April 4, 2024

9:00-10:15 AM SESSIONS

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Meeting Room: Orange (2nd floor)

**Mary Zimmerman as Total Theatre Artist**

Presiding: Amy Muse (University of St. Thomas)

Rebekah R. Bale (Hong Kong Shue Yan University)

“’A Sprinkle of Fairy Dust’: Zimmerman’s *Pericles* and the Power of Narrative”

Liang Luo (University of Kentucky)

“Mary Zimmerman’s *The White Snake:* From Chinese Legend to the Powers and Possibilities of Performance”

Gabriella Headley (University of Central Florida)

“The Humanity of the Gods: A Breath Study of Mary Zimmerman’s *Metamorphoses*”

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Meeting Room: Citrus (2nd floor)

**Beyond Theater: The Influence of Other Arts on Williams, McNally, and Wilson**

Presiding: Karelisa Hartigan (University of Florida)

Henry I. Schvey (Washington University in St. Louis)

 “The Plastic Theatre of Tennessee Williams”

Raymond-Jean Frontain (University of Central Arkansas)

 “Terrence McNally’s Ekphrastic Theater”

Nathaniel G. Nesmith (John Jay College of Criminal Justice CUNY)

 “The poet August Wilson and his connections to creating theatrical narratives for the stage”

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Meeting Room: Seminole (3rd floor)

**Cultural Translations: Translations of Culture**

Presiding: Ann Hall (University of Louisville)

Xunnan Li (University of Leeds)

 “Problematic Theatre Translation Studies: Analysing English Translations of Chinese Traditional Theatre within China's Political and Social Context”

Paula Fourie (Stellenbosch University)

 “’You still have a conscience, everyone can sense it, a real conscience’: Max Frisch’s *Biedermann und die Brandstifter* in apartheid South Africa”

 Richard Gilbert (Loyola University Chicago)

“*Peter Malmö* – Ghosts of the Ghost of a Ghost: Translation, Adaptation, Migration”

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Meeting Room: Hillsborough (Virtual Presentations)

Website to Come

**A Theatrical Potpourri**

Chair needed:

Travis Seetoo (Brock University)

 “The Roll of Shaw: The Creation and Methodology of a Theatrically Shavian Role Playing Game”

Wei Zhang (Hangzhou Normal University)

 “A Chinese Knight Errant in the Caucasian Court? Reconsidering the Character of Azdak in Brecht’s *The Caucasian Chalk Circle*”

Lucas Skjaret (Baylor University)

 “On Directing: An Investigation into the Mise-en-Scène of Carrie Cracknell’s *Medea*”

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10:30-11:45 AM Sessions

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Meeting Room: Citrus (2nd floor)

**Global Drama**

Presiding: Judith Saunders (Contra Costa Community College)

Jay Malarcher (West Virginia University)

 “Your Tears/His Blood: *Cyrano de Bergerac*’s Late Nineteenth-Century Drama in Contemporary Reading”

Solomon Obidah Yamma (Plateau State University)

 “Nigerian Drama Beyond the Subtlety of Dramaturgy and Stagecraft: Reflections on Dramaturgy and Socio-cultural Issues in Iyorwuese Hagher’s *The Professor and the Cathedral*”

Yuko Kurahashi (Kent State University)

 “My Arthur Miller Time Travel Journal”

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Meeting Room: Seminole (3rd floor)

**Style, Space, and Time**

Presiding: Amy Muse (University of St. Thomas)

Ann Shanahan (University of Wisconsin-Madison)

 “I am about to understand …’ Style and Gender Representation in Contemporary Stagings of Sarah Ruhl’s Adaptation of Virginia Woolf’s *Orlando*

Mark Pickens (Mid-American Christian University)

 “Staging Constraint: Space and Resistance in *Blues for Mister Charlie* and *A Raisin in the Sun*”

Verna Foster (Loyola University Chicago)

 “‘In a gravitational field light falls’: Time and Space in Simon Stephens’s *Light Falls*”

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Meeting Room: Sumter (3rd floor)

**American Drama: Rawness and Trust**

Presiding: Ellen Dolgin (Dominican University)

Claire Watt (University of Cambridge)

“’Hold your head like it was ruby sapphire’: Adapting Shange’s *for colored girls* for stage and screen”

James Webb (Davidson University)

 “Trust (or Distrust) Between Black and White Women in Dominique Morisseau’s *Blood at the Root* and Marci Duncan and Kerry Sandell’s *Dissonance*”

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Meeting Room: Hillsborough 3rd floor (Virtual Panel)

Website to come

**Sacrifice, War, and Duende**

**CHAIR NEEDED**:

Vida Owusu-Boateng (Governors State University)

 “Soyinka’s *Bacchae* and the Translation of Culture”

Melissa M. Caldwell (Eastern Illinois University)

 “’But who can clean it?’: Moral Agency in Heather Raffo’s Iraq War Plays”

Gary Luter (University of Tampa)

 “Viscous, Sublime and Blood-red: Duende, The Holy and Unholy Spirit within Lorca’s Plays”

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11:45 – 2:00 p.m.

LUNCH

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12:15-1:30

Comparative Drama Conference Board Meeting

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2:00-3:15 PM SESSIONS

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Meeting Room: Orange (2nd floor)

**Reconsidering Renaissance Drama**

Presiding: Verna Foster (Loyola University Chicago)

Edwin Wong (Scholar at Large)

 “Magic, Art, and Supernatural Probability Distributions in Comedy and Tragedy: More Lysistratas and Less Lears”

Mark Scott (University of California Berkeley)

 “Ben Jonson’s open stage”

Bridget Anderson (University of Wisconsin-Madison)

 “A blot i’ th’ business: A Reconstruction of Early Children’s Theatre Through Scrawls and Scribbles”

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Meeting Room: Citrus (2nd floor)

**Comparative Dylan**

Presiding: Graley Herren (Xavier University)

Paul Haney (University of Massachusetts-Boston)

 “The Western Influence: Dylan’s Cinematic Mid-’70s Songs”

Bill Lattanzi (Scholar at Large)

 “Bob Dylan, Sam Shepard, and ‘Brownsville Girl’: ‘Everything he did reminded me of me’”

Jim O’Brien (University of Vic-Central University of Catalonia)

 “This Wheel’s on Fire: Dylan and Shakespeare: Tradition, Tragedy and the Drama of America”

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Meeting Room: Seminole (3rd floor)

**Theater and Memory, Part 1**

Presiding: Ian MacDonald (Bowdoin College)

Ian MacDonald (Bowdoin College)

 Remembering is Work: Memorization as Struggle and Spectacle

Doug Phillips (University of St. Thomas)

 Sadder than Was: Every Play is a Memory Play

Taylor Steck (Clemson University)

 “Devising from the Archives: How Tectonic Theatre Project is ‘Defamiliarizing the Familiar’ with *Call My Name*”

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Meeting Room: Sumter (3rd floor)

**Catholicism, Food and Funding: A Theatrical Menagerie**

Presiding: Mark O’Thomas (LAMDA)

Marija Reiff (Jacksonville State University)

 “Such a sermon as Mr. Pinero preaches’: *The Second Mrs. Tanqueray* (1893), Continental Catholicism, and Great Britain’s ‘play of the century’”

Theirry DuBost (Université de Caen)

 “Artaudian Hunger in *What of the Night?*”

Bethany McShepherd (Newcastle University)

 “Identifying Social and Cultural Values of Feminist Applied Theatre”

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Meeting Room: Hillsborough 3rd floor (Virtual Session)

Website to Come

**Representation, Performance Therapeutic Embodiment**

Presiding: Mary A. Lutze (University of Arkansas-Fort Smith)

David Wilders (Dublin City College)

 “’Tragically Beautiful?': How Wicked gets representation wrong”

Melinda Marks (University of California-Davis)

 “Telling Stories, Making Sense: Bodies, Rhetorics, and Autistic Theater-Making”

Keelin Sanz (Scholar at Large)

 “What I Didn’t Do for Love: Disability, Musical Theatre, and the Art of Walking Away”

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3:30-4:45 PM SESSIONS

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Meeting Room: Orange (2nd floor)

**Shakespeare's Rulers: Pericles, Caesar, and Henry VIII**

Presiding: Amy Muse (University of St. Thomas)

Michael Yawney (Florida International University)

 “The *Pericles* Challenge Dance”

Bill Leavy (Scholar at Large)

 “Lend Me Your Ears!”

Daniel Knapper (Western Michigan University)

 “Messianic Prophecy as Political Counsel in Shakespeare and Fletcher’s *Henry VIII*”

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Meeting Room: Citrus (2nd Floor)

**History, Politics, and Truth**

Presiding: Richard Gilbert (Loyola University Chicago)

Dan Bacalzo and Robin O’Connell (Florida Gulf Coast University)

 “A History of Our Disguises: Truth, Reality, and Historical Performativity in *Silent Sky*”

Özlem Özmen Akdoğan (Muğla Sıtkı Koçman University; Harvard University)

 “Revisiting Historical Injustices through the Lens of Documentary Drama”

Judith Saunders (Contra Costa Community College)

 “Theater’s ‘Special Relationship’: The Transatlantic Crossings of Bruce Norris’s *The Low Road* and Anne Washburn’s *Shipwreck*”

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Meeting Room: Sumter (3rd floor)

**Theater and Memory, Part 2**

Presiding: Ian MacDonald (Bowdoin College)

Lauren Phillips (University of Arkansas)

 “A Weak, Degenerate Mind”: The Women and Weaponized Memories of *A Doll’s House* and *Miss Julie*”

Stephen M. Reaugh (Washington University in St. Louis)

 “Remembering and Re-membering: Memory as Feminist Self-Reinvention in 21st Century Women-Led Broadway Musicals”

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Meeting Room: Sumter (3rd floor)

**Transgenerational Trauma in Theatre and Performance, Part 1**

Presiding: Victoria Scrimer (University of Mary Washington)

Toni Kunst (Northwestern University)

“Ephemeral Monuments: Rethinking Monumentality and the Ethics of Historical Production in Theatre and Performance”

Victoria Olwell (University of Virginia)

“The Scale of Intergenerational Trauma”

Les Gray (University of Missouri)

“Appropriate Screams: Transgenerational Trauma and Residue in the work of Branden Jacob-Jenkins”

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Meeting Room: Hillsborough(3rd floor)/ Virtual Session

Website to Come

**Theatrical Music(als): Technology, Adaptation, and Sponsorship**

Presiding: Nick Holden (LAMDA)

Eleni Kafetzi (Scholar at Large)

“*The Return*: In the crossroad of theatre and film”

Huiyue Wen (Goldsmiths, University of London)

 “Dramaturgy in Screen-to-Stage Musical Theatre Adaptations: A Case Study of *Heathers the Musical* (2018)”

Yunjie Hu (University of Sydney)

 “Shanxi merchants’ business, their theatre sponsorship, and the popularity of clapper opera among the elite class: A study of their triangular relations in late Qing Beijing”

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5:00 PM

Happy Hour

Meeting Room: Orange (2nd floor)

Come and enjoy one another’s company at an open bar as we celebrate the end of the first day of the conference.

In addition, come and toast Karelisa Hartigan, our founder and intrepid leader, who will have some remarks to make as this is the last Comparative Drama Conference she will attend.

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6:00-8:00

Dinner

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8:00 p.m.

The annual trivia contest, moderated by Jay Malarcher, returns in the Orange Room (2nd floor).

Come in, get a drink from the bar, join a team, and compete for bragging rights for the rest of the conference.

APRIL 5, 2024

9:00-10:15 AM SESSIONS

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Meeting Room: Orange (2nd floor)

**Shakespeare: War, Tyranny, and the Body**

Presiding: Daniel Knapper (Western Michigan University)

Carl L. Sage (Fort Hays State University)

 “Child Soldiers of Verona: The Antiauthoritarian Antiwar Subtext of *Romeo and Juliet*”

Isabel Smith-Bernstein (SUNY-New Paltz)

 “Examining US Anxieties Surrounding Fascism through Shakespeare’s *Richard III*”

Sydney Shamblin Anderson (University of Miami)

 “Body as Truth in The Revenge Tragedy: Epistemological Entertainments in *The Duchess of Malfi* and *Hamlet”*

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Meeting Room: CITRUS (2nd floor)

**The Process: Casting, Directing, and … The Critic**

Presiding: Karelisa Hartigan (University of Florida)

Mark O’Thomas (LAMDA)

 “*I’d Give My Life For You* – casting conundrums in *Miss Saigon* and beyond”

Michael McNamera (Western Illinois University)

 “Re-Imagining Rehearsals: An Improv-Based Approach for Caring Directors”

Michael Schwartz (Indiana University of Pennsylvania)

 “Doubt in Theatre Criticism Ethics: Critics’ Dilemmas in Assessing Performances and Productions”

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Meeting Room: Seminole (3rd floor)

**Comedy, Humor, Satire: Four Voices**

Presiding: Jay Malarcher (West Virginia University)

Amy-Rose Forbes-Erickson (Bowling Green State University)

 “Villainous Villains: A Comparative Analysis of The Baron *Docteur* in *Venus* by Suzan-Lori Parks,and The General Luther Von Trotha in *We Are Proud to Present* by Jackie Sibblies Drury”

Carla J. McDonough (Belmont University)

 “Devising History: Larissa FastHorse’s *The Thanksgiving Play* and Comedy for Social Justice”

Miriam Chirico (Eastern Connecticut State University)

“Humor and the Art of Monologue: Carrie Fisher’s Wishful Drinking”

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Meeting Room: Sumter (3rd Floor)

**Transgenerational Trauma in Theatre and Performance, Part 2**

Presiding: Les Gray (University of Missouri)

Felicia Ruff (Wagner College)

“Burn the Witch”

Victoria Scrimer (University of Mary Washington)

 “Piano Activities and the Transmission of Trauma”

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Meeting Room: Brevard (3rd floor)

**Shaw and Tarot**

Sponsored by the International Shaw Society

Presiding: Oscar Giner (Arizona State University)

Oscar Giner (Arizona State University)

 “The Plays of Bernard Shaw and the Rider-Waite Tarot Deck”

Marc Palma

 “Death Comes for the Devil’s Disciple”

Ariana Caligaris (Arizona State University)

 “The Devil, The Lovers and Bernard Shaw’s *Major Barbara*”

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Meeting Room: Hillsborough 3rd Floor (Virtual Session)

**World Drama: Tragedy, Trauma and Health**

Presiding: Phillip Zapkin (Pennsylvania State University)

Soham Pain (Scottish Church College)

 The Partition of Bengal as an Oedipal Tragedy: A Study of Bratya Basu’s *Hridipaash*

Cyrus Khumukcham (University of Dehli)

 Reinforcing Indigenous Identity: Dramatic Performances of the Trauma of *Puya Meithaba*

Jonathan Desen Mbachaga (Taraba State University)

 Theatre and Health Education Through *Kwagh - hir* Theatre

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10:30-11:45 AM SESSIONS

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Meeting Room: Orange (2nd floor)

**Dramatic Pairings**

Presiding: Verna Foster (Loyola University Chicago)

Alex Feldman (University of Haifa)

“This is the theatre, not the street’: Juridical Re-enactment in Genet and Brecht”

Jeffrey B. Loomis (Northwest Missouri State University)

 “Picnicking Papa and Aesthetic Heir: Inge and Innaurato”

Laura Grace Pattillo (Saint Joseph’s University)

 “Nothing lasts: Forgetting and Remembering Adolescence in *Dance Natio*n and *Seven Minutes in Heaven*”

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Meeting Room: Citrus (2nd Floor)

**Narrative Medicine Onstage**

Presiding: Amy Muse (University of St. Thomas)

Jeffrey M. Brown (Saint Joseph’s University)

 “The Lament of Reciprocity: Empathy and the Failure of Attention in Susan Sontag’s *Alice in Bed*”

Ann M. Fox (Davidson College)

 “’Can you still see?’ Disability Aesthetics in *The Humans* and *Mary Jane*”

Amy Muse (University of St. Thomas)

 “Listening to Pain”

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Seminole (3rd Floor)

**Equitable Inclusion in Performance and Practice**

Presiding: Mary A. Lutze (University of Arkansas-Ft. Smith)

Ellen Schaffert (University of Nottingham)

 “Representing Disability in the Contemporary UK Shakespeare Industry: The Problem With Casting”

Babitha Marina Justin (Indian Institute of Space Science and Technology), Kalyani Vallath (Scholar at Large ) and Gayathri K. (Madras Christian College)

 “Shakespeare and Performing Bodies in Everyday Life: The Spectrum of Dis/Ability in Performance”

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Meeting Room: Sumter (3rd floor)

**The Audience's Privilege, Sense, and Truth**

Presiding: Richard Gilbert (Loyola University Chicago)

Jan Hagens (Yale University)

 “Dramatic, Epic, and Theatrical in Thornton Wilder’s *Our Town*: On Some Existential Implications of Genre Aesthetics”

Jeannie Thomas (University of Georgia)

 “Studying the ‘Unfiction’ Phenomenon in Themed Entertainment”

Ariel McClanahan Watson (Saint Mary’s University)

 “Signaling Through the Flames: Pyroturgs and Theatromancy”

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Meeting Room: Brevard (3rd floor)

**George Bernard Shaw: Comparisons**

Sponsored by the International Shaw Society

Presiding: Ellen Dolgin (Dominican University)

Yoshiko Fukushima (University of Hawaii at Hilo)

 “Mr. Soganoya Goes to London: Is *Mrs. Warren’s Profession* the Japanese Geisha’s Manual?”

Mary Christian (Middle Georgia University)

 “The Scientific Hopes of Bernard Shaw and George Eliot”

Jean Reynolds (Polk State College)

 “Shaw and Derrida”

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11:45-1:30 LUNCH

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12:00-1:15 PM

Comparative Drama Board Meeting

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1:30-2:45 PM

 Author Meets Critics

ORANGE ROOM (2nd Floor)

**Presider:**

Michael Schwartz

(Indiana University of Pennsylvania)

**The Author:**

Claire Gleitman

**The Book:**

Anxious Masculinity in the Drama of Arthur Miller and Beyond: Salesmen, Sluggers, and Big Daddies

 (Methuen Drama/Bloomsbury Press 2022)

**Critics:**

**Award Presentations**

Ellis Prize and the Tansey Award

presented by Amy Muse

(Editor, )

**The Anthony Ellis Prize for the Best Paper by a Graduate Student at the 2023**

**Comparative Drama Conference**

Awarded to

Mark Scott

(University of California, Berkeley)

For

“'In this show let me an actor be': Joining in with *Doctor Faustus*”

**The Joel Tansey Memorial Award for Graduate Student Travel to the**

**Comparative Drama Conference**

Awarded to

Nicholas Duddy

(Balliol College, University of Oxford)

For

“Arthur Miller’s Suicidology of the Stage: Suicide and Dramatic Form in *Death of a Salesman*”

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3:00-5:00

Play Reading

Meeting Room: ORANGE (2nd floor)

Playwright: TBA

Director: TBA

Dramaturg: Janna Segal

Play Synopsis (On its way)

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3:15-4:45 PM SESSIONS

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Meeting Room: CITRUS (2nd floor)

**Graduate Student Workshop**

Presiding: Victoria Scrimer (University of Mary Washington)

Daniel Knapper (Western Michigan University)

Amy Muse (University of St. Thomas)

This working group is an opportunity for graduate students to meet with the editors of *Comparative Drama,* discuss their work with other conference attendees, and work through strategies for developing their conference papers for publication in the Comparative Drama Conference’s annual special issue of *Comparative Drama.*

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Meeting Room: Seminole (3rd floor)

**State of American Theat**er

Sponsored by ATDS

Presiding: Rick Gilbert (Loyola University Chicago)

Josh Sobel (California Institute of the Arts) & Rebecca McNamara (Scholar at Large)

 “Thriving Audiences: Considering healthy turnout after the COVID-shutdowns”

Joe Falocco (Texas State University)

 “Saving Shakespeare in the Twenty-first Century”

Kelly I. Aliano (LaGuardia Community College)

 The Current State of Ridiculous Theatre: Queer TikTok

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Meeting Room: SUMTER (3rd floor)

**Points of Crisis: Marginalized Minorities, Surveillance, and Migration**

Presiding: Kiki Gounaridou (Smith College)

Noelia Diaz (Queensborough Community College)

“Marginalized Minorities in Argentina and Ireland: Redefining the Liminal in Marina Carr’s *By the Bog of Cats…* (1998) and Lucía Laragione’s *Cocinando con Elisa* (1993)”

Nancy C. Jones (University of Kentucky)

 “Jackie Sibblies Drury’s *Fairview*: A New Feminist, Abolitionist, Absurdism”

A. Gabriela Ramis (Olympic College)

 “Exile in 20th Century Latin American Theatre: *Flowers Plucked from the Mist* by Arístides Vargas”

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Meeting Room: Brevard (3rd floor)

**George Bernard Shaw: Considerations**

Sponsored by the International Shaw Society

Presiding: Oscar Giner (Arizona State University)

Ellen Dolgin (Dominican University)

 "Head Winds in 1916: Authority in flux in Shaw's *Inca of Perusalem* and Lord Dunsany's *The Queen's Enemies*"

Christa Zorn (Indiana University Southeast)

“Does The World Live up to Shaw’s Predictions?”

Miranda Zent (University of Montana Western)

“‘As it Was Known in the Ancient World’: Shaw, Yeats, Florence Farr and Speaking to the Psaltery”

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5:15 PM

Buses leave for Rollins College. Please gather in the hotel lobby.

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5:30-8:00 PM

Dinner on Park Avenue in Winter Park

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Comparative Drama Conference Keynote Session

Mary Zimmerman

Location: Annie Russell Theatre, Rollins College

Time: 8:00 PM

Q&A with Mary Zimmerman

Conducted by Ann Shanahan (University of Wisconsin-Madison)

Mary Zimmerman is a writer and director of theatre specializing in the adaptation of classic stories of world literature for the stage. Her work is known for its striking visual nature, vivid storytelling, and sensitivity to the original text. She has earned national and international recognition in the form of numerous awards, Shakespeareincluding the Tony, Obie and Drama Desk Awards for her own Metamorphoses, which she developed at Northwestern, as well as the 1998 MacArthur Fellowship (the "Genius" grant). Other acclaimed works she adapted and directed include Journey to the West (named Best Production of the Year by Time Magazine), The Odyssey, The Arabian Nights, The Notebooks of Leonardo da Vinci, Eleven Rooms of Proust, The White Snake, The Mirror of the Invisible World, Candide, The Jungle Book, Treasure Island and The Steadfast Tin Soldier.

These have been produced variously at Chicago's Lookingglass Theatre (where she is an ensemble member) and the Goodman Theatre (where she is an artistic associate), as well as in New York on Broadway, at the Brooklyn Academy of Music, Second Stage, and the Manhattan Theatre Club, and on national stages such as Berkeley Rep, the Oregon Shakespeare Festival, DC Shakespeare and The Guthrie, plus the MacArthur and Huntington Theatres. Her published plays are seen annually in hundreds of amateur productions nationally and around the world, including in China, Brazil, Spain, Canada, Peru, Taiwan, Great Britain, and India. She has also directed at the Public Theatre's New York Shakespeare Festival (Shakespeare in the Park) and has directed four operas for New York's Metropolitan Opera, all of which were simulcast into movie theaters worldwide and at La Scala in Milan. With Philip Glass she created and directed the opera Galileo Galilei.

Mary develops her original shows in an unusual way: starting rehearsals with no script, she writes each day's material the night before, tailoring the script to the particular company of actors and responsive to the immediate conditions of the world. The process demands a high level of collaboration between performers, designers, director, and producers and takes place under intense pressure, as it is accomplished entirely within the conventional four-to-five-week rehearsal period.

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9:30 PM

Reception

Rice Pavilion—Rollins College

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10:15 PM

Buses return to conference hotel

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April 6, 2024

9:00-10:15 AM SESSIONS

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Meeting Room: Orange (2nd floor)

**Myth, Image Work, and Devising in the 21st Century**

Presiding: Julia Listengarten (University of Central Florida)

Chloë Rae Edmonson (University of Central Florida)

This roundtable presents a brief performance from UCF’s Fall 2023 production of *Metamorphoses*. Then, ensemble members give five-minute lightning talks on how image work and ensemble-building helped them connect with the themes of Ovid’s myths and discover their relevance to contemporary issues such as political polarization, ecological crisis, and myth-making.

Participants:

Caroline Hull (University of Central Florida)

Cory Kennedy (University of Central Florida)

Tyler Stevens (University of Central Florida)

Lauren Schulke (University of Central Florida)

Jacob Romeo (University of Central Florida)

Gabby Headley (University of Central Florida)

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Meeting Room: Citrus (2nd floor)

**Early 20th Century Theater**

Chair: Ellen Dolgin (Dominican University)

Anna Andes (Susquehanna University)

 “Monogamy Without Marriage: *Homecoming and Phyl* by Cicely Hamilton”

Shiraz Biggie (Brooklyn College)

 “Let’s Have a Theatre Party! Hadassah Organization’s Theatrical Activities of the 1920s and 30s”

Glenn Schudel (Ringling College)

 “’Talk as our equals’: The Rhetoric of Resistance in Irwin Shaw’s *Bury the Dead*”

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Meeting Room: Seminole (3rd floor)

**Trauma and Theatre**

Presiding: Victoria Scrimer (University of Mary Washington)

Arleigh Rodgers (University of Southern Mississippi)

 “Ending, Leaving, Remaining: Young women and trauma in *Fairview* and *How I Learned to Drive*”

Carly Amber Shaw (University of California, Irvine)

 “Why We Return: Repeating and Remembering as a Means of Cultivating Consciousness in *Elliot: A Soldier's Fugue*”

Tracy Bersley (University of North Carolina-Chapel Hill)

 “The Doctor is In: Using Clown to Reclaim Empathy”

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Meeting Room: Hillsborough (Virtual Session)

Website to come

**British Playwrights Through an International Lens**

Presiding: Phillip Zapkin (Pennsylvania State University)

Lukasz Borowiec (The John Paul II Catholic University of Lublin)

 “Harold Pinter’s *Betrayal* in Poland: An Approach through Theatre Programmes”

Elena Dotsenko (Ural State Pedagogical University)

 “Tom Stoppard and Vladimir Nabokov: from *Despair* to Russian revolutionaries”

Farah Ali (Lahore University of Management Sciences)

 “We are Looking for Home: But Where is Home?”

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10:30-11:45 AM Plenary

Meeting Room: Orange (2nd floor)

Mary Zimmerman’s *Metamorphoses*

Panel: Mary Zimmerman (Northwestern University)

 Thomas Ouellette (Rollins College)

 TBA

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11:45-1:30

LUNCH

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1:30-3:30 PM

Meeting Room: ORANGE (2nd floor)

Play Reading

Title: TBA

Dramaturg: Janna Segal

Director: TBA

Playwright:TBA

Cast: TBA

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1:30- 2:45 p.m.

Meeting Room: CITRUS (2nd floor)

***Hadestown***

Presiding: Graley Herren (Xavier University)

Kelly I. Aliano (LaGuardia Community College)

 “Why We Tell the Tale of *Hadestown*: The Role of Hermes as Narrator”

Graley Herren (Xavier University)

 “To Hell and Back: Anaïs Mitchell, Bob Dylan, and Songs of the Underworld”

Deborah R. Geis (DePauw University)

 “Sarah Ruhl’s *Eurydice*, Anaïs Mitchell’s *Hadestown*, and the Postmodern Underworld”

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Meeting Room: Seminole (3rd floor)

**Theatre of and without Hands: The Power, Symbol, and Language of the Hands**

Presiding: Mary A. Lutze (University of Arkansas-Fort Smith)

Marianne DiQuattro (Rollins College)

 “Behandings: Feckless and Effective Self-Sacrifice in Sacred and Profane Drama”

Mary A. Lutze (University of Arkansas-Fort Smith)

 “Techniques and Tricks: Staging Deaf Musicals”

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Meeting Room: Sumter (3rd floor)

**Modern and Contemporary Considerations of Greek Theatre**

Presiding: Phillip Zapkin (Pennsylvania State University)

Michael Zampelli (Fordham University)

 “’The Constant Fusion of Tradition with Experiment’: Jesuit Theatre and Education in a Classical Key”

Joshua Robinson (University of Southern Indiana)

 “Miracles and Mysteries’: ‘Mongrel America’ and the Genre of *Marie Christine*”

Betsy Yarrison (University of Baltimore)

“Is *Oppenheimer* a modern tragedy?”

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Meeting Room: Hillsborough 3rd floor (Virtual Session)

**Edward Albee and the Emergence of Difference and Diversity**

**in US and World Theatre, 1950s-1970s**

Presiders: David Crespy (University of Missouri) and Les Gray (University of Missouri)

This roundtable will include the editors and a selection of contributing authors of a new Routledge volume under contract and in process for publication in 2025, and will be using this roundtable to discuss their own topics and reality of Albee’s connection to the emergence of difference and diversity in US and World Theatre from the 1950s to the 1970s.  The volume is intended to be the first in the new series *Routledge Studies in Edward Albee and American Theatre,* Michael Y. Bennett, Series Editor.

**David Crespy** (University of Missouri)

“Visited by a Phantom: Adrienne Kennedy’s lived experience of Edward Albee.”

**Derek Munson** (Illinois State University)

“The Tangled Skeen of Time and Place: A queered histography of Lanford Wilson’s early life and works.”

**Nigel O’Hearn (**University of Texas)

“From Albee to Kennedy to Jones to Baraka: Using Rhetorical Genre and Activity Theory to Read the Political Voice of Early American Absurdism”

**Anthony P. Pennino** (Stevens Institute of Technology)

“Baldwin’s Blues: The Act of Witnessing on Stage”

**David Petersen** (Niagara University)

“Lorraine Hansberry and Anti-Colonial Drama on the Broadway Stage,”

**Anastasia Vitanopoulou** (Aristotle University)

“As a Black Woman Speaks and Dances: Embracing Intersectionality in Richards’ *A Black Woman Speaks* (1950) and Shange’s *for colored girls who have considered suicide/when the rainbow is enuf* (1976)”

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3:00-4:15 PM SESSIONS

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Meeting Room: Citrus (2nd floor)

***Hadestown*, Part Two**

Presiding: Graley Herren (Xavier University)

Michael Robinson (Claremont Graduate University)

 “Love(?), Industry and Nature: An Eco-critique of Mitchell’s *Hadestown* Viewed from the Other Side of the Wall”

Alex Stahl (Baylor University)

 “Harmonizing Verse and Drama: The Art of Transforming Auditory Stories into Visual Dramas”

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Meeting Room: Seminole (3rd floor)

**Queer Stagings: Malta Theater, Elton John, Cher, and *Jamie***

Presiding: Marianne DiQuattro (Rollins College)

Tyrone Grima (Malta College)

 “The Staged Closet: Queer characters on the Maltese stage from 1973-1987”

Isabelle Karleskint (Rollins College)

 “’Camp’-ing the Biopic: Comparing Discursive Language in *Rocketman* and *Cher: The Musical*”

Nicholas Holden (LAMDA)

 “‘He’s Becoming a Man’: Reconstructing Masculinities in the Contemporary British and American Musical”

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Meeting Room: Sumter (3rd floor)

**Three Greek Women and *Fatal Attraction***

Presiding: Phillip Zapkin (Pennsylvania State University)

Jacqueline Long (Loyola University Chicago)

 “Social Choreography with three Electras: a Sounding of Gender and Community in Athenian Tragedy”

Phillip Zapkin (Pennsylvania State University)

 “Death of Innocence: Agonistic Conflict and Ethics in Sophocles’ *Antigone* and Guan Hanqing’s *Snow in Midsummer*”

Max Pinsky (Scholar at Large)

 “Women Who Use Acid: Deianeira, Alex Forrest, and *Backlash*”

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Meeting Room: Brevard (3rd floor)

**Transformations and Transcendences**

Presiding: Ann Hall (University of Louisville)

Alan Nadel (University of Kentucky)

 “Figurative Space and Ovidian Transformation in *Cat on a Hot Tin Roof*”

Leigh E. Rich (Georgia Southern University)

“Bad Sewing Always Makes Me Fidgety”: *Dobbs*, Defects, and Susan Glaspell’s *Trifles* in the Twenty-First Century”

 Ann Hall (University of Louisville)

 ”What's Next: Staging Immortality— John Mighton's *Possible Worlds”*

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Meeting Room: Hillsborough (3rd floor) Virtual Session

**Violence and Climate Crisis**

Presiding: Tracy Bersley (University of North Carolina-Chapel Hill)

Anastasia-Stavroula Valtadorou (Institute for Advanced Study)

 “Emotions in Euripides’ *Rhesus*: A Study on Fear”

Marketa McCoy (Baylor University)

 “Souvenirs, Haunting, and Memories”

Anne Bobis (Fairleigh Dickinson University)

“Regretfully the Environment Is: Postmodernism and Anthropocentrism in Julia Izumi’s *Regretfully So the Birds Are*”

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The Comparative Drama Conference will be in London in 2025, hosted by LAMDA (London Academy of Musical and Dramatic Arts)

and then

The Comparative Drama Conference will be in Madison, Wisconsin in 2026, hosted by the University of Wisconsin, Madison.

See you there.