**The 46th 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 180 scholars from both the Humanities and the Arts are invited to present and discuss their work. Conference participants have come from over 36 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. Starting in 2025, the conference will be hosted byLAMDA (London Academy of Musical and Dramatic Arts) and the University of Wisconsin Madison. The two institutions will alternate years, beginning with London first.

Conference Board

Brigitte Bogar (Associate Editor *SHAW: The Journal of Bernard Shaw Studies*), William C. Boles (Rollins College), Miriam M. Chirico (Eastern Connecticut State University), Stratos E. Constantinidis (The Ohio State University), Ellen Dolgin (Dominican University of New York), Verna Foster (Loyola University, Chicago), Yoshiko Fukushima (University of Hawai'i at Hilo), Oscar Giner (Arizona State University), Kiki Gounaridou (Smith College), Jan Lüder Hagens (Yale University), Karelisa Hartigan (University of Florida), Graley Herren (Xavier University), Nick Holden (LAMDA), Baron Kelly (University of Wisconsin-Madison), Jeffrey Loomis (Northwest Missouri State University), Andrew Ian MacDonald (Bowdoin College), Jay Malarcher (West Virginia University), Amy Muse (University of St. Thomas), Mark O’Thomas (LAMDA), Elizabeth Scharffenberger (Columbia University), Michael Schwartz (Indiana University Pennsylvania), Victoria Scrimer (Mary Washington University), Janna Segal (University of Louisville), Ann Shanahan (University of Wisconsin-Madison), Laura Snyder (Stevenson University), Kevin J. Wetmore, Jr. (Loyola Marymount University), and Kelly Younger (Loyola Marymount University)

**Conference Staff**

Conference Director: William Boles

Coordinator of Faculty Development and Support: Adeline Davis

Conference Coordinator: Kelsey Grace Kidd

Technical Advisor: Emmy Frederickson

Office Support: Asha Budhai

**The Sponsors**

The 46th Comparative Drama Conference is generously funded by the following offices and programs at Rollins College: the Office of the President, the Office of the Provost, the Dean of the College of Liberal Arts, the English Department, the Theatre Department, the Writing Program, and the Thomas P. Johnson Visiting Artist Fund. The conference is open to the public.

*Comparative Drama*

Participants in the 2024 conference are invited to submit their papers for consideration to the editor of a special issue of [*Comparative Drama*](https://scholarworks.wmich.edu/compdr/), which will publish the best work presented at the conference. The editors of this year's issue are Amy Muse, who can be reached at [ammuse@stthomas.edu](mailto:ammuse@stthomas.edu), and Victoria Scrimer, who can be reached at [vscrimer@umw.edu](mailto:vscrimer@umw.edu). Manuscripts should be formatted according to the Comparative Drama style, which can be received from Amy Muse. **Please make sure you submit your manuscript to both Amy Muse and Victoria Scrimer.** Submissions are due Monday, **June 24, 2024.**

Authors are expected to expand their manuscripts beyond presentation-length conference papers into full-length scholarly essays, with a maximum length of 25 double-spaced pages (including notes, works cited, and photos). Each volume also features several book reviews and performance reviews by noted scholars.

Please view Comparative Drama's [style sheet here](https://scholarworks.wmich.edu/compdr/styleguide.html).

Any questions regarding paper submissions should be sent to Amy Muse: [ammuse@stthomas.edu](mailto:jaymalarcher@mail.wvu.edu) or Victoria Scrimer: [vscrimer@umw.edu](mailto:vscrimer@umw.edu).

**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 *Comparative Drama* following the conference. The winning paper will be published with special recognition in *Comparative Drama*. The winner will also be honored at the next year's conference, where he/she will have the conference registration fee waived, a check for 200 dollars, and will receive one night’s free hotel room. Please email submissions as Word attachments to the editor, Amy Muse (ammuse@stthomas.edu), by **June 24** 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 *Comparative Drama*, Amy Muse (ammuse@stthomas.edu), by **June 24**, 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 $600 for conference travel expenses.

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|  | **Comparative Drama**  **Conference Keynote Speakers** |
| 1977 | **(1977-2023)**  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 thanthe 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?” |
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|  | 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* |

2019 Branden Jacob-Jenkins *A Conversation with Branden Jacob-Jenkins*

2021 Anne Washburn *A Conversation with Anne Washburn*

2023 Lucas Hnath *A Conversation with Lucas Hnath*

2024

**Mary Zimmerman**

*A Conversation with Mary Zimmerman*

### Welcome to the City Beautiful, Orlando, Florida.

The Comparative Drama Conference returns to the state where it all began 47 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, ranging from *Hadestown* to dramatizing trauma to the future of American drama.

Thursday night features the annually entertaining Trivia with Jay, where after tossing competitors some general knowledge soft balls, he then turns devilish with theatre questions that can stump 60 theatre professionals. Come join us for a highly competitive, trash-talking contest between academics fueled by an open bar, as long as the tickets last.

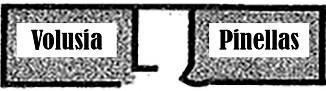
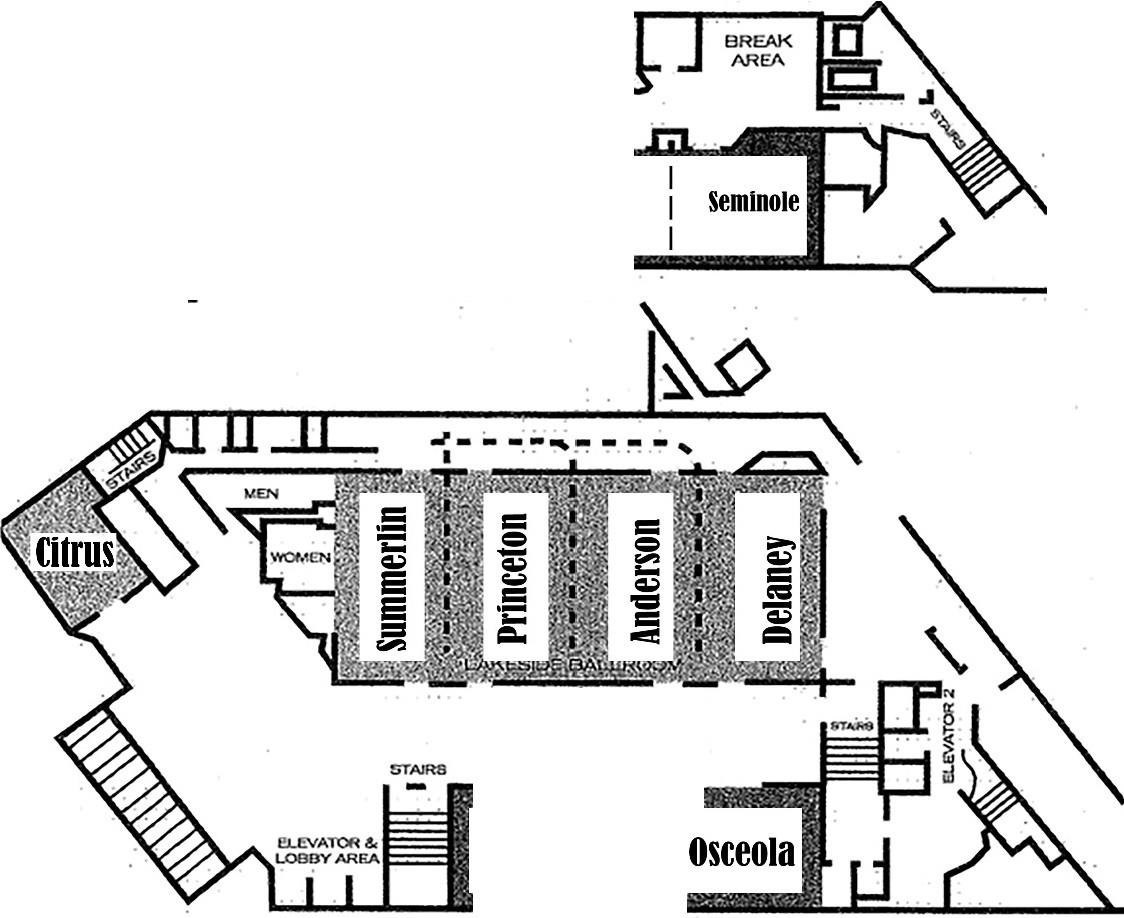
Friday night the conference will be travelling by bus to Rollins College for our Keynote session, which will be “A Conversation with Mary Zimmerman,” conducted by Ann Shanahan. The event takes place at 8 p.m. in the Annie Russell Theatre. A reception will follow immediately afterward.

Mary Zimmerman will also take part in a plenary on Saturday morning at 10:30 a.m. about *The Metamorphoses*.

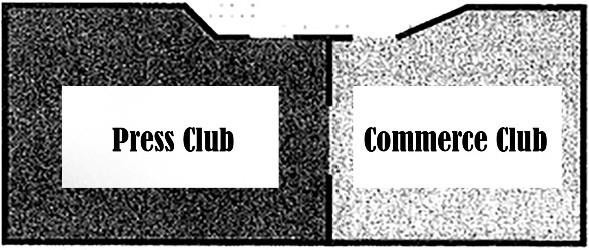
I would be remiss if I didn’t acknowledge my colleagues at Rollins College, who have made hosting this conference possible. My former chair, Martha Cheng, and English department colleagues, when approached about the English Department and Writing Minor supporting the conference, immediately said “Let’s do this.” David Charles, former Theatre Department Chair and his colleagues, also said, “Let’s do this.” Former Dean Jennifer Cavenaugh and President Grant Cornwell made major financial investments in making this conference happen, and the visit by Mary Zimmerman as our Keynote speaker was made possible by a grant from the Thomas P. Johnson Visiting Artist Fund, supported by the Provost’s Office. None of this would have been possible without the logistical help of Adeline Davis, the daily engagement of all things conference related by Kesley Grace Kidd, last minute help by Asha Budhai, and technical assistance at the conference by Emmy Frederickson. 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**



SECOND LEVEL



LOBBY LEVEL

Please note that the Orange and Osceola Meeting Spaces make up the Manatee Ballroom.

April 4, 2024

9:00-10:15 AM SESSIONS

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Meeting Room: Orange (2nd floor) 9:00-10:15 AM

**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: Seminole (3rd floor) 9:00-10:15 AM

**Cultural Translations: Translations of Culture**

Presiding: Ann Hall (University of Louisville)

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) 9:00-10:15 AM

Use Calendar Invite sent March 28

**A Theatrical Potpourri**

Presiding: Lisa Tucker (Raritan Valley Community College)

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) 10:30-11:45 AM

**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) 10:30-11:45 AM

**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: Citrus (2nd floor) 10:30-11:45 AM

**American Drama**

Presiding: Karelisa Hartigan (University of Florida)

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

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

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) 10:30-11:45 AM

Use Calendar Invite sent March 28

**Fear, War, and Duende**

Presiding; Farah Ali (Lahore University of Management Sciences)

Anastasia-Stavroula Valtadorou (Institute for Advanced Study)

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

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.

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12:00-1:30

Comparative Drama Conference Board Meeting

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2:00-3:15 PM SESSIONS

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Meeting Room: Orange (2nd floor) 2:00-3:15 PM

**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) 2:00-3:15 PM

**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)

“Little Boys Lost: “Brownsville Girl,” starring Bob Dylan and Sam Shepard”

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) 2:00-3:15 PM

**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) 2:00-3:15 PM

**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) 2:00-3:15 PM

Use Calendar Invite sent March 28

**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) 3:30-4:45 PM

**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) 3:30-4:45 PM

**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) 3:30-4:45 PM

**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) 3:30-4:45 PM

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

Presiding: Victoria Scrimer (University of Mary Washington)

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 3:30-4:45 PM

Use Calendar Invite sent March 28

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

Presiding: Nicholas 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.

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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) 9:00-10:15 AM

**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) 9:00-10:15 AM

**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) 9:00-10:15 AM

**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) 9:00-10:15 AM

**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) 9:00-10:15 AM

**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) 9:00-10:15 AM

Use Calendar Invite sent March 28

**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) 10:30-11:45 AM

**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) 10:30-11:45 AM

**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) 10:30-11:45 AM

**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) 10:30-11:45 AM

**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) 10:30-11:45 AM

**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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Meeting Room: Hillsborough (3rd floor) Virtual 10:30-11:45 AM

Use Calendar Invite sent March 28

**A Theatrical Potpourri: Translation, Adaptation, and Plasticity**

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

Xunnan Li (University of Leeds)

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

Claire Watt (University of Cambridge)

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

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

“The Plastic Theatre of Tennessee Williams”

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11:45-1:45 LUNCH

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12:00-1:15 PM

Comparative Drama Board Meeting

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ORANGE ROOM (2nd Floor)

1:45-2:45 PM

The Comparative Drama Conference Celebrates

Karelisa Hartigan

Come to the Orange Room to hear remarks by Karelisa and then join us in a champagne toast as we salute her last attendance at the conference that she founded.

