Gravatt, examines the life of politician, lawyer, and professor, Barbara Jordan. Written as a solo-drama that takes place at a fictional campaign rally where Barbara Jordan is vying for the support of her constituents, the play centers on Jordan telling her life-story from childhood to the moment she wins the 1966 election sending her to the Texas State Senate. Although *Texas Treasure* is centered around a vital moment in Jordan's political career, her 1966 bid for a seat in the Texas House of Representatives, the historical drama is layered with an abundance of overt nods to African American history and culture. For instance, *Texas Treasure* makes mention of the iconic moment in 1955 wherein Rosa Parks refused to give up her bus seat to a white passenger. The play also sheds light on Black cultural practices, such as church Baptisms, that have sustained Black existence and survival amid white oppression. Accordingly, this essay argues that Jordan's narrative doubles as a site both for Jordan's personal history and African American cultural history. Using Erving Goffman's notion of "embedded capacity," this paper shows how Barbara Jordan's citational practice synchronously functions as a vessel that guides the audience through a tunnel of African American history and culture which, in turn, has shaped Jordan's personhood and subjectivity.

-Lucas, Kevin. *Desiring Mastery: On August Strindberg and Amiri Baraka*. Emory University. <k.p.lucas@emory.edu>

Scholars have noted the resemblance between certain plays of August Strindberg and Amiri Baraka. Both playwrights gained initial recognition for authoring short tragedies that depict destructive struggles for mastery. Though remarks about the formal similarities of *Miss Julie* and *Dutchman* exist, scholarship has regarded this resemblance as of little consequence.

This paper will compare two plays, Strindberg's *Miss Julie* and Baraka's *The Slave*, to suggest that these leftwing playwrights shared a theatrical subgenre. This paper builds on Mikhail Bakhtin's notion that each genre communicates a variety of political and philosophical presuppositions to audiences. First, Strindberg and Baraka utilize the figures of master and servant to stage questions of social division in light of the Marxian and left-Hegelian historical theories. Despite their leftist sympathies, Strindberg and Baraka complicate the triumphalism of the "servant-defeats-master" typology with theatre history's topsy-turvy reversals between mutually dependent masters and servants.

Secondly, the conventions of Strindberg and Baraka's master-servant genre suggests that historically-formed desires guide human action in both art and politics. Against dispassionate spectatorship, both playwrights disorient audiences with reversals and sublime downfalls. Juxtaposing remarkably similar comments from their respective theoretical writings, I will show that these authors

conceived of contemporary politics and art as tragic and emotional rather than epic and rational, though both authors indicate that human reason may one day play a more prominent role in human affairs.

-Lutze, Mary. *Voiceless Speech in Deaf Theatre: Translation, Adaptation, and Interpretation in Little Red Cyrano*. Loyola University Chicago. <Mlutze1@luc.edu>

Despite decades of scholarly debate, the question remains whether or not the terms “translation” and “adaptation” have a relationship of dissimilarity, integration, or subordination. An already complicated debate intensifies when sign language functions as either the source or target language of dramatic productions; in fact, as the hegemony of spoken language on stage continues to weaken with the burgeoning interest in Deaf Theatrical productions, sign language conversion in terms of translation, adaptation, and even transculturation must be addressed. Though generally the matter of translation and adaptation has been one of fidelity to the original source, the inflexible necessity of translation for fully-Deaf audience members problematizes such a simplistic designation. Scholarship regarding Deaf Theatre remains largely unexplored; thus, in this paper, I attempt to create further Deaf Theatre Theory relating to translation and adaptation in Deaf Theatre productions, which employ nearly complete conversion of scripts into ASL and otherwise accommodate Deaf audience members through other communicative means such as subtitles or simultaneous voiceover. Incorporating Aaron Sawyer’s most recent Deaf Theatre production, *Little Red Cyrano* (2017), and my previous characterizations of Deaf Theatrical productions, I continue outlining Deaf Theatre Theory and Practice by utilizing the peripheral theoretical fields of disability studies, linguistics, and dramatic theory as well as cultural concerns regarding Deaf and Hearing Culture.

-MacDonald, Ian Andrew. *Marks in the Memory: Why the French Theatre Cannot Forget 1968*. Scholar-at-Large. <macdonaia@yahoo.com>

In her 2016 book *Tous les soirs (Every Evening)*, French journalist and historian Laure Adler writes that the 1968 disruption of the Avignon Festival “left marks in the memory of French theatre.” Adler, looking back, reveals that she still feels ashamed of not making any gesture of support or admiration for Jean Vilar, the festival’s founder and director, who faced harsh criticism and protests in 1968.

It has been nearly 50 years since 1968, and still, as Adler’s example shows, the events of that year, in France and around the world, continue to resonate. May of 1968 saw the occupation of the Odéon Theatre in Paris; July was the confrontation between protestors and Jean Vilar in Avignon. 1968 continues to turn in the French cultural memory. As French historian Pierre Chaunu has written: “The past is the only reality we possess [...].”

Through analyzing the occupation of the Odéon, the 1968 Avignon Festival, the 1968 visit of the Living Theatre to France, Laure Adler’s account of her summer in Avignon in 1968, and Olivier Py’s 2007 play *L’Enigme Vilar (The Vilar Enigma)*, I will endeavor to better understand why 1968 continues to fascinate and preoccupy the French theatre world, and how French theatre is simultaneously moving forward, while seeming to regularly loop back into 1968 as a kind of foundational trauma or myth that informs what has come since that time half a century ago.

-Malarcher, Jay. *The Power of Ibsen’s Comedic Sensibilities*. West Virginia University. <Jay.malarcher@mail.wvu.edu>

“Love is the ideal thing, and Marriage the real thing; No confusion of the Real and the Ideal ever goes unpunished.” —Goethe

One of Henrik Ibsen’s often overlooked early plays, *Love’s Comedy* (1862), sheds light not only on the quality of the playwright’s shaping of his ideas into dramatic and poetic form, but also on his determined use of the comedic perspective to make his points more effective. What many consider to be

his use of comedic elements in his later plays (mostly his strong and clear employment of irony, as in *Peer Gynt*), may actually owe a debt to *Love's Comedy* as his attempt to work through residual romantic elements in nineteenth-century dramaturgy (and perhaps his own life) that bridge and make possible his prose plays for which he today is most famous.

Truth and illusion, when confused, are the stuff of comedy, no doubt, but they carry a great deal of power in his later plays, such as *The Wild Duck* and *An Enemy of the People*, where illusions are shattered that lead to tragic consequences. In both of these plays, the development of the tragic component is possible only because of the comedic set-ups of character comedy (notably Relling and Molvik) in *The Wild Duck*, and the clear satire of both factions in *An Enemy of the People*. Sadly, the English adaptations of Ibsen's works often leave the comedy behind, blurring the incredibly human power that Ibsen's complete conception demands.

-Maley, Patrick. *The Bible, God, and August Wilson*. Centenary University.
<Patrick.maley@centenaryuniversity.edu>

At the opening of *Gem of the Ocean*, Aunt Ester, the play's spiritual leader says "God made that! Ain't nothing in God's creation that ain't good." Later, she invokes God again in response to Citizen Barlow's desperate plea for her to wash his soul: "God the only one can wash people's souls. God got big forgiveness." For Aunt Ester, God is a guiding beacon along the journey of Africans in America, a journey for which she holds a leadership position.

The omnipotent creator God of Hebrew and Christian scriptures appears periodically throughout Wilson's Cycle, but devotion to this God is strongest in *Gem*, the only play to feature Aunt Ester. *Gem* also features a character named after the Biblical kings David and Solomon, and the resonance of Aunt Ester's name to the heroine Esther from the Hebrew Bible should not be overlooked.

This paper will argue that the biblical resonances that Wilson cultivates in *Gem* stress the human agency at the core of black liberation struggles. This may seem paradoxical, but the recurrent message of Hebrew scripture is that humans must take on the responsibility of shaping their lives and their world within God's laws. Wilson does not give his world over to God's dominion, but he uses the biblical model to invoke a similar call for humans to work actively toward a better world.

-Marino, Stephen. "But you're going to have to bargain, you know" -- *Poetic Language in Arthur Miller's The Price*. St. Francis College. <smarino@sfc.edu>

This paper contributes to the ongoing analysis of Arthur Miller's use of poetic language in his dramatic canon. Debunking the perception that Miller merely uses the "common man's language" in comparison to the "lyricism" of Tennessee Williams, recent critics have shown how Miller uses poetic language that relies heavily on the tension between literal and figurative meanings, that shifts words from their denotative to connotative meanings, and that includes a high level of dramatic irony.

Miller's sophisticated use of language in his 1968 play *The Price* has not undergone intensive scrutiny, as have other plays in his canon. This paper examines how Miller employs figurative and literal language that heightens the conflicts and themes of this play.

The play concerns an estrangement between the Franz brothers who are meeting with an appraiser to settle on the price for their family furniture stored for decades in an attic. Their bargaining for the best price for the items drives the play's linear action. However, their literal negotiating parallels a level of bargaining among the characters as they consider the value they place on their past lives and the dignity they desire in the present.

This paper also considers the differences in how the play's dramatic language is perceived in text and in performance.

-Marks, Melinda. *A Labor Saved: How I Learned to Get Along with Love's Labour's Lost*. Scholar-at-Large. <Marks.mmm.melinda@gmail.com>

This paper, excerpted from the author's MFA project thesis, is intended to serve as both a critical and reflective chronicle of the author's cutting and analytical process as the dramaturg of Compass Shakespeare Ensemble's 2016-2017 production of *Love's Labour's Lost*. More specifically, this paper offers a critical point of view about the potential issues and responsibility inherent in working to highlight and showcase a play's unique patterns of language when one has a strong dislike for the material, and how this process challenged me to find a professional balance between making peace with and finding merit in a piece of work I have regarded previously with only dislike and dismissal.

During the final year of MFA candidacy at Mary Baldwin University's Shakespeare & Performance program, all Third-year students must form, perform in and administrate their own theater company and put on a full theatrical season of early modern (or early modern-inspired) work. Over the course of my year as a member of MBU '17s Compass Shakespeare Ensemble, I found this play consuming a lot more of my time and a lot more of my critical engagement than ever before. As a result, I have developed more complex technical and critical opinions of *Love's Labour's Lost's* structure, its characters, its issues, and perhaps most surprisingly, its redeeming - or redeemable - qualities.

-Mathews, Jana. *Theatrical Treason: Firework Shows as Fantasies of Regicide in Post-1605 Productions of Macbeth*. Rollins College. <jmathews@rollins.edu>

In the weeks after Guy Fawkes got caught in the basement of the House of Lords with 36 barrels of gunpowder, the contemporary media reveled in the triumph of the foiled plot that likely prevented the Catholic usurpation of the British throne. Broadides, published eyewitness testimonials and news reports obsess over the details of the plot's discovery and co-conspirators' capture. These documents—coupled with the accounts of the ensuing treason trials and public executions—combine to create an official narrative of the event that casts the Protestant king and his subjects as under divine governance and protection. The annual commemorative firework shows that began a few years later work to further enshrine the Gunpowder Plot in this version of national memory by serving as a kind of surrogate spectacle—a choreographed explosion bequeathed by the Crown that mocks its unsanctioned relative by overwriting it. At the same time as these public pyrotechnic displays commemorate the triumph of the king over his traitors, they also foster a special brand of treason through their very enactment. As John Barrell and Rebecca Lemon have shown, high treason in early modern English jurisprudence not only includes acts of violence against the sovereign's physical body, but also the more fluid and nebulous acts of “compassing or imagining the death of the king.” Viewed through the lens of seventeenth-century British legal and political theory, fireworks ignited in commemoration of the Gunpowder Plot are not only parodies of the past, but also dramatic animations of what could have happened—and what also still might be possible. Using seventeenth-century accounts of Gunpowder Plot anniversary celebrations and portrayals of firework displays in post-1605 productions of Shakespeare's *Macbeth* as illustrations in point, this paper argues that in the decades after the Gunpowder Plot, commemorative and theatrical firework displays combine to represent both an ambitious attempt to control the narrative of treason and, simultaneously, an expression of the Crown's ultimate inability to do so.

-Mazloui, Babak. *Where is Akbar Radi's Home? A Study of the Concept of Exile at Home in Through the Windowpanes by Akbar Radi*. University of California, Irvine. <bmazloui@uci.edu>

This article is a study of the concept of exile at home in a play titled *Az Posht-e Shisheha* [*Through the Windowpanes*] (1967) by the late Iranian playwright, Akbar Radi (1939-2007). I endeavor to prove that, contrary to the prevailing view that his work does not confront the stifling

political conditions of his time, Radi challenges them. I argue that the protagonist of the play defies the status quo through the act of writing and demonstrate that Radi's use of the animalistic nature in two of the play's characters who have caused the conditions in which they live. In my textual analysis of the play, I draw on aspects of postcolonial (i.e., exile) theory, intercorporeality, otherness, epistemic violence, and man's existential homelessness demonstrating the animalistic and demonic nature that exists in human form.

-McGunigal, Lisa. *American Revolutionary Soldier Deborah Sampson: From Nineteenth-Century New England Lecturer to Twenty-First Century Juvenile Fiction Heroine*. Pennsylvania State University. <Lxm970@psu.edu>

During the American Revolution, Massachusetts native Deborah Sampson disguised herself as a man to have a more active role in the war. Her new identity as "Robert Shurtleff" enabled her to enlist and fight with fellow soldiers for over two years before her gender was discovered. In 1802, she began performing public lectures, wherein she dressed once more in male military regalia, and described her time in battle, while ultimately arguing for her right to a military pension. The speeches Sampson gave have been published and several newspapers at the time critiqued her unusual performance of a type of patriotic cross-dressing. Sampson's popularity immediately inspired fictional adaptations of her adventures where her literary counterpart dressed as a man and heroically fought the British forces in fiction. In the second half of the twentieth century and into the twenty-first, young readers became the new target audience for adaptations of Sampson's story, with at least one publication every decade since the 1960s. The most recent juvenile fictionalization of Sampson, Shelia Solomon Klass's *Soldier's Secret: The Life of Deborah Sampson* (2009), was nominated for that year's list of Bloomer books. In this paper, I will look at the ways that Sampson's partial reprisal performance of her masculine identity was received by audiences and how patriotism became a cornerstone of her lectures—a rationale for defying the cultural expectations of womanhood. I will then examine how Klass adapts Sampson's life and military experience to reconfigure Sampson as a feminist figure and inspirational protagonist with more of an emphasis on the individual rather than national loyalty.