In addition

**Award Presentations**

Ellis Prize and the Tansey Award

presented by Amy Muse

(Editor, *Comparative Drama* Special issue )

**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

Meeting Room: ORANGE (2nd floor)

Play Reading

*My Aunt Lucy*

Playwright: Allan Havis

Director: Ingrid DeSanctis (James Madison University)

Dramaturg: Janna Segal (University of Louisville)

*My Aunt Lucy* is set in San Diego County, late fall 2017, during a wildfire and the political crisis that had impacted our nation during Trump’s Presidential initial year. The comedic play serves as an X-ray of self-deception, entitlement, and decadence within affluent communities. Perhaps like a wildfire alert, all breathing creatures are vulnerable no matter the wind’s direction and home preparations. The play is timed at an inflection point within a Catholic family a few days after a matriarch’s funeral. Aunt Lucy is the colorful crank from Ohio, the entertaining trickster, the family’s proverbial black sheep who might hold all the family secrets and traumas. The play examines power dynamics in a matriarchal family on the eve of a teen pregnancy. As the narrative unfolds, we learn that filial surprises can be cathartic. The old saying, “It is a wise child that knows its own father” is *au courant* for Aunt Lucy’s nephew Mitchell. Moreover, according to the Association of Certified Fraud Examiners (ACFE), women account for 61% of all embezzlement cases.

Cast

AUNT LUCY:  Ingrid De Sanctis

MITCHELL:  Thomas Ouellette

RITA:  Janna Segal

CAITLIN:  Lauren Cole

STAGE DIRECTIONS:   Michael McNamara

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3:15-4:30 PM SESSIONS

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Meeting Room: CITRUS (2nd floor) 3:15-4:30 PM

**Submitting to *Comparative Drama* and a Graduate Student Workshop**

Presiding: Victoria Scrimer (University of Mary Washington)

Daniel Knapper (Western Michigan University)

Amy Muse (University of St. Thomas)

This special session has two parts:

3:15-3:30 The editors of *Comparative Drama* discuss the process for submitting papers from this year’s conference for next year’s *Comparative Drama*.

3:30-4:30 A more focused workshop will take place for graduate students interested in submitting their work for publication.

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Meeting Room: Seminole (3rd floor) 3:15-4:30 PM

**State of American Theater**

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) 3:15-4:30 PM

**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) 3:15-4:30 PM

**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*"

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) 9:00-10:15 AM

**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) 9:00-10:15 AM

**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) 9:00-10:15 AM

**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) 9:00-10:15 AM

Use Calendar Invite sent March 28

**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

*The Keepers*

Playwright: Lawrence Aronovitch

Director: Eric Zivot (Rollins College)

Dramaturg: Janna Segal (University of Louisville)

What happens when a brilliant gay scientist discovers the genetic key to homosexuality? The world turns upside down as right-wing opponents of abortion suddenly reconsider their position – at least for those fetuses that aren’t quite straight – and queer activists condemn one of their own heroes for making it possible to weed out the unborn who don’t fit the standards of the MAGA crowd. Both the scientist and his estranged conservative brother are shunned by their respective communities. With a little help from their mother, the brothers resolve to work together as they battle their foes from both the left and the right. As the play ends, it’s not clear what kind of world they will live in, but as their mother happily notes, at least they’ll now fight their battles together. A fable for our times and a story of reconciliation between brothers

Cast: TBA

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1:30-2:45 PM SESSIONS

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Meeting Room: CITRUS (2nd floor) 1:30-2:45 PM

***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) 1:30-2:45 PM

**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) 1:30-2:45 PM

**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) 1:30-2:45 PM

**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) 3:00-4:15 PM

***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) 3:00-4:15 PM

**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) 3:00-4:15 PM