-Mendes, Joseph A. *Temporal Fragmentation and the Haunted Stage in Sebastian Barry's Tales of Ballycumber*. Saint Andrew's School. <joseph.mendes@saintandrews.net>

When Young Evans shoots himself in the stomach in the Abbey Theatre's 2009 production of Sebastian Barry's *Tales of Ballycumber*, his father Andrew tells Nicholas Farquhar, the play's main character, that "I would be happy to kill you, if you caused this." The only problem with Andrew's statement is that Nicholas is quite possibly already dead, and for that matter, so is he. Drawing upon the gothic tradition in Irish literature and theater, I explore how Sebastian Barry utilizes temporal fragmentation to mitigate some of the limitations inherent in the dramatic form, effectively presenting a play in which the past, present, and future not only coexist, but blur and interpenetrate on-stage. In explicating the temporal fragmentation of Barry's work and the portrayal of a world in which nothing from the past goes away, I address the question of how theater, which is rooted in the present by the action taking place on stage, can portray the past with which the gothic is obsessed, and how a linear theatrical plot can carry this concept of multiple coexisting timelines to fruition. By shattering the audience's sense of temporality, I explore how Barry is able to mirror the social, political, and religious fragmentation caused by the Troubles in Northern Ireland, suggesting that despite the passage of time, the psychic wounds caused by sectarian violence are both ongoing and permanent.

-Milburn, Laura. *Noël Coward: Middle-brow, High-brow, Low-brow*. University of Sheffield, UK. <Laura.milburn15@gmail.com>

For the purpose of this discussion, I have chosen to define “middle-brow” works as those which combined accessibility with a degree of seriousness. This paper proposes to look at a selection of Coward’s musicals and songs which will provide a focus on the relationship between music, the middle-brow and other notable themes such as politics and social class.

Although Coward believed that the theatre should be, first and foremost, a place of entertainment, it did not mean that he resorted to popular trends. For example, late 1930s American musical theatre saw the writing of “bathroom humour” and having chorus girls sitting on audience members’ laps, but this would have been abhorrent to Coward; he was, after all, creating the image of the sophisticated, quintessential English gentleman. Whilst this may infer high-brow tendencies, his 1939 revue *Set to Music* focused on topical issues such as race and materialism in which he used satire to convey his views.

Politics was another element which Coward looked at. Through the guise of a fictional island, his 1946 musical *Pacific 1860* was an opportunity for him to argue in support of the British Empire. The subtlety in which he disguised the theme meant it went unnoticed by the critics but this only reasserts his placement within the middle-brow category; a high-brow topic written for all.

Whilst Coward’s musicals are generally forgotten about today, his vast number of songs are heard out of their original context, mainly on CD compilations or in cabaret performances when many of them, such as ‘The Stately Homes of England’ which mocked the plight of the upper-classes, derived from his musicals. Others, such as ‘London Pride’ were written during the war and show a deep patriotism for his country.

These are just some examples between key topical issues of the time and the relationship between music and the middle-brow.

-Muse, Amy. *Essaying the Drama: Sarah Ruhl’s **How to Transcend a Happy Marriage** and the Essay Play*. University of St. Thomas. <ammuse@stthomas.edu>

The essay film—part documentary, part personal exploration, presenting “the many-layered activities of a personal point of view as a public experience” and characterized by “a perplexing and enriching lack of formal rigor” (according to Timothy Corrigan’s *The Essay Film: From Montaigne, After Marker*)—is one of the most dynamic, appealing forms of our day. Where do we see its counterpart in drama? There’s polemical, argumentative drama, of course, in playwrights such as Shaw and Kushner. And first-person monologues of Lisa Kron or Spalding Gray that carry on discursive conversations with the audience. What does it mean to “essay the drama”—to shape the dramatic action of a play around the unfolding and turning of thoughts, such that we are invited into a process of thinking, rather than presented with a debate? I will explore Sarah Ruhl’s *How to Transcend a Happy Marriage* as an essay play, tracing the dramaturgy of its thinking from a tightly, conventionally constructed first act (think drawing-room comedy) to capacious and essayistic Act Two. The play has been criticized for broaching too many ideas: Ben Brantley called it an “idea-inebriated, unsteady comedy” and Jesse Green thought “the proportion of ideas to people is out of whack.” Having seen the Lincoln Center production myself, I disagreed sharply, having found the second act the most original in its insights on our animal natures because of its in-time essayistic dramatic exploration of polyamorous desire, the ethics of eating animals, Pythagorean theories of change, and illimitable love.

-Nadel, Alan. *August Wilson’s **The Piano Lesson: The Possession of the Piano and the Ghost of Human Property***. University of Kentucky. <alan.nadel@uky.edu>

August Wilson’s *The Piano Lesson* is about history and stolen property, and the way that the value of each cannot be separated, because the more fundamental question is whether the stolen property is the piano, the slaves used to pay for it, the labor stolen from the slave who carved it, or the history of

slavery that it marks. To put it another way, the play is about who rightfully possesses the piano, Boy Willie, for whom it represents capital, Berniece, for whom it represents a haunted history of violence and family suffering, or Sutter, whose ghost keeps trying to play it. Berniece, who possesses the piano at the play's outset, is haunted by its history. At that same moment, the piano is possessed by Sutter, whose ghost haunts it.

But the haunting surrounding the piano is much more pervasive and complex, because of its place in multiple histories. As Doaker explains to Boy Willie's friend, Lymon, "To understand about that piano, you gotta go back to slavery time" At the center of this play, in other words, is the history of capitalism—the inception and growth of which, as many recent studies have shown depended on chattel slavery—which turned people into capital, and the spectre of Marx. The haunting of the house and the tenuous exorcism that concludes the play thus restages the conflict over the power to haunt (that is, possess) a family's home as an historical extension of the way under slavery, the family itself was possessed (that is, owned).

-Narey, Wayne. *Food, Sex, and Talk as the "Currencies of Exchange" in The Glass Menagerie*. Arkansas State University. <wnarey@astate.edu>

As the seminal event of *The Glass Menagerie*, the dinner scene serves as a socializing agent for the brief courtship of Laura and Jim. With its literal and figurative role in human sexuality, food plays an important part in the play in general, suggesting the hopeful social bonding for which Jim comes to dinner, and for which Amanda and her children stand in need more specifically. The failure of the orchestrated bonding lies at the heart of the play. It informs each of the characters as they attempt in some manner to deal with their own societal and sexual shortcomings, even as they bring into their midst a guest who presents promise for the future.

Unfortunately, only the mere suggestion of a union takes place as communal and private hopes remain left unsatisfied in Williams' play, much as the literal dinner is absent in the work. For Amanda, and later Laura, the dinner presents a traditional and societal path toward courtship, love, and marriage, which becomes yet another unfruitful, unrealized end for the painfully shy daughter. While Laura initially resists from afar, resting on the sofa in nervous torpor, Amanda's attempts at socialization reveal her machinations in what Roger Abrahams has noted as "the currencies of exchange of primary importance in culture...food, sex, talk."

The strength of this critical scene appears to lie in the improvisational tenor of the action. That the original cast of Eddie Dowling, Laurette Taylor, Julie Haydon, and Anthony Ross improvised some of the play's action, especially those more intimate scenes involving Laura, may explain the delicate, touching immediacy of the belated if unrealized courtship between the two.

In the 1970s, as a young actor I played the Gentleman Caller in a production in which Ms. Haydon, the original Laura, took the role of Amanda. During the course of our rehearsals, and our own many dinners during the run of the play, Julie related her experiences with Williams and the cast when the play was first staged in Chicago, before its New York opening. Williams, she said, had rewritten many scenes and found himself with an unfinished play days before the premier--a situation causing him to remain in his hotel room to work and to drink, leaving the actors to fend for themselves. Dowling, who doubled as director, led the cast in a number of improvisations, the most successful of which, according to Ms. Haydon, was the scene between Tom and Laura on the fire-escape landing when Tom comes home intoxicated after the magic show. At the conclusion of the scene, Dowling settled onto the couch, drunkenly imitating his mother's obnoxious morning greeting of "rise an' shine." Williams suddenly appeared at the back of the theatre, calling out "Yes, yes! And blackout! Then we'll have the church bells ring out and Amanda will enter!"

I asked Julie how much of the play had been improvised; she intimated that several scenes had been but remained loath to take credit away from Williams. Amanda's scenes apparently had received the most work by the playwright, who was, Julie said, nervous about his own mother's reaction to her characterization in the play. Indeed, Williams' mother attended the Chicago production (supplying most

of the financial backing), and when she took Laurette Taylor and Julie to lunch on the day of the opening she remarked that her son was always writing about things that had happened to him; she wondered aloud what *this play* would be about. In addition, the two actresses became even more uncomfortable when, before lunch was served, Williams' mother began to recount her youth in Mississippi and courtship by her many gentleman callers.

As it exists in the original production, I learned that the Jim and Laura scene was at least partially improvised by Anthony Ross and Julie, under Eddie Dowling's supervision. The immediacy and unscripted quality of the action lends itself to a play wherein all that precedes the Laura and Jim scene seems preparatory for disappointment and failure. According to Julie, the dinner itself—obviously absent in the play—took place in rehearsals as a theatrical exercise to give direction and purpose to what followed. This missing action of the dinner, and its symbolic significance for the socially starved Laura, makes the interaction between her and her Gentleman Caller touchingly poignant, even as the “currencies of exchange” approximate success before Jim's admission of a steady girlfriend, and his unfortunate enthusiasm at Laura's expense: “The power of love is pretty tremendous!”

-Nesmith, Nathaniel G. *Ballad for Irving Burgie*. Scholar-at-Large. <Ngn5@caa.columbia.edu>

Irving Louis Burgie, known professionally as Lord Burgess, had a long career that traversed his talent as a singer, songwriter, composer and lyricist. Singer Harry Belafonte immortalized and internationalized many of Burgie's songs during the Calypso Craze heyday of the 1950s. Burgie is also one of the featured writers on the first album to ever sell more than a million copies in the United States; his song “Day-O (The Banana Boat Song)” has played a vital role in American culture--Tim Burton satirized it in his 1988 movie *Beetlejuice*. While Burgie had a long and historic career in the music business, little is known of his musical contributions and collaborative relationship with artists in the theatre. In October 1963, *Ballad for Bimshire*, a musical, opened off-Broadway. The book was by Burgie and Lofton Mitchell; the lyrics and music were by Burgie. This musical, a boy-meets-girl tale that possessed Caribbean tenacity, was the first product of The New Group, whose politics adhered to the politics of the time. Its goal was “dedicated to provide economic opportunities for the Negro, display the richness of Negro culture, show the capabilities of the Negro in all aspects of the arts, present the Negro in normal human situations, create more opportunities for all groups in the arts, and generally to assert the Negro's rightful and prominent place in the arts.” This presentation will explore *Ballad for Bimshire*, Burgie's involvement with the group, and the theatrical existence of The New Group.

-Nottingham, Coralyn Foults. “*When your son goes to war, you plant every goddamn seed you can find*”: *Home in David Rabe's Sticks and Bones and Quiara Alegria Hudes' Elliot, A Soldier's Fugue*. University of Tennessee, Knoxville. <cfoults@vols.utk.edu>

As the United States has been at war for much of the last seventy-five years, it is no surprise that war plays have been written. However, they are broadly understudied but have recently received more critical attention, as demonstrated by the accolades that some war plays have received. Quiara Alegria Hudes' *Elliot, A Soldier's Fugue* (2007) was nominated for a Pulitzer, and the second play in her cycle won in 2012. In a special issue of *American Theatre*, Maurice Decaul conducted an email interview with Hudes and David Rabe—the playwright whose name is often affiliated with war plays—calling their respective trilogies “some of the most important plays about the wars of their time” (21). As both playwrights have written trilogies about comparable U.S. conflicts, they should be put into dialogue, and a productive lens for comparison concerns the home. War and home, obviously, have a close relationship, but often, war is prioritized in critical discussions. Hudes' cycle broadly concerns an Iraq veteran returning home, while Rabe's trilogy has only one play, *Sticks and Bones* (1971), with a domestic setting. While the domestic settings are vastly different—Rabe's play features a veteran returning to an aggressive family and Elliot has three generations of men leaving for war and facing its horrors—both plays explore the limitations of home as a place to express or understand trauma. Rather than providing a place to heal,

home brings its own conflicts and trauma, even though the threat of war is gone.

-Nwosu, Canice Chukwuma. *Adolphe Appia's Directorial Concepts as Footnote for Performing African Postmodernism*. Nnamdi Azikiwe University. <Nwosucoc@gmail.com; cch.nwosu@unizik.edu.ng>

Theatre directing in the real sense of it is a modern theatre concept influenced by interplay of forces during the nineteenth and twentieth centuries' theatre practices. Background forces produced by Periodization have continued to motivate new directing approaches and theories that modify existing practices and produce new ones. Hence, diversity of approaches to directing and play production characterize each era of every region's theatre history. Though postmodernism is gradually gaining prominence in Africa, approaches and theories that condition the performance of African postmodernism are still embryonic and epileptic. Consequently, the problem of this study is lack of theorization of African postmodern theatre directing. This paper therefore attempts theorization of African postmodern theatre directing through appropriation of Adolphe Appia's directorial concepts because comparatively they reveal convergent and divergent points. Hence, research objectives include to evolve African postmodern play production approaches that are compatible with postmodern theatre's emphasis on performance and to weave African postmodern theatre directing into utilization of prevalent electronic and digital postmodern performance culture. The study examined the compatibility of Appia's directorial theory with African postmodern theatre directing and appropriated same using Jon Whitmore's postmodern directorial theory as theoretical framework. Content analysis approach of the qualitative research method was adopted for collecting and analyzing primary and secondary data. Research findings indicated that Adolphe Appia's directorial concepts are capable of providing footnote for evolution of African postmodern directorial theory. The study therefore, recommends comparative but intercultural directorial approaches for performing African postmodernism.

-Olsen, Nora. *Charlotte Birch-Pfeiffer's Adaptations of Jane Eyre and The Woman in White for the Stage in the 19th Century*. <nora@nolsen.net>

Almost forgotten, Charlotte Birch-Pfeiffer born in 1800 was known as one of the most famous playwrights of her time. Further she was an actress and a theatre manager. Throughout her long career she was always searching for bestseller material for adaptation to the stage. For example, Victor Hugo's *The Hunchback of Notre-Dame*. She was in close contact with theatre managers Heinrich Laube and Carl Carl in Vienna.

London 1847. Charlotte Brontë publishes her novel *Jane Eyre* under the name Currer Bell.

Berlin and Vienna 1853. Charlotte Birch-Pfeiffer's adaptation of Charlotte Brontë's *Jane Eyre* hits theatres in Berlin and Vienna. The title of the play was *Die Waise aus Lowood (The Orphan of Lowood)*. While writing her successful plays, Birch-Pfeiffer decided whom she would like to see in her leading roles and made sure the theatre managers knew her favourites. In Berlin Lina Fuhr starred as Jane Eyre, in Vienna the famous Zerline Würzburg accepted the lead role.

New York 1870. Marie Seebach is starring in Charlotte Birch-Pfeiffer's drama at the Fourteenth Street theatre.

Berlin 1866. Charlotte Birch-Pfeiffer's adaptation of Wilkie Collins's *The Woman in White* opens. Her stage productions were much loved by the audience especially for her attention to detail, costumes and realistic stage scenery. Her stage directions described scenery and props in detail. To ensure her plays accomplished certain success she didn't shy away, changing parts of the book's content, the ending, and inventing new characters. All her productions were supported by lavish scenery and stage design.

-Orchard, Christopher. *Political Disorder in Cromwellian London and Edmund Prestwich's **The Hectors** (1655)*. Indiana University of Pennsylvania. <corchard@iup.edu>

As Lord Protector, Oliver Cromwell faced considerable challenges in controlling an unruly and discontented urban populace. A thorough investigation of newsbooks and government-issued proclamations for the Protectorate period reveals the extent to which hardly a month went by when there was not evidence of a Royalist plot to assassinate Cromwell and/or bring down the republic and recall the monarchy. London was in a constant state of emergency. In both February and May 1654 there were assassination plots against Cromwell. In January 1655, a government issued proclamation mentioned offences concerning high treason that included an attempt to “compass or imagine the death of the Lord Protector” or who sought to promote Charles Stuart through proclamation, declaration or publication. What the authorities feared the most was the gathering of groups of disaffected gentlemen.

It is against this contextual background that I will discuss the un-staged play *The Hectors*, written by Edmund Prestwich, and published in 1655. It is a play that draws attention to the troubles caused by bored, underemployed young males living in London. The author of an anonymous pamphlet, written three years previously, identified this sub-culture, as the Hectors, who “for the most part are men composed of much courage and resolution, but unhappy in the want of a better employment” (6). One of the reasons they were unemployed was because many of them had no job to go to once military hostilities had ceased in September 1651. Bored, they drank, gambled and dueled. It was this subset of Hectors, the drinkers and the gamblers, the dissolute Royalist former soldiers, who were adding to the tensions in London in 1655. Prestwich’s play accurately identified government anxieties about unstable urban centers. Watchmen were told to “examine those who shall be found walking in the streets at unseasonable hours in the night, and such other persons as wear good clothes, and haunt taverns and alehouses, and spend much money in drinking and tipling, and other debauchery, but cannot give a good account how they get the said money” (*A Perfect Account* 22 February, 1655.1738-9). What was suspected here was that people were being funded to cause trouble and they were spending the sudden influx of cash on ostentatious material objects, and drink. London was becoming the site of the tipping point for resurrection and rebellion and Prestwich’s play became an accurate focal point for this discontent.

-Osborn, Catie. *Let's See Your Picture: Exploring Adaptation and Archive Through Theatrical Photography*. Scholar-at-Large. <Catie.osborn@gmail.com>

This paper explores the interconnectivity of the archive and adaptation through the lens of theatrical photography. Through an exploration of the history, usages and techniques of production photography, this paper establishes the strong potential that photography holds for archival work. More than this, this paper argues that a photograph, more than just a representative object, stands as an independent adaptation of the work that it captures. Through an examination of several productions of Shakespeare’s *Troilus and Cressida*, I use the dual strategies of research and practice to exemplify this argument, particularly in relation to how a text might move from script to stage. How does the theatrical photograph speak to this process? In this paper, I explore concepts of adaptation and archive theories, showing the ways they intersect and inform the purpose of production photos. I will also discuss how a “close viewing” of archive photos can help both scholars and theatrical practitioners expand their understanding of a particular work.

The close reading of photographs opens the possibility for the archive to become more than a collection of records--the archive becomes a performative venue in which the production in question may be “seen” posthumously and interpreted as though in live performance. However, this performance is, necessarily, an adaptation of the original. It is this second life that this project particularly explores. Photography allows for the immediacy of the moment to subvert the ephemerality of the theatrical process. Ultimately, it is my hope that this idea-- that photography can also serve as a type of theatrical adaptation-- may become significant when applied to the responsibilities of the archivists and photographers involved in the production process of a play.

-Palmer, David. *Race, Love, and Tragedy in O'Neill and His Successors*. Massachusetts Maritime Academy. <dpalmer@maritime.edu>

Discussions of modern American tragedy generally begin with O'Neill's fatalism, his attempts to bring ancient Greek conceptions of tragedy into our own times. Another often-repeated theme is Arthur Miller's conception of tragedy as depictions of assaults on a person's dignity, of being displaced from our chosen images of ourselves.

Both of these are useful thematic approaches to understanding the development of modern American drama, but they tend to overshadow a third major tragic theme: people's fundamental need for genuine loving relationships and the economic, social, and psychological factors that destroy them.

The need for love and people's seemingly innate inabilities to achieve it is a central theme in many of O'Neill's plays, perhaps most sensitively in his late works *Long Day's Journey Into Night* and *A Moon for the Misbegotten*. The theme also is useful for interpreting Miller's plays and is perhaps the central topic for Edward Albee. Sam Shepard shows us a kind of post-love world where the very concept seems quaint and distant, and for Suzan-Lori Parks loving relationships are at best elusive. In more recent works by David Lindsay-Abaire and Dominique Morisseau, tragedy is averted only by people's abilities to reconstruct their loving relationships, often through forgiveness.

This paper is intended not as an in-depth study but as survey of failures of love in the works of many American dramatists. It argues that this theme along with O'Neill's fatalism and Miller's attacks on dignity is central to understanding the development of modern American conceptions of tragedy.

-Palmer, David. *Miller's **The Last Yankee** and the Tragedy of Happy Loman*. Massachusetts Maritime Academy. <dpalmer@maritime.edu>

Often the younger son, Happy, is overlooked in discussions of *Death of a Salesman* (1949); the tragedy seems focused much more on the relationship between Willy and his older son, Biff. But Happy is a key to understanding Miller's vision of tragedy.

Happy strives only to display himself as superior to other people. He hopes one day to become the merchandise manager so that when he enters the store where he works "the waves part in front of him" (171). His main pursuit is having sex with any woman he can, using women only as objects. If the woman is involved with another man, his thrill is enhanced, for now he experiences himself as dominating this man as well (171-172). At his father's grave, Happy baldly states his commitment to this ideal of domination: "Willy Loman did not die in vain. He had a good dream. It is the only dream you can have -- to come out number one man" (256).

Miller thought this misguided sense of pride as mere display and domination was a seed of tragedy. He addresses this idea most directly in his late play *The Last Yankee* (1993). This paper explores the role of pride in the development of person's sense of self, focusing on two types of pride Miller depicts in *The Last Yankee*, and then applies Miller's analysis of false or hubristic pride to Happy Loman, showing how Happy is for Miller a quintessentially misguided American tragic figure.

-Pantazopoulou, Anastasia. *Reception Models: Medea's Reflection in David Fincher's **Gone Girl** (2014)*. University of Florida. <apantazopoulou@ufl.edu>

When we hear of Medea's name we instantly think of a monstrous mother who killed her children. Ever since Euripides wrote his tragedy, Medea, the homonymous character became the synonym of maternal infanticide. Yet, Medea is a much more intricate character especially in Graeco-Roman tragedy. She conceptualizes an orchestrated, multi-layered, deceitful revenge-plot which transforms her into the archetype of female revenge, an advocate for women's rights, and a within-the-play writer and director.

In this paper, I approach *Gone Girl*'s protagonist, Amy Dunne, as a modern adaptation of Medea's tragic model by drawing parallels between hers and Medea's married life, sacrifices, and acts.

Amy, like Medea, is an on-screen author, director, and actor. When her husband betrays her, she stages a fallacious trap directing herself along with other characters to play a role about which they are not even aware. Both Amy and Medea destroy their disrespectful husbands' social status and image using their children as the means of punishment. Medea kills Jason's sons depriving him of the continuity of his *oikos* while Amy, at first, fakes a pregnancy to ensnare Nick, and then gets pregnant to hold him "hostage." I also contend that both *Medea* and *Gone Girl* explore the limits of illusion. Medea dons the mask of the betrayed weak woman dragging every on-stage character in her alluring deceit and Amy stages her disappearance-murder and rescue manipulating the on-and-off-screen audience's perceptions. In closing, I argue that Amy's reception of Medea is a creative -even subliminal- adaptation of the feministic and poetic aspects which Medea has developed in ancient tragedy.

-Papas, Casey. *Vampires, Vastation, and Varying Degrees of Nudity: Professor Taranne as a Spiritual Successor to The Ghost Sonata*. Baylor University. <CaseyPapas_Papas1@baylor.edu>

Arthur Adamov's *Professor Taranne* is a psychological work, examining the playwright's subconscious by allowing him to stage his nightmares. Penned within the span of two days in 1951, the play is a nearly literal transcription of a dream by Adamov, following the slow deterioration of a once respected professor. According to Adamov, his work was heavily influenced by August Strindberg's *A Dream Play*. However, I argue that *Professor Taranne* more resembles Strindberg's *The Ghost Sonata* than *A Dream Play*. Adamov was definitely familiar with *The Ghost Sonata*, providing a French translation of the work just two years before *Professor Taranne* was written. Further, despite textual similarities between Adamov's work and *A Dream Play*, internal themes of vastation within *Professor Taranne* more closely parallel *The Ghost Sonata* than the other, with the former two attempting to uncover the uncontaminated goodness at the center of man while the latter play bitterly mourns the wretchedness of life and humanity.

Pattillo, Laura Grace. *The Most Important Control on the Dashboard is the Radio: The Role of Music in Paula Vogel's How I Learned to Drive*. Saint Joseph's University. <lpattill@sju.edu>

Popular music is often used to indicate passage of time and/or mood in plays, especially those about members of the Baby Boom generation. In Paula Vogel's *How I Learned to Drive*, music is integral to the story in ways that go beyond just period and setting. Lil' Bit says more than once that she believes the most important control on the dashboard is the radio, and music plays a crucial role in several important scenes in the play, including the final scene in which she tunes the radio to several frequencies featuring the shaming voices of her family before finding the music she finds fitting for her drive into the future. Some song choices are suggested by Paula Vogel (though even the original off-Broadway production did not follow all of her choices) and others are left more open. I used music even more extensively in my own production of *How I Learned to Drive* and I made careful choices to support what was going on in each scene, often choices that were quite different from those made by other well-known productions; I was also rigorous with myself about being accurate to the year with every choice so that there would be no anachronisms. In this paper I will discuss those choices (and how they can have an impact on the way the scene plays or is received by audiences) and how the play uses music as an extension of character and theme, both in the text and in my own production.

-Peterson, Scarlett. *Desdemona and the Sadist: Shakespearean Sexual Violence in Micro-Scenes*. Georgia College and State University. <scarlettapeterson@gmail.com>

Paula Vogel begins *Desdemona: A Play About a Handkerchief* with a disclaimer stating that it is a tribute to Wolfgang Bauer's original play *Shakespeare the Sadist*, a lesser-known Shakespearean adaptation. Bauer's play is a clear satire of Shakespeare's tendency to write violence against women, as well as his tendency to work with innuendo and phallic references. Vogel contrasts Bauer's satire by

placing the innuendo in the hands of Desdemona, Othello's victim of violence, as well as providing her with all of the perceived power in the play. Vogel's deconstruction of these Shakespearean elements is inspired by Bauer's choice to satirize them, forcing the viewer or reader to rethink what they know about Shakespeare's writings.

Both Bauer and Vogel use the format of micro-scenes as "takes" on stage. However, an initial difference between Bauer and Vogel's portrayal of drama in micro-scenes is the stage directions for the highly dramatized pause between takes. Vogel chooses to work in opposition of Bauer's use of darkness; he chooses to emphasize the blackouts between scenes, while Vogel directly states that "[t]here should be no blackouts between scenes" (4). These choices, though stylistically different, pull the viewer from the world of the play, forcing a distance that is reminiscent of each writer's approach to Shakespeare's writing; Vogel uses light and scene-setting, while Bauer uses dramaticized darkness, another element of hyperbolic interpretation.

This paper aims to analyze both plays and break down the ways in which Bauer and Vogel both play on Shakespearean violence and sexuality.

-Phillips, Doug. *Ode on Melancholy: Ibsen and the Photographic Imagination*. University of St. Thomas. <Phil4574@stthomas.edu>

Your last descent into that special ring of hell called Social Media—Facebook, for instance—was, it turns out, an actual encounter with Death, which may explain why you now feel so dead inside, this very moment, long after you've logged off. By one estimate, some 350 million photographs are uploaded every day onto Facebook, which means—if Roland Barthes is right about "the terrible thing which is there in every photograph: the return of the dead"—that every scroll is a stroll alongside the once-was, the no-longer, the vanished moment *en masse* of what, in Barthes's words, "could never be repeated existentially." This two-step between photography and death, thought Barthes, bespeaks an intimacy with theatre and theatre's own "original relation" to "the cult of the Dead": "If photography seems to me closer to Theater, it is by way of a singular intermediary...by way of Death." A century before Barthes published these and other reflections on photography in *Camera Lucida* (1981), Henrik Ibsen wrote *The Wild Duck* (1884), its own backdrop of photography as instrumental to the play's field of vision as the long exposure of illusion (of what Ibsen calls the "vital lie") that leads inexorably toward death. Together, these works—*Camera Lucida* and *The Wild Duck*—offer insight into how two seemingly disparate mediums of art—photography and theatre—might, at their very best, both wound and delight us in quite similar, quite desirable, ways. Such an encounter Barthes calls the ecstatic moment, the upshot of which is that we dead might awaken.

-Pilkington, Matthew. *The Presence of Absence: Deixis in Ionesco's The Chairs*. University of Tennessee, Knoxville. <Mpilkin1@vols.utk.edu>

In Eugene Ionesco's *The Chairs*, language creates a great deal of confusion for the audience. Early in the production, references to events occurring off-stage are frequent, and provide much needed context for the state of the world beyond the stage. The action centers on Old Man and Old Woman as they recount their history and prepare their house for the arrival of The Orator and numerous guests. By the time the first boats arrive, the expectations of the audience have been firmly entrenched: soon the tiny stage will be packed with guests. However, as the doorbell rings and the first guest is brought in, the audience's expectations are subverted: the guests are invisible.

This jarring collision between the on and off-stage realities opens numerous interpretations that trouble Old Man and Old Woman's situation. Have they gone mad? Are any guests ever going to arrive? Is anyone else even alive? By the end of the performance, the stage is packed with "guests" represented by empty chairs, and only The Orator—a mute, incomprehensible figure—is visible upon his arrival. Not until Old Man and Old Woman commit suicide are the sounds of their "guests" heard for the first time. By waiting for this final moment to reveal the "reality" of the invisible guests, Ionesco forces the

audience to confront the complex relationship between auditory and visual performance, examine their own complicity in the couple's suicide, and reassess any previous judgments of Old Man and Old Woman's sanity.

-Plummer, Hunter. *Small House of Princess Tuptim: Adapting Uncle Tom's Cabin in The King and I*. Texas A&M University. <plum1429@tamu.edu>

With few exceptions, scholars have glossed over the sixteen-minute adaptation of *Uncle Tom's Cabin* in Rodgers and Hammerstein's 1951 musical *The King and I*. This play-ballet, titled "Small House of Uncle Thomas," is performed for a visiting British delegation and written by Tuptim, the King's newest slave/wife who is in love with another man. While the King hopes the performance will show Siam as Western enough to avoid colonization, Tuptim sees it as an opportunity to tell her story through Stowe. She makes the novel almost unrecognizable through Asian theatrical traditions, combining and/or relocating characters, and condensing the plot so that Eliza becomes the central character. While the play's role in the musical has been acknowledged, little has been made of it as an adaptation, which clearly presents many questions.

"Small House" is an extreme reinterpretation, but within the context of the wider tradition of *Uncle Tom's Cabin* adaptations, particularly those in the nineteenth century when the musical is set, Tuptim's play begins to make sense. Inspired by the work Sarah Meer and John W. Frick have done on the theatrical Uncle Tom, this paper will show that "Small House of Uncle Thomas" is not unlike Western stage versions of the story. It, too, freely adapts and reimagines the novel to convey political and passionate messages and conform to the expectations of its audience, who in Tuptim's case were originally Siamese, not British. "Small House" is unique in many ways, but the reasons behind it are anything but original.

-Postigo, Alejandro. *The Copla Musical: Transforming Spanish Copla for International Audiences*. Anglia Ruskin University/ Royal Central School of Speech and Drama. <alejandropostigo@gmail.com>

My PaR Project *The Copla Musical* explores an intercultural adaptation of the early twentieth-century Spanish folkloric song-form of *Copla*, merged with elements found in Anglo-American musical theatre structures such as book musicals, revues and jukebox shows. *Copla* ceased to develop during Franco's regime (1939-1975). Forty years later, *The Copla Musical* aims to rejuvenate *Copla* interculturally. My research questions how to share my Spanish experience of *Copla* with an international audience of diverse cultural backgrounds, and how to introduce *Copla*'s background as a storytelling form, a folkloric genre and a subversive tool in the Spanish twentieth-century zeitgeist. Practice has availed my position as a researcher and as an artist, allowing me to explore changing modes of readability from one culture to another. In this paper, I will do a critical reflection about the development of *The Copla Musical* and its different receptions when presented in various international contexts both in English and Spanish. *The Copla Musical* places its focus in the engagement with audiences, challenging preexisting conceptions of musical theatre and *Copla* as historically known. Being a PaR project, it has developed from its conception as a traditional musical into a solo piece and an interactive cabaret. Now that it is touring and performing to a diversity of international audiences, I will and compare its different formats, versions and cultural engagement, and discuss how I interrogate current definitions of interculturalism and contemporary musical theatre in relation to cultural identity through the making of this project.

-Qi, Shouhua. *Chastening Desire: Chinese Adaptations of Eugene O'Neill's **Desire under the Elms***. Western Connecticut State University. <qis@wcsu.edu>

This paper studies three Chinese adaptations of Eugene O'Neill's 1924 play *Desire under the Elms*: the 1989 *chuanju* (Sichuan opera), the 2000 Henan *quju* (Qu opera), and the 2007 spoken drama adaptations. These adaptations create interesting intertextual tensions not only with the O'Neill play, but also with one another in terms of art, ethos, and morality. This paper contends that the two traditional Chinese drama endeavors took bold, creative license in "chastening" the O'Neill play by utilizing *chang* (song), *niang* (speech), *zuo* (acting, dance), etc. for their intended audiences without running the risk of offending the audiences' moral sensibilities. In thus "indigenizing" *Desire under the Elms*, the *chuanju* and *quju* artists turned a complex Western classic into a "new" Chinese play of social justice and a cautionary tale of sorts. The spoken drama production, on the other hand, was a much more faithful rendition without taking much creative license to "chasten" the American classic for its intended audiences in Beijing. Ironically, in taking this artistically more "conservative" route, the 2007 spoken drama adaptation managed to give fuller, more nuanced portrayal of the main characters—probing much more boldly into the sexual mores, politics, and psychologies embodied in the original play.

-Ramis, A. Gabriela. *The Theme of Migration in Ibero-American Theatre Today: **Vai Vem** by Gato SA and **Casa del Silencio***. Olympic College. <agramis@uw.edu>

Theatre groups in Spain, Portugal, and Latin American countries are currently very engaged in the theme of migration. Some titles performed in 2017 are: *Juana in a Million* (Vicky Araico, Mexico City, Mexico), *Migrants* (Dionisos Teatro, Joinville, Brazil) *Hotspot: I Will Migrate, You Will Migrate, We Will Migrate* (Delohumano, Bogotá, Colombia), *Exodus* (Teatro Imaginario, Valparaíso, Chile), *Migrants* (Matéi Visniec, Almada, Portugal), *Migrants Project* (Andrea Castelli, Buenos Aires, Argentina), and *Migrations* (Patricio Pinceles, Seville, Spain). With a rich diversity of perspectives, these theatre groups do not always focus on the migration of Ibero-Americans to richer countries in Europe or the U.S. There is the migration from one Latin American country to another Latin American country, from a Latin American country to Spain or Portugal, from Africa to Spain, and even migration from the country to the city within one country. It is not unusual to find that these productions are the result of collaboration between theater-makers from more than one country, or sponsored by local governments and international cultural institutions. Symposia, conferences, theatre workshops for migrants or theater-makers, a parade in a theatre festival, a collective interview of migrant theatre-makers, or theatre festival of European companies visiting Peru, all of these events were devoted to the analysis and reflection on migration.

Although migration is a matter of political, social and economic current debate in the world, there are certain characteristics that make the Ibero-American theatrical approach to this topic unique. Migration has been a reality experienced for many decades in these countries, and reflected in their drama. In many cases, being an emigrant seems to be an inherited condition. The pressure of nostalgia, isolation, or oblivion is present in some of these productions, but in some cases, the familiarity of the theme allows for an approach such as that of *Vai Vem* by Gato SA (Portugal) and *Casa del Silencio* (Bogotá), in which aesthetics overshadows all socio-political dimensions.

-Reynolds, Jean. *Village Wooing: Shavian Metatheater from A to Z*. Emerita, Polk State College. <ballroom16@aol.com>

Playgoers usually find Shaw's *Village Wooing* (1934) easy to understand and enjoy. There are only two characters--A, a successful travel writer, and Z, the woman who wants to marry him--and the verbal sparring between them dazzles audiences with its charm and wit. But because so many Shavian trademarks are missing, *Village Wooing* also presents unusual challenges to literary critics. There's no preface, and the usual discussions of economics, politics, and other social issues are absent. Even the

atmosphere of the play has an unexpectedly soothing and timeless quality, with no hint that Britain recently emerged from a world war and is careening towards another one.

So, it's not surprising that *Village Wooing* has received little attention from critics. Robert G. Everding, the first scholar to devote an entire essay to the play, suggested that "Shaw seems to be reminding the audience that, if the world is askew in its values and priorities, there is still the potential to rearrange ourselves." John Bertolini, probing deeper, described *Village Wooing* as "a play of reading and writing." The most ambitious analysis so far has come from Peter Gahan, who declared that *Village Wooing* "exemplifies in concise and obvious form concerns of much later poststructuralist writing."

These critical responses are reassuring because they all point to the most important Shavian trademark--Shaw's penchant for challenging audiences to think. But something important seems to be missing in the responses from these critics: a recognition that *Village Wooing* is --above all-- a play. I propose to explore *Village Wooing* from the vantage point of the metatheater -- a "drama examining itself," according to critic Richard Hornby-- and to emphasize the concepts of audience and performance that are so important to the success of any theatrical experience.

-Richtarik, Marilyn. *The Smithy of His Soul: The Writing of Brian Friel's Making History*. Georgia State University. <mrichtarik@gsu.edu>

Brian Friel's stage play *Making History* (1988) centers on the Elizabethan-era Irish leader Hugh O'Neill. One of his inspirations for it was Sean O'Faolain's 1942 biography *The Great O'Neill*, which depicts O'Neill as torn between his English education and his native Gaelic culture. Friel had previously explored similar themes of Irish self-division, but he nonetheless struggled to render O'Faolain's compelling biographical narrative in dramatic form, largely because the conflict that chiefly interested him was the psychological one played out within O'Neill's hybrid mind.

Friel worked on *Making History* for five years, and his papers, housed in the National Library in Dublin, record in great detail the evolution of the play and the way in which Friel, while writing it, was both reacting to and attempting to influence events in his own Ireland. Close examination of these manuscripts reveals striking features of Friel's composition process for this play, especially the way in which basic questions about structure and character remained unresolved until its final stages. Friel's decision, in a direct departure from O'Faolain, to make O'Neill's third wife a major character in his drama both helped him to solve formal problems and served political purposes for him. *Making History's* Mabel Bagenal, the daughter of English planters in Ireland, represents the plight of present-day unionists, who have known no other home than Ireland and yet are implicitly regarded as interlopers by some nationalists. In this play, Friel sought to help audiences imagine a shared, hybrid Irish identity.

-Riley, Alexis. *Pariahs of Reason: Sarah Kane's 4.48 Psychosis and the Neurotypical Gaze*. The University of Texas at Austin. <ariley@utexas.edu>

In this presentation, I seek to offer a framework through which artists and scholars might critically consider theatrical representations of mental health. Building on work presented at CDC in 2017, I will return to the concept of the "neurotypical gaze," a dominant mode of interpreting theatrical work that privileges a neurologically normative audience while erasing the presence of neurologically diverse individuals. After providing an overview of the neurotypical gaze, I will isolate specific ways in which this gaze functions in contemporary criticism, focusing on various responses to Sarah Kane's *4.48 Psychosis*. I will then demonstrate ways in which the neurotypical gaze present in these responses inadvertently serves to support stigmatizing narratives of mental "illness" while simultaneously depoliticizing the spectator. Keeping in mind these harmful tropes, I will offer an alternative reading of Kane's work, arguing that the text both anticipates and subverts the neurotypical gaze. In offering this case study, I hope to pose a critically generous challenge to established modes of critique while simultaneously offering an alternative language through which performances of mental health might be resituated within theatrical discourse.

-Rippy, Marguerite. *Othello's Revenge: Africa Strikes Back in C. Bernard Jackson's Iago* (1979). Marymount University. <mrippy@marymount.edu>

In his 1979 play, *Iago*, C. Bernard Jackson uses a central African character, Woman, to re-tell Shakespeare's *Othello*. Woman, as a Moorish Iago's archetypal widow, narratively inverts the "tragedy" of *Othello*, punishing the character Author for his transgressions. In the political context of the 1970's, this alternative vision of *Othello* redefines a pivotal Western canonical play by adding an African perspective—it puts the "Moor" back in "Moor of Venice."

With its focus on issues of interracial sex, marriage, deceit and murder, *Othello* intrigues contemporary theatre audiences, directors, and actors. Jackson's adaptation pushes the boundaries of Shakespeare, challenges uniform notions of "nation" or "culture," and engages Shakespeare as a tool for contemporary political dialogue. Jackson rejects the American literary trend of the 1960s and 70s toward a black separatist aesthetic, choosing instead to incorporate multicultural elements from postcolonial movements. *Iago* uses Shakespeare as a touchstone for Western imperialism and oppression, but a touchstone that invites interrogation.

Iago resists textual imperialism and the iconicity of Shakespeare, choosing instead a distinctly African perspective on personal truths rather than a singular historical assertion of Truth. In this way *Iago* spins off from adaptation—it spins Shakespeare's text into cultural action via the voice of African diaspora. Furthermore, it challenges the very concept of an original text in favor of creating theater as an act of interrogation, which in turn spins into new systems of meaning in new contexts.

-Robinson, Michael. *Two Black Plays Sweating the Big Stuff: Big White Fog* (1937) and *A Raisin in the Sun* (1959). University of California, Riverside. <Mnrobin30@gmail.com>

In the late 1930s, Theodore Ward, one of the co-founders of the Negro Playwrights' Company (others being Paul Robeson and Langston Hughes), saw his play, *Big White Fog*, hit the boards in Chicago and, later, New York. Like Hansberry's better known *A Raisin in the Sun*, also set in Chicago, this play centers on a Black family wracked by seismic tensions between stability (home/the purview of the female Black head of the family) and risk (a new venture/purview of the male). Unlike *Raisin*, however, *Big White Fog* has a more in-your-face political setting—Vic, the patriarch of the Mason family, is a Garveyite—and, integrated in the plot are both Black and White American Communists standing with the Masons against their forced eviction by the violent rule of law. *Fog* also spans ten years versus the "long day" in the crossroads *Raisin*'s Younger family lives through. Both plays cast the Black family—well after Emancipation and well before any conversation of post-racial America—as externalities to true America who, ultimately, assert their true internality. This paper compares and contrasts both plays documenting the struggle of Blacks to find self-determination in an America, hegemonically set upon defining itself in any but Euro-American terms

-Saunders, Judith. *Blasted by Sarah Kane as a National Narrative*. Indiana University of Pennsylvania. <Judith.saunders1@gmail.com>

"Melancholic reactions are prompted by the loss of a fantasy of omnipotence." - Paul Gilroy (99)

The rash of chauvinism that has infected civil discourse and spawned racist toxicity around issues such as immigration is endemic in the rise of the political right on both sides of the Atlantic. Racist anxiety interfaced with the xenophobia was a factor in "Brexit" (the British vote to leave the European Union) and partly explains the vote on this side of the Atlantic for the nativist brand of politics propagated by Donald Trump. At the crux of this socio-political phenomenon is a people's sense of betrayal and victimization – betrayal by a government that fails to protect them from an expanding global economy, and victimization at the hands of uncontrollable events that appear to threaten national prowess. These are the sentiments that inform Sarah Kane's characterization of middle aged, hack-journalist Ian Jones in her

play *Blasted*, an iconic example of the brutality of the 1990's "in-yer-face" genre of British theater. Ian exhibits a compensatory macho bravura and virulent racist bigotry in his efforts to ward off the fearful specter of his nation in decline and the threat of a ubiquitous and alienating multi-cultural society. In retribution, Ian has his violence toward others reflected back on him in the form of an unnamed "Soldier" who metaphorically represents his alter ego (a doppelganger, if you will) – one that brings about his total destruction. This essay will discuss the ways in which Kane explores Ian's fear and loathing of an omnipresent "other" – the immigrant who has arrived from a far-off land to threaten his homeland. In addition, it will explore the ways in which the violence reflected back on Ian serves as a warning of the consequences of such unchecked feelings to the societies that exhibit them.

-Savage, Scott. *Fatherlessness and Authentic Representation: An Unearthing of Fathers, Loss and Symbols in Theatre for Young Audiences Plays*. University of Central Florida.
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In one of the earliest American plays targeted for young audiences, *The Little Princess*, the entirety of dramatic action rests upon the loss of the heroine's father, and what this loss means for her place in the world. In the century since this play was produced, family dynamics have shifted dramatically with fathers often being further and further removed from both the lives of their children as well as from the scope of children's literature. Given the impending loss of my own terminally ill father-in-law, I am seeking to understand what TYA says about the loss of a father, and if that representation is authentic to qualitative and quantitative research available in other fields about the effects of fatherlessness for children.

This paper will begin by laying a foundation for what authentic fatherlessness looks like in the world today in terms of the impact it has upon the children left behind through both empirical data and live interviews (reflecting upon the loss of their own fathers in childhood).

From there, I will examine several prominent TYA plays that include the loss of a father and how that impacts the characters and plot. I will seek to use the lens of semiotics to explore what the symbol of a lost father means in these works, and how the plays resonate with the real-world problems that children who have lost their fathers face.

-Schvey, Henry I. *After the Fox: The Influence of D. H. Lawrence upon Tennessee Williams*. Washington University in Saint Louis. <hischvey@wustl.edu>

On 6 July 1939, on a road trip to California, Tennessee Williams checked out D.H. Lawrence's letters at Laguna Beach library. The letters created an immediate impact, and he jotted this entry in his journal:

Today I read from D.H. Lawrence's letters and conceived a strong impulse to write a play about him—his life in America—feel so much understanding and sympathy for him—though his brilliance makes me feel very humble & inadequate. (*Notebooks* 155)

Although Williams never completed his projected play about Lawrence's life in America, Lawrence's influence is discernible in an extraordinary number of plays (including the poem, "Cried the Fox," and an adaptation of the Lawrence short story, "You Touched Me!") written between 1939 and 1944—the crucial years when Thomas Lanier Williams was re-inventing himself as "Tennessee."

It may seem surprising to some to learn that the openly gay Williams idolized the staunchly heterosexual author of *Lady Chatterley's Lover* as "one of my idols" in his *Memoirs* (1975), but it was Lawrence's belief in the sanctity of the flesh—as opposed to sterile intellect and social convention—which offered Williams an entirely new way of seeing the world after leaving his mother's Puritanical and watchful eye in St. Louis.

Without Lawrence's influence, it is fair to argue that Williams would have become a significantly

different playwright than the one we know today.

-Schwartz, Michael. *Exasperated, Swift, and Itchy: William Goldman's The Season at 50*. Indiana University of Pennsylvania. <Michael.schwartz@iup.edu>

William Goldman chronicled the 1967-1968 Broadway season in a landmark compendium of interviews and accounts of the people who made, contributed to, and evaluated theatre during a turbulent era for stages theatrical, political, and social (Goldman includes a night-of account of Robert Kennedy's assassination). This presentation will recount some of the highlights and low points of Goldman's look into the season, one that included notable contributions from Neil Simon, Harold Pinter, Tennessee Williams, and Arthur Miller, along with near misses and at least one start-to-finish disaster featuring an ill-considered return to the stage by film star Jean Arthur. Goldman's (sometimes caustic) observations on then-current theater trends, artists still currently held in high regard, as well as on soon-to-be revered experts in performance studies, give the reader a unique perspective on a theatrical era of great innovative artistic and commercial transformations. Goldman chronicles the development of *Hair*, gives space to a then-failed experiment in credit card ticket sales, and analyzes a growing divide between the interests of commercial theatre and the shifts of the outside world. Also under consideration will be Goldman's admitted homophobia as revealed in his chapter on "Homosexuals," and placing his witnessing of the stirrings of queer theatre in the context of the times. Finally, the presentation will consider Goldman's idiosyncratic, prejudiced, and frequently funny historical document as an artifact of 1968 and analyze the conversations the book might have with the theatre of 2018 and beyond.

-Scott, Mark. "*With a mutual love they all embrace*": *The Homoerotics of Competition in the War of the Theaters*. University of California Berkeley. <mark.scott@berkeley.edu>

In 1601, at the height of the short-lived War of the Theaters, Ben Jonson found the antagonism suffusing London's theater scene so "dangerous" that a merely metaphorical militarization was no longer sufficient. And so Jonson's *Poetaster* is introduced by "an armèd Prologue" acting as a prophylactic "defense" against those "base detractors and illiterate apes," the playwright's enemies. Yet in spite of its being a product of war, Jonson's *Poetaster* is, in many ways, a play about love, and in particular the love exchanged between male poets; indeed, heterosexual romance is symbolically exorcized from the world of the play. Today, the War of the Theaters is largely sidelined in literary criticism as an anomalous outbreak of aggressive competitiveness in an otherwise peacefully collaborative industry. Reading Thomas Dekker's *Satiromastix* alongside *Poetaster*, I challenge this approach by examining the extent to which these warring playwrights were ultimately seeking the admiration – and love – of their competitors. Collaboration and competition, love and hate, are inextricable in these plays. The War of the Theaters was itself on the one hand a violent struggle for artistic supremacy and on the other hand a collaboration between supposed "enemies," a carefully choreographed publicity stunt designed to maximize ticket revenues. While the War is the only instance in renaissance England of playwrights staging personal satirical portraits of their fellow dramatists, might an investigation of the homoerotic competitiveness fueling the War shed greater light on the generative role played by competition in shaping the theatrical institution as a whole?

-Scrimmer, Victoria. *Performing a Postmodern Prometheus: What the Journey from Page to Stage can Teach us about Shelley's Prometheus Unbound*. The University of Maryland. <vscriimmer@umd.edu>

Shelley's rarely-staged, lyrical drama *Prometheus Unbound* is a reimagining of the second (fragmentary) play in Aeschylus' *Prometheia* trilogy. In it, Shelley resisted the reconciliation of Jupiter and the Titan in Aeschylus' version, stating he could not countenance "the Champion" conceding to "the Oppressor of mankind." In the aftermath of the French revolution, *Prometheus Unbound* is Shelley's plea for a non-violent revolution of radical love.

I recently encoded transcriptions of all existing draft manuscripts of *Prometheus Unbound* for the online Shelley-Godwin Archive and was increasingly troubled by the ways in which, to quote Frantz Fanon, “the triumph of the individual, of enlightenment and Beauty turn into pale, lifeless trinkets...a jumble of dead words...because they have nothing in common with the real-life struggle in which the people are engaged.” In seeking ways performance can disrupt the archive as distant “dead words,” I directed a workshop production of *Prometheus Unbound* in which we gestured towards contemporary issues of racial injustice. Using that performance as a case study, I argue that live performance provides a valuable intervention in the archival process. A performance of *Prometheus Unbound* in which black bodies were visibly at stake exposed deep complications in Shelley’s exhortation to non-violence that are not apparent on the page and which threaten to moor Shelley’s work in its limited historical moment. Importantly, though, performance did not simply problematize *Prometheus Unbound*; it revealed opportunities for the play to assert its relevance two-hundred years after Shelley penned it.

-Shanahan, Ann M. *Executed in Style: Sophie Treadwell’s Machinal in Contemporary Production*. Loyola University Chicago. <ashanah@luc.edu>

Sophie Treadwell’s *Machinal* is an example of American expressionism, considered radical when first produced in 1928 for its stylistic break from realism and its feminist inversion of the 19th century stifled young wife motif. This paper explores the relationship between the play’s content and its style, in context of when it was written (inspired by “yellow journalism” in coverage of the trial and execution of Ruth Snyder a year before) and in a production I directed in 2018. The availability of electricity in the 1920s promised new freedom for women, whose lives were “improved” by the domestic machines it powered. Ultimately, in the hands of men, electricity becomes the killer of Treadwell’s everywoman, Helen Jones, through the electric chair. Electricity can be considered a metaphor for the machine of capitalist, patriarchal society from which a woman cannot “win free,” even by the murder of her oppressor. In production, we paid attention to how style in the play operates similarly to the electric machine for women—follows a similar trajectory and deadly reversal. We noted a shift following the murder, from the expressionism for which the play is famous to a near television-style realism in the final scenes. Helen becomes more expressive, while the society around her becomes more “real.” Alienation from her surroundings is at first expressed externally by the stylized actions of other characters; at the end Helen expresses the alienation herself while the world becomes more every day and recognizable. It must have been chilling in 1928 for audiences to see themselves in the world that condemns and murders Helen. This recognition is perhaps more unsettling from the vantage point of 90 years, where calls of “lock her up” and “witch hunt,” alongside claims of “fake news” from a reality TV star, evidence the increasing dangers of misinterpreting misogynist projection as reality.

-Shanley, Alexis. *Threats to Denial: Truth-Speaking Madwomen and the Families Desperate to Contain Them in A Streetcar Named Desire and Suddenly Last Summer*. California State University, Fullerton. <alexisshanley@csu.fullerton.edu>

This paper analyzes the related themes of madness and denial in Tennessee Williams’s *A Streetcar Named Desire* (1947) and *Suddenly Last Summer* (1958). Using a combination of family correspondence, Williams’s personal journal entries, and reviews of *Streetcar*’s original 1947 production, I contextualize my analysis of the plays to illustrate how Williams challenges binary notions of sanity. In both *Streetcar* and *Suddenly Last Summer*, Williams depicts the madwomen as truth speakers and the characters calling for their confinement as relatives who sacrifice them to preserve sordid family secrets. In these plays, the supposed madwomen are the ones who speak the truth, while the women trying to determine their fate are in denial.

Though many scholars interpret *Streetcar*’s Blanche DuBois as a character who relies on illusions to avoid confronting the dismal truth of her life, I argue that she does in fact grasp the grim reality of her situation, while Stella far more exemplifies a resistance to reality. In *Suddenly Last Summer*, I make that

case that its heightened melodramatic tone and unambiguous character dynamic (which positions the audience to favor the madwoman) allows Williams to challenge the binary view between sanity and insanity while framing the family as responsible for the madwoman's decline. Ultimately, Williams suggests that the family's unwillingness to stare darkness in the eye causes destruction to the vulnerable among them, the ones who challenge social norms by speaking honestly about taboo subjects. The families' states of denial in these two plays mirror the discomfort in considering how families can participate in the treatment—and mistreatment—of the mentally ill.

-Sharrett, Emily L. *Patres and Predators in Rome's Body Politick: Reading the Natural Landscape Within Julius Caesar*. Loyola University Chicago. <esharrett@luc.edu>

Critics acknowledge that Shakespeare's corpus features texts that reimagine and reify the historic and mythic Rome, such as *The Rape of Lucrece*, *Coriolanus*, *Julius Caesar*, *Titus Andronicus*, and *Antony and Cleopatra*. One aspect of Shakespeare's Roman conglomerate depicts the unstable Rome of Julius Caesar through figurative language invoking the predatory animal. Shakespeare reconstructs Plutarchian source material via animal imagery and thereby represents the Roman political environ and its collective populace together as a forest of animals. As such, Shakespeare's portrayal of the body politick in *Julius Caesar* revives and alters the mythic Rome ensconced in the animal through a variety of linguistic schemas that engender studies of the proto-human and the un-civilized; Rome's lupine origin narrative and its afterlife; and the anthropocentric employment of the animal metaphor. Within *Julius Caesar*, animal imagery enhances the topos of symmetry by linking the conventional form of the hunt in the wild with staged political "hunting." Additionally, characters' perspectives, revealed through their invocation of predation imagery, display the complexities of constructing animalistic Romans as observers of Roman *pietas*. Incorporating Early Modern analogical and cosmological prescriptions on collectives of animals and man with the tragedy's depiction of the body politick as animalistic humans demands the dissolution of animal and human relationships, destabilizing the dichotomy. More than simply characterizing dramatic personae, the poetic conventions of animalistic figurative language within *Julius Caesar* implicate human constancy and Tudor England's political inheritance.

-Sherlock, Jessica. *Finding the Happily Ever in Coping through Tragedy*. University of Central Florida. <jessica.sherlock@knights.ucf.edu>

Imagine yourself as a student arriving at school for a normal day only to discover that a fellow classmate has passed away. Imagine being a student the day after the tragedy of September 11, 2001, when the world was in shock and you were too young to fully grasp the horror that unfolded. As a teacher, there is only so much discussion that can take place which may help the child understand the significance of the event and how his or her life will never be the same. Theatre within the educational system may be one way to expand the child's knowledge of the experience.

In my paper, I explore multiple plays for young audiences within the TYA canon, using *The Yellow Boat* by David Saar as a primary example, which may illustrate coping mechanisms to help students of all ages in the classroom. As part of my research methodology, I plan to interview teachers who have used different dramatic practices as methods of teaching. I will attempt to discover if these dramatic practices may also be beneficial to teachers in the event that a tragedy occurs. Through these interviews, I hope to combine what has been tested, practiced, and deemed most effective within their classrooms.

-Sickerman, Elizabeth. *Clinical Expressions: Susan Glaspell, Sophie Treadwell, and the Reimagining of Female Symptomology on the Early Twentieth-Century Stage*. Scholar-at-Large. <elizabethedgeworth@gmail.com>

As Scholar Julia A. Walker observes, “From almost no recognition to a small measure of critical regard, the aesthetic movements of naturalism and expressionism in the American theatre have received considerably less scholarly attention” than their theatrical contemporaries.¹ She explains that this neglect is often due to their unwarranted reputation as the unsuccessful and short-lived experiments of American playwrights with foreign, avant-garde dramatic structures. However, Walker’s analysis of this gap in theatre history implies more than just the silencing of a theatrical genre. By excluding American expressionism from the dramatic canon, the voices of feminist playwrights from the vital post-suffrage era of female identity-construction in the U.S. have fallen to the wayside.

The works of Susan Glaspell and Sophie Treadwell embody this voice. By claiming the conventions and themes of expressionism as their own, Glaspell and Treadwell challenged and reimagined the clinical neutering of female agency that characterized the 1920s. In plays such as *The Verge* and *Machinal*, they framed “symptoms of madness” such as hysteria, sexual aversion, and a lack of motherly affection as logical acts of rebellion against a patriarchal system of oppression. At the same time, the psychological projection facilitated by American expressionism created an opening on the stage for a uniquely feminist perspective. In this essay, I will explore Glaspell’s *The Verge* and Treadwell’s *Machinal* as contemporary reactions to the medically-validated oppression of women in the early twentieth century.

¹ Julia A. Walker, *Expressionism and Modernism in the American Theatre* (Cambridge: Cambridge University Press, 2005), 264.

-Stafford, Tony. *The Tempest Renamed The Tempus*. University of Texas, El Paso. <tstaffor@utep.edu>

The homonyms, as well as puns, *Tempest* and *Tempus* (*temporis*, n., Latin, time, a portion or period of time, a time, an interval, a period, span of time, time period, or condition) alert us to the fact that time is a major concern of Shakespeare’s play. Shakespeare’s “small latin” may have triggered the theme of *tempus* in his unconscious.

It is true that time is a constant concern throughout all of Shakespeare’s plays, but time is often portrayed as the enemy, a scourge, a plague, who has “a wallet at his back wherein he keeps alms for oblivion.” But in *The Tempus*, time is a beneficent quality.

First, time has a constant presence as a subject in the play. In the opening scene alone between Prospero and Miranda, and then Ariel, much of the conversation is about time. Prospero tells his daughter that “the hour’s now come, the very minute bids thee open thine ear” and asks her if she remembers a “time before we came unto this cell” for she was not “three years old,” and wants to know what she sees “in the dark backward and abysm of time.” He reminds her that he has spent his time with her for profit, unlike princes “that have more time for vainer hours.” After Ariel arrives, Prospero asks it “what is the time o’ th’ day” to which Ariel responds that it is “past the mid-season” to which Prospero responds, “at least two glasses [hours]. The time ‘twixt six and now must by us both be spent preciously” and when Ariel enquires about its liberty, the master warns “before the time be out?” and Ariel reminds him that “thou did promise to bate me a full year” and the stern Prospero threatens to encase him in a tree for “twelve winters.” When Ariel promises to serve him well, Prospero announces that “after two days I will discharge thee.”

This opening scene, like a prelude, introduces the major theme of time and then on through the play there is much talk of seconds, minutes, hours, days, (and nights), weeks, months, years, seasons, terms ad infinitum.

Prospero has been waiting for twelve years, a long span of time, and it is finally THE TIME. The name Prospero is composed of *pro* and *spero*, to hope or wait or to look for, trust, or expect something desirable in the time to come. The adage, “time heals all wounds” is appropriate to Prospero’s efforts, who is trying to achieve reconciliation, redemption, and forgiveness. It takes time to achieve reunion and restoration, time being, for Prospero, one of the ingredients for wellness.

-Steinberger, Rebecca. *Staging Brexit: London, Politics, Theatre*. Misericordia University. <rsteinbe@misericordia.edu>

One of the characteristics that draws me to the genre of theatre is its immediacy—its sheer ability to respond to a cultural injustice, historical shift, or national victory before the dust settles or the conversation stales. In my humble opinion, no stage does it with more skill, radical insights, political punches, or empathy than London. Going back to the time of Shakespeare and the early modern period, London has consistently aired social critiques faster than what is trending on our social media sites. Now, in the second decade of the new millennium, London theatre is challenging other literary genres in the face of Brexit. While the stage has been the recipient of a rich, vibrant fabric of new plays stitched with political ideologies since the UK General Election in 2015, theatre has responded with a newfound vigor post-referendum on June 24, 2016. While major London theatres have confronted British politics in dramas such as Steve Waters' *Limehouse* (Donmar Warehouse, 2017), James Graham's *This House* (Garrick, 2016), *Ink* (Almeida, 2017), and *Labour of Love* (Noel Coward, 2017), Brexit-specific plays have also garnered recent acclaim from audiences across the Metropolis and Across the Pond. In particular, my paper will focus on two of these dramas. Poet Laureate Carol Ann Duffy and director Rufus Norris first presented *My Country*; a work in progress in March 2017 at the National Theatre which shows a deeply divided nation. Currently, the Almeida Theatre is showing Mike Bartlett's brilliant *Albion*, a play which fashions England as a massive garden in ruins. With these current dramas by Duffy/Norris and Bartlett, London theatre "holds the mirror up to nature" to expose a Dis-United Kingdom that remains at an impasse in the face of disintegration and fragmentation.

-Strawbridge, Shane. *Forgiving Them Their Trespasses: Purgatory and the Plays of Tennessee Williams*. Texas Tech University. <shane.strawbridge@ttu.edu>

In critical circles, the dramatic catalogue of Tennessee Williams is divided between his early works (including the big three: *The Glass Menagerie*, *A Streetcar Named Desire*, and *Cat on a Hot Tin Roof*) and his later, less-produced and more avant-garde plays. Scholars such as Thomas Keith and Anne Saddik suggest that, in his later pieces, Williams departs drastically from the themes from his earlier oeuvre, such as ideas of purgatory present in *Ten Blocks on the Camino Real* and *The Gnädiges Fräulein*. However, focusing on *The Glass Menagerie* and *A Streetcar Named Desire*, I argue that the theme of purgatory existed in Williams' earlier and more "realistic" output. This thematic material is best articulated by examining the definition of purgatory as set forth by the Catholic church (Williams was an on-again, off-again Catholic in his life) and the narratives of Blanche in *Streetcar* and Amanda in *Menagerie*, especially considering their relationship to Kilroy and the Fraulein in *Camino Real* and *Gnädiges Fräulein*, respectively. By presenting evidence that Blanche and Amanda both live in a cyclical world in which past sins must be atoned for repeatedly (even to the point of absurdity, echoing later plays), ultimately, I prove that, while the later works are stylistically very different, many of the thematic discoveries are the same; in other words, Williams' may choose different means, but his obsession with purgatory still illustrates similar thematic concerns.

-Streufert, Paul D. *Family, Terror, and the Uncanny in Sam Shepard's Heartless*. University of Texas at Tyler. <pstreufert@uttyler.edu>

Like many artists with long and productive careers, Sam Shepard's later work has often been viewed by scholars and theater critics as poor shadows of his earlier output, particularly his family plays of the 1970s. His penultimate play, *Heartless*, first produced in 2012, met with such a response. In his review of the original production at New York's Signature Theater, critic Dan Callahan said of the play—which follows a family of women, a ghostly nurse, and a male interloper—that his "heart sank at [the play's] hackneyed revelation."

This paper suggests a new way of reading *Heartless* which re-contextualizes both Shepard's use

of the ghost on stage, as well as the play's place in his oeuvre. The terrifying and disturbing nature of *Heartless* lies not with the ghost who walks the stage, silently mingling with the other characters in physical and metaphysical ways. Rather, it is Shepard's ghostly revisiting of themes and ideas from his own cycle of plays. In this sense, Shepard explores what Freud called "the uncanny," that discomfort and terror caused by meeting something already encountered and once familiar. The dysfunctional women of *Heartless*, a mother and her two daughters, stand in the shadows of Shepard's men, particularly the broken patriarch and warring brothers of *Buried Child* and *True West*. As Freud himself explains, the German term for "uncanny" is "unheimlich," literally "un-homey." In *Heartless* Shepard reminds us that family is the most uncanny thing of all.

-Taj, Afroz. *Dancing with Shadows in Indonesia*. University of North Carolina. <taj@email.unc.edu>

Dramas based on the ancient Indian epics, the *Ramayana* and *Mahabharata*, are found in many forms in India but they also pervade Indonesian performative culture, having been exported from South Asia to Southeast Asia sometime before the eleventh century. Among the various genres of epic-based Indonesian drama, I focus on two Javanese forms: the *wayang kulit* (shadow puppet theater) of Solo and the *wayang wong* (Ramayana Ballet) from Jogjakarta. I am particularly interested in the role of these theatrical forms in propagating classical Hindu culture in the predominantly Muslim context of contemporary Indonesia. On a research trip to Java in 2016 I observed all-night performances of the *wayang kulit Mahabharata* in Solo, and the nightly performances of the Ramayana Ballet in Jogjakarta. I interviewed one of Solo's premier *dalang* (puppeteers) and dancers from the Ramayana Ballet in Jogjakarta, with respect to their understandings of the role of "theatrical Hinduism" in a largely Muslim society. I argue that the Hindu epics as presented in both dramatic genres are seen as carriers of moral lessons that transcend religious factionalism, and that indeed, Indonesia's national philosophy of *pancasila* (Five Principles) includes an implicit endorsement of non-Muslim art forms as long as they promote national integration and peaceful coexistence. This is particularly significant when compared with the notion of "separatist secularism" which I have previously studied with respect to India's epic-based theater traditions, particularly the community-based Ram Leela of North India, but also Kathakali in Kerala State and Yakshagana in Karnataka State.

-Taylor, Scott D. *Stages of Infidelity: An Extratextual Affair*. Western Washington University. <Scott.taylor@wwu.edu>

One of the most contentious debates in Theatre and Performance Studies is the question of authority, more specifically, the tension that exists between playwright and director, between the perceived sanctity of the written text and the faithfulness of its theatrical staging. Just very recently, this conflict made headlines in theatrical circles with two separate incidents: one involving the refusal of Edward Albee's estate to allow a Portland-based production of *Who's Afraid of Virginia Woolf?* to take place because of a directorial choice to incorporate color inclusive casting, specifically casting an African-American man in the role of Nick; and another, which led to the playwright, Stephen Adly Guirgus, shutting down a San Francisco-based production of *The Last Days of Judas Iscariot* because of changes made to the script by the director. Legal issues aside, to what extent, if any, is it appropriate for a director to stray from the script? Is the text holy and the playwright a kind of demigod, or is there a certain autonomy to the art of *mise-en-scène* that surpasses the written word and the so-called sanctity of the text? Drawing on advancements in Adaptation Studies, Post-Structuralist literary criticism, Theatre Semiotics, and psychoanalytic theory, this paper examines the merits of embracing the practice of textual infidelity in the relationship between page and stage, arguing that the (not-so) sacred bond that unites text and performance is made stronger and more dynamic when the theatre has the liberty to engage in an extratextual affair.

-Trainor, Sebastian. *The Marketing of "Merdre": The Extravagant Publicity Campaign for the 1896 Premiere of Ubu Roi*. Pennsylvania State University. <jht15@psu.com>

The 1896 Parisian premiere of Alfred Jarry's comedy *Ubu Roi* is a profoundly misunderstood theatre-historical event. The play's legacy rests on the idea that its original audience was so shocked and outraged by the opening word ("*Merdre!*" in French, "Shit-re!" in English) that they erupted into "one of the most violent theatre riots of all time."¹ But this story is just a myth. A truer account is that the infamous word was "well received" by the crowd; "everybody laughed," explains the actor who played the title role.² It is true that a notable disturbance took place during the show's third act, but this had nothing whatsoever to do with "*merdre.*" The spectators were, in fact, fully prepared for Ubu's scatological *coup de théâtre* because the production had been very carefully and systematically marketed to them for months in advance. It is that marketing campaign that is the subject of my presentation.

As I argue: Jarry's extraordinary crusade to prepare the audience for *Ubu*'s arrival can (and should) be viewed as a revolution in avant-garde arts marketing comparable (in its own small way) to the promotional achievements of the American showman Phineas T. Barnum. What is most surprising, though, is the fact that this campaign has not been described previously in any of the scholarship on *Ubu Roi*. Consequently, my presentation reveals fresh information about the micro-politics, goals, and internal workings of the historical avant-garde theatre. It gives us a new (de-mythologized) justification for why the *fin-de-siècle* premiere of Jarry's play should have an important role in our histories of modernist theatre.

¹ Michael Benedikt, *Modern French Theatre* (New York: E. P. Dutton & Co., 1964), ix.

² Roger Valbelle, "M. Firmin Gémier nous dit ce que furent la répétition générale et la première d'*Ubu Roi*," *Excelsior* 4 Nov. 1921: 4.

-Tripathi, Satyarth Prakash. *Shaw's Drama of Ideas*. Amity University. <satyarth06@hotmail.com>

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

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

In his play *Arms and the Man* he describes that indescribable element in all of us which rejoices to see the genuine thing prevail against the plausible; that element which rejoices that even its enemies are alive. Apart from the problems raised in the play, the very form of it was an attractive and forcible innovation. In *Candida* the writer touches certain realities commonly outside his scope; especially the reality of the normal wife's attitude to the normal husband, an attitude which is not romantic but which is yet quite quixotic. A far more important play is *The Philanderer*, an ironic comedy which is full of fine strokes and real satire; it is more especially the vehicle of some of Shaw's best satire upon physical science.

-Valverde, Marie. *Rumors as a Negotiation of Power in Aeschylus' Oresteia*. Indiana University. <amvalver@indiana.edu>

Since the publication of Max Gluckman's 1963 article "Gossip and Scandal" and Patricia Spacks' 1985

book-length study of gossip in literature entitled *Gossip*, scholars have increasingly recognized the potential for gossip and rumors to provide us with a window into the values and norms of a given community. While the definition of rumors is universally standard, the process and consequences of broadcasting rumors are culturally specific and reinforce the roles and dynamics of power that create and reflect a community's values. Rumors and gossip serve as ways of understanding power dynamics and of both establishing and undermining societal norms and ideologies.

Though classical scholars have devoted some attention to certain type of performative texts, the use of gossip and rumors in Greek tragedy has received little attention, and those who reference them tend to dismiss them as activities in which nurses and women participate. Through an analysis of the use and abuse of rumors and gossip in Aeschylus' *Oresteia*, I seek to demonstrate that rumors and gossip function as methods of gaining access to, undermining, and ultimately restoring power. In the *Oresteia*, I consider the Homeric notion of *kleos* as an extension of rumors that govern mechanisms of power in society, and I identify rumors and gossip as central to understanding the roles of the characters and the power dynamics among them. I discuss the shift in the use of rumors from the *Agamemnon* to the *Eumenides* and, in particular, rumor's ability to destabilize and re-stabilize authority figures. Examining rumors in Greek tragedy offers us a way of viewing rumors as a process of performativity; the significance of rumors and gossip derives from their ability to continually renegotiate and perform power between the individual and society.

-Waringer, Laura. *Method Men: Stardom, Suffering, and Stanislavski's System in Hollywood*. Florida State University. <lw16d@my.fsu.edu>

Method acting and film seem so inherently linked that it is difficult to imagine that the system existed before the medium. In the mid-1950s, film stars like Marlon Brando, James Dean, and Montgomery Clift were understood to represent something new in American cinema with an acting style that was emotionally-driven and perceived to contain greater complexity than preceding film acting styles. It later became common knowledge that these actors had internalized variations of the same method, all of which had been originated decades earlier by Konstantin Stanislavski.

Through his work at the Moscow Art Theatre at the turn of the twentieth century, Stanislavski endeavored to challenge the norm and revolutionize the underlying structures of popular presentational styles of performance. In constructing an alternative approach, he sought out not only a new set of symbols, but a totally new method through which we think about the actor's craft. Through what he called "the art of experiencing", Stanislavski's method placed emphasis on evoking honest, emotional truth over mere representation.

Though many film actors today employ some form of method acting, Stanislavski himself detested film and reportedly derided cinematic acting for its reliance on external resources beyond the actors' imagination and emotional life. In contemporary cinema, actors like Leonardo DiCaprio, Daniel Day Lewis, Jared Leto, and Heath Ledger have been both lauded and criticized for their arguably extreme practice of method techniques, the latter actor rumored to have died from psychological complications after delving too deep into a role. While memory is an integral part of Stanislavski's system, today's leading actors appear to take these tools to their limits by living the truths of their characters rather than embodying them. Whether this extreme inhabitation of character truly follows Stanislavski standards or undermines them remains open to debate.

This paper aims to trace how Stanislavski's method made its way from the Moscow Art Theatre to the New York stage and eventually onto the sound stages of Hollywood, and to interrogate whether its current employments by contemporary Hollywood stars upholds or subverts the original intentions of Stanislavski's system.

-Watson, Ariel. *Reaping Complicity: Shameful Play in Lucien Bourjeily's **Vanishing State***. Saint Mary's University. <arielmwatson@gmail.com>

The room is filled to overflowing with maps. They cascade over the table where we sit, in that state of irony-rich alertness that marks immersive theatre. The men in front of us are dapper, Edwardian. The Middle East needs clarification, they say. How will we draw boundaries to reflect the outcome of the war to end all wars? It is in our hands, and we are split by history. For the audience of Lebanese artist Lucien Bourjeily's *Vanishing State*, it is not 1916, but the Battersea Arts Centre in 2014. We cannot shrug off the intervening years, the consequences that cascaded like rolls of paper from the hubris of the Sykes-Picot Agreement, the bloodshed and strife that we are blithely complicit in today. Excruciating complicity is, in fact, the crop immersive theatre harvests, sown through history but left in the field to rot. As the spectators resist participation, through shyness, disaffectedness, or post-colonial horror, it becomes clear that inaction has its own consequences, and that even restraint reads like condescension in the quicksand of cultural hegemony. Even the most reluctant "player" is drawn in, through the claustrophobic presence of their silent, witnessing body. Theatre is the escape room from which there is no exit, no solution. The play ends in the most effective, transformative shaming I have ever experienced in the theatre, a crushing indictment of play (ludic, theatrical, political), a break so profound that it expels its spectators from the theatre and guarantees that the "game" we played cannot end. It is the great game of imperialism we are still living, and our distance from it is mere delusion.

-Watt, Stephen. *Simon Stephens and the Ghosts of Adaptation: Audience, Metaphor, Stage*. Indiana University. <watt@indiana.edu>

Throughout his recently published *Simon Stephens: A Working Diary* (2016)—a rich compilation of his thoughts about contemporary drama and the history it has inherited--Stephens consistently returns to three topics: the audience his plays address, the nature of the dramatic action the audience experiences, and the space in which this transaction occurs. All three elements in his theorization of the theatre event, it is important to add, are mediated by his keen sense of the progress of modern drama, particularly that produced by London's Royal Court Theatre with which he has worked so closely over the years. In some ways, it is almost impossible to read or view a Stephens' play without sensing the presence of Samuel Beckett, Edward Bond, Sarah Kane, or others who have contributed so substantially to the aesthetic experimentation with which the Court is associated and, at times, the visceral responses their plays have elicited. If, as Marvin Carlson has argued, the stage is forever "haunted," so too are Stephens' plays—his adaptations especially—by a theatre history that seems always nearby and very much alive.

To support these claims and briefly illuminate the history Stephens recounts and within which he works, I will compare his 2012 adaptation of *The Curious Incident of the Dog in the Night-Time* with the novel by Mark Haddon and examine his 2014 adaptation of Anton Chekhov's *The Cherry Orchard*. In particular, I want to discuss his unique ability to create both sparsely decorated stages and dramatic action punctuated by narrative gaps not to distance the audience as in Brechtian (and Bondian) theory, but rather to encourage it to fill such gaps creatively—and humanely. In other words, and like the irascible Director in Beckett's *Catastrophe* (1982), Stephens does not succumb to any "mania for explicitation" and the result is an engaged audience encouraged to "read" dramatic action as a rich metaphor conveying a variety of meanings both inherent to the adapted text and residing beyond it.

-Weatherly, Nontani. *Relating History: A Dramaturgy Approach for Black Theatre*. University of Houston. <nontani@outlook.com>

Black history in America is often defined by a figure's impact on society. Time transformed Martin Luther King Jr. into a martyr; his myth symbolizes the emergence of the black voice. While identifying an object (such as a play) in relation to how the larger society informs it is effective, it is just as productive to examine a specific, larger cultural issue in relation to characters' individual relationships with one another. Inverting the analysis can lead us to question and perhaps re-define how our own relationships can affect the society in which we participate.

To do this, I will analyze my dramaturgy work for Suzan-Lori Parks' *Topdog/Underdog* and Katori Hall's *The Mountaintop*; each play can be staged in a way that humanizes the “American myths” of Abe Lincoln (*Topdog/Underdog*) and Martin Luther King Jr (*The Mountaintop*). Because both texts employ magical realism to convey a narrative of black history, it is possible to perceive the characters as individual entities instead of as signifiers of the national narratives they represent. By doing this, it is possible to convey the notion that any individual can bring revolutionary change and reform society.

-Westgate, J. Christopher. “*Represented in His True Character*”: Samuel D. Johnson’s *The Fireman and the Rehabilitation of the Volunteer Fireman*. California State University, Fullerton. <jcwestgate@fullerton.edu>

In 1849 Samuel D. Johnson’s *The Fireman* debuted in Boston and later played in New York City. As the preface to the published edition (in 1856) contends, Johnson’s play served as something of a correction of attitudes toward the volunteer fireman of the nineteenth century: “The Noble Fireman Is Here Represented in His True Character—an Honest, Heroic, and Charitable Man.” Although there is no mention of Benjamin Baker’s *A Glance at New York* (1848) in this preface, it is likely that *The Fireman* was responding to the way that Baker’s play, with its introduction of the iconic Mose the Fireman—who was always eager for a “muss”—represented the volunteer fireman. In this paper, I consider the ways that *The Fireman* responds to *A Glance at New York* by erasing the more rowdy elements of the fireman that produced apprehensions along class lines and imbuing the fireman with the values of the upper-classes. This attempted rehabilitation of the volunteer fireman in Johnson’s play reveals ways that theatrical production and publication contributed to contested and changing attitudes (from heroism to rowdiness) toward the volunteer fireman in the years before the Civil War, precisely during the decades when major cities were transitioning from volunteer to professional firefighting services.

-White, Cassandra. *Come to the Country: A New Rural Theatre in Roman Britain*. Florida State University. <clw15c@my.fsu.edu>

A crowd of people converges on Watling St. and travel from Londinium to the country. After two and half days of walking they reach their destination, a large theatre looking out over a gushing spring. The crowd grows swelling into the thousands as they await the festivities of the day. What could have brought such large crowds to this remote location? Why did they not travel north to the theatre at Verulamium only one day away? What was so distinctive about this site that it necessitated the largest rural theatre yet found in Britain? Theatre in Roman Britain was young compared to the rest of the empire. Rome began its decline shortly after Britain was conquered. Finding a theatre of this size built in a far-off province during the decline of Rome is truly extraordinary. This paper consults the preliminary report of the Kent Archeological Field School (KAFS), which began the excavation of the Blacklands site. The findings of the KAFS preliminary report stand at variance to the city theatre at Verulamium, which was an important cultural center for that city. Nevertheless, the Blacklands site could hold an estimated 12,000 spectators, six times the number of the Verulamium theatre, which has been the best studied theatre in Britain. This paper infers what valuable information may be collected if the Blacklands site is protected and further excavated.

-Williams, Valerie. *Work Harder, Not Smarter: Says Broadway to Female Playwrights*. Baylor University. <Valerie_Williams1@baylor.edu>

While there are many ways to define success in the theatre industry, playing on Broadway provides a “leap in media exposure, audience awareness and potential awards recognition.”¹ Broadway remains the playground of white males, despite a decade of discussion and concerted effort in research and advocacy to increase equal representation. The 2016-2017 Broadway season finally included Paula Vogel and Lynn Nottage; their journey reflects the experience of most female playwrights. Regardless of

their awards and recognition, to reach Broadway, female playwrights must work in the theatre industry longer and universalize their themes then accept a system rigged to ensure their plays won't gross as much as plays by men.

A review of the Broadway productions from the last five completed seasons reveals the problem faced by female playwrights like Vogel and Nottage. The Internet Broadway Database, an official site of the Broadway League, provides much of data in this study, additional sources are as cited. This analysis focuses on plays; musicals, revivals, solo shows and plays by multiple authors are excluded. The number of productions remaining in each season stands at: 10 in 2012-2013, 10 in 2013-2014, 11 in 2014-2015, 9 in 2015-2016, and 7 in 2016-2017.

¹ David Rooney, "New York's finest may not beat their feet to B'way," *Variety*, 414, 2, March 2009, p. 26,28

-Williams, Valerie. *Mannequins, Objects, and Silence: The Fundamentals of Tadeusz Kantor and Theatre of Death*. Baylor University. <Valerie_Williams@baylor.edu>

For me the notion of truth is not only a moral one but also the conditions of a work of art. I am talking about my personal attitude toward truth, as opposed to "philosophical," "social," "historical" truths, all of which belong to a sphere which does not necessarily give me a guarantee of the "real truth." Tadeusz Kantor described his view of a director's mission in one of his manifestos. Kantor was a popular Polish artist known for his work as a stage director, creator of happenings, painter, set designer, writer, art theoretician, actor in his own productions and lecturer. During his life, he was influenced by constructivism, dadaism, informel art, and surrealism.

-Yacoubi, Youssef. *Contemporary Arabic Theatre: Tayeb Saddiki's Experimental Fusion of Technique and Content*. Seton Hall University. <youssef.yacoubi@shu.edu>

Modern Arabic drama has been constructed in orientalist scholarship as an "importation from the West"; an instrumental appendix of modernity to substantiate the European primary institution of cultural and theatrical production. However, emerging critical studies have drawn attention to repressed evidence of authentic aesthetic strategies specific to Arab dramatic traditions and forms. The work of playwrights like Tayeb Saddiki in Morocco, Abdelkader Alloula in Algeria and Sa'dallah Wannus in Syria demonstrate a political anxiety to recast an original literary *modus operandi*.

Tayeb Saddiki (1938-2016), trained in the French theatrical tradition, and a disciple of Molière, was particularly experimental in revalidating the artistic value of such dramatic classical techniques as *halqa* genre (open-air circle performance), classical *maqamat* (assembly) and *l'bsat* (social satire). In this paper, I examine Tayeb Saddiki's distinct contribution in refashioning a postcolonial self-reflexive, syncretic, and open-ended Arab theatre that dismantles binary opposition between "modern" and "indigenous" dramatic traditions, and most significantly that rehabilitates the double bind of dramatic performance. Saddiki's hybridized theatre is not only to entertain but also to create a space for the thinkable/ unthinkable. With thirty-two plays in Arabic and French, and the direction of more than eighty performances in the Arab world, Tayeb Saddiki's impact remains his ability to transpose not only innovative dramatic devices, but also an inter-textuality and inter-performativity that promote an *inter-play of reasons*.

From one of his first plays recasting a 16th century poet, *Diwan Sidi Abder-rahman Al-Majdub* (1966), to *Maqamat Badia Ezzamane El-Hamadani* (1971), all the way to his most engaging dramatic reinvention of the 10th century philosopher, *Abu Hayyan Al-Tawhidi* (2004), Tayeb Saddiki fuses new dramatic technique with trans-historical philosophical ideas. Ultimately, my argument shows how Saddiki has reconceived an Arab theatre that theorizes the idea of radical difference as a *modernizing* mode for a trans-national site of textual and theatrical practice.

Yarrison, Betsy Greenleaf. *As Long as He Needs Me: Romanticizing Domestic Abuse in the American*

Musical Theatre. University of Baltimore. <Betsey.yarrison@gmail.com>

When Aristotle included music among the essential elements for tragedy, he wasn't thinking of the bad Romantic plays that became great operas, but he did understand the power of music to express the irresistible feelings that drive human beings to make irrational choices. *As Long as He Needs Me* from *Oliver* and *What's the Use of Wond'ring?* from *Carousel* are among a surprising number of ballads in gold-standard American musicals that seek to justify a woman's decision to stay with an abusive partner after repeated warnings from other characters to leave him. We all know this is what abused women consistently do, but how do musical plays written to invite audiences to judge these characters' choices harshly somehow become splendid justifications for the very behavior they are supposed to repudiate? These songs were originally embedded into plays that seriously addressed issues of social justice and were intended to be seen as exercises in self-justification delivered to a stage chorus that actively disapproved and an audience that should disapprove too. But, ironically, the songs so elevate the plays and the characters who sing them that the lesson is lost. Pulled from the cautionary tales into which they were built, these glittering arias endorse one of our society's most problematic behaviors. The seductiveness of song reflects and validates the emotional allure of irrational choices. The ancient stories of Circe, Calypso, and the sirens all have the same ending. Music herself is the enchantress: listen to the song and you will be shipwrecked.

-Yawney, Michael. *Recursive Staging in Shakespearean Drama*. Florida International University. <myawney@fiu.edu>

Written for the stage, Shakespearean drama is built on a visual organization of images. This visual dramaturgy is clear onstage but less obvious when encountered on the page. One visual structure Shakespeare used is the repetition of stage images to underline thematic concerns.

In *Measure for Measure*, there are a number of scenes where one character pleads to another on behalf of a third. Isabella and Mariana make such pleas in key scenes, but the same action recurs in other seemingly extraneous scenes, notably Pompey's defense of Froth. The action of these scenes strongly implies specific similar physical relationships between the performers, even though the characters, language, and story are dissimilar. These scenes repeat a key visual image of the "plea scene" and rather than being extraneous, these scenes recontextualize the play's themes of justice, mercy, and individual advocacy.

In *King Lear*, similarly there are a number of scenes where characters are forced to leave a place of rest. As with *Measure for Measure*, the dramatic action implies a parallel physical staging which focuses attention on specific themes.

Recursive staging as a technique is employed in many of Shakespeare's plays and constitutes a common ground where the scholar and the practitioner can come together.

-Zampelli, Michael A. *A Play about Christ without Christ: Clay M. Greene's Nazareth (1901)*. Santa Clara University. <mzampelli@scu.edu>

In *Ritual Imports: Performing Medieval Drama in America*, Claire Sponsler notes that "[s]tarting in the middle of the nineteenth century and continuing well into the twentieth, America—or at least a significant segment of it—experienced an infatuation with passion plays" which, "by the end of the nineteenth century [became] a staple of the entertainment industry, particularly on the religious and revival circuits."¹ Dramatizing events leading up to and including the passion and crucifixion of Christ, these unapologetically religious plays frequently proved problematic when staged in the diverse landscapes of the United States. Salmi Morse's *The Passion*, for example, produced in 1879 by David Belasco in San Francisco stirred up a host of religious and political anxieties and landed its star, James

O'Neill (the father of Eugene O'Neill), in jail for contravening a recently passed local ordinance prohibiting the representation of Christ on stage. Despite these difficulties the genre persisted into the twentieth century. One curious and popular passion play commissioned by the Jesuits of Santa Clara College in 1900 generated substantial enthusiasm both in the west and in the east. Clay M. Greene's *Nazareth* was first staged at Santa Clara in 1901 and was produced regularly there through 1950. Other well-attended productions took place at the Lambs Club of New York City (1902), Canisius College of Buffalo (1914, 1917, 1920, 1923), Boston College (1916), and St. Joseph's College of Philadelphia (1916, 1917). The "Santa Clara Passion Play," as it was often known, was curious, however, because it included among the dramatis personae neither Christ nor any women; hence, it related the drama of Christ's life and death by focusing on its effects in the lives of supporting characters. Part of a larger project focusing on the retrieval of Jesuit performance traditions, this paper explores the specific contributions of Clay M. Greene's *Nazareth* to the passion play genre and analyzes its effects on urban religious and social milieus shaped by early twentieth-century US Jesuit educational institutions.

¹ Claire Sponsler, *Ritual Imports: Performing Medieval Drama in America* (Ithaca: Cornell University Press, 2004), 123.

-Zapkin, Phillip. *Iphigenia Alone: Metatheatre and Austerity in Gary Owen's Monologue Play Iphigenia in Splott*. Pennsylvania State University. <pzapkin@psu.edu>

The end of Gary Owen's *Iphigenia in Splott* (2015) overtly calls for social justice—the end of the austerity politics that have impoverished working class neighborhoods in Cardiff. I argue that the form of Owen's monologue play helps perform this critique of economic injustice. In collapsing the Iphigenia story into a one-person show, *Iphigenia in Splott* substitutes the civic collectivity of ancient Athenian theatre for the socio-economic isolation of individual consumers under neoliberal capitalism.

When the story shifts from Euripides' multiple performers to Owens' monologue, the play's internal economy changes; meta-theatrical audience address becomes almost inevitable. In *Iphigenia in Splott*, Effie has no one with whom to interact except the audience, and so the play is laced with challenges, accusations, and explanations directed at viewers. Effie metatheatrically implicates the audience in the sacrificial structure after she gives up her lawsuit so the hospital will have more money. In Euripides' version it is possible for viewers to think of ourselves as isolated from the events depicted—which were already historic/mythic when Euripides presented them—but the immediacy of Effie's accusations means her sacrifice is for us, the viewers/readers. In the face of Effie's monologic address it becomes impossible to deny our complicity in an economic system in which the poor and working classes always suffer. As Effie says, "It seems, it's always places like this / And people like us who have to take it, / When the time for cutting [funding] comes" (60-61). She says this to the audience, challenging us, because there is no one else for her to speak to, enacting the anti-public sphere, anti-democratic atomization of consumers under neoliberalism. This isolation is neither innocent nor incidental, but rooted in Britain's contemporary political economy, and purposefully reproduced by Owen's reduction of the narrative structure to a monologue.

-Zhang, Wei. *The Female Gaze: Three Brecht Plays Reinterpreted for the Post-Cultural Revolution Chinese Stage*. University of Hawai'i at Mānoa. <weizh@hawaii.edu>

Chen Yong (1929-2004), one of the most prolific Chinese drama directors, staged three Brecht plays across a span of two decades: *Life of Galileo* (1979), *The Caucasian Chalk Circle* (1985), and *The Threepenny Opera* (1998). Her reinterpretations of these plays were not only conditioned by the changes in the sociohistorical and cultural life in China, but also reflected a unique "female gaze" that paid particular attention to the portrayal of female characters. Her 1979 production of *Life of Galileo* in the immediate aftermath of the Cultural Revolution (1966-1976) met the sociopolitical and psychological needs of a nation still nursing its wounded psyche. Her directorial work with *The Caucasian Chalk Circle* in 1985 was conditioned by tensions between demands for "spiritual civilization" and demands for

material success as reforms deepened. Her 1998 production of *The Threepenny Opera* served as a cautionary tale against the distortion of human nature as the country plunged deeper into the “sea of commerce.” In her directorial work with all three Brecht plays, there was a steady and thoughtful “female gaze” traded on the gender issues, a gaze filtered as much by her revolutionary idealism as by traditional Chinese “idealization” of the virtues of womanhood (c.f., “Angel in the House”). Thus, in trying to redress inadequate/problematic portrayal of female characters in Brecht’s plays, Chen Yong would fall short of the ideals of feminism as understood in the West.

-Zorn, Christa. *Artificial Politics in the “Natural” Marketplace: The Partnership of Altruism and Capitalism in Shaw’s Plays **Major Barbara** and **The Millionairess***. Indiana University Southeast. <czorn@ius.edu>

Today democracy and social stability are threatened by pervasive economic inequality. Powerful financial interest groups—with exorbitant wealth and privileges—have disarmed public policy. The growing division between rich and poor and the disappearance of the middle class has been addressed by a number of recent studies* as a threat to the openness of Western societies. Since the very rich are so far removed from the poor that mere *human* equality cannot even be imagined anymore, empathy and the impetus for social reform are no longer part of political thinking.

Shaw’s concern about economic inequality in the early and mid-20th century did not face quite the same concentration of wealth, but he had similar concerns about the effect of income inequality for a stable society (“Six Fabian Lectures on Redistribution of Income.” SHAW 36.1: 33). Even though he advocated a form of socialism as a Fabian, he did not reject privately earned income. In fact, he was convinced that large sums of money could *only* be made in a capitalist manner.

However, these “unequal” incomes needed to be distributed communally to groups and individuals (including scientists and charitable institutions) who had no capacity to generate large incomes.

He believed that the earning and distribution of funds could be best organized by capable leaders, who could make effective decisions, such as Undershaft in *Major Barbara*, and Epifania in *The Millionairess*, both successful business organizers.

However, as Shaw says in the Preface to the latter play, “[t]he problem is to make sure that the decisions shall be made in the general interest.” Dramatically, such controls for the common good are introduced by alliances between business leaders and idealists and altruists viz. Barbara and the Egyptian Doctor.

This paper will investigate how Shaw construes the connection between politics and economics contrapuntally (not a base/superstructure model) in two plays published thirty years apart. In *Major Barbara* we can still envision a form of political/economic equality, but in the later play, the gap between classes seems beyond repair and thus anticipates our current crisis.

*For instance, Jeremy Waldron, *One Another’s Equals* (Harvard UP, 2017).

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

- 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

- Reyes Mezcaleria (Regional Mexican)
 - 821 N Orange Avenue
 - \$\$ (\$15-20 per entrée)
 - Lively setting with a patio

5-Minute Drive

- Tako Cheena (Mexican-Asian fusion)
 - 932 N Mills Ave
 - \$ (Under \$10 per entrée)
 - Open late! (until 4am Fri-Sat, 1am Thurs)

- 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 ambiance
- Fratelli's (Italian)
 - 373 N Orange Ave
 - \$\$ (\$10-20 per entrée)
- Shakers American Café (Diner—open until 2 p.m.)
 - 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)
- Chela Tequila and Tacos (Mexican)
 - 183 S Orange Ave
 - \$\$ (\$10-30 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!

Walking Distance from Mad Cow Theatre

- Ceviche Tapas (Spanish bar & grill)
 - 125 W Church Street
 - \$\$ (\$15-20 per entrée)
 - Offers small tapas plates and regular flamenco shows
- Pepes Cantina (Mexican)
 - 120 West Church Street
 - \$\$ (\$15-30 per entree)
- El Buda Latin Asian Restaurant (Asian-fusion)
 - 116 W Church Street
 - \$\$ (\$15-25 per entrée)
 - True fusion of cuisines
- Kres Chophouse (Steak house)
 - 17 W Church Street
 - \$\$\$ (\$30-60 per entrée)
 - Happy hours and late-night dining

Walking Distance from SAK

- Dapper Duck
 - 28 S Orange Ave
 - \$\$ (\$15-20 per meal)
 - Hearty American meals and handcrafted cocktails
- Underground Public House
 - 19 S Orange Ave
 - \$ (\$10-15 per entrée)
 - American and British grub, craft brews, and sports centric
- Avenue Gastrobar
 - 13 S Orange Ave
 - \$\$ (\$15-25 per plate)
 - Pub atmosphere
- Artisan's Table
 - 22 East Pine Street
 - \$\$ (\$15-25 per entrée)
 - Modern American fare with global accents
- Mathers Social Gathering
 - Phoenix Building, 30 S Magnolia Ave
 - \$\$ (cocktails around \$15 per glass)
 - Great speakeasy atmosphere
 - Classy dress code

NOTES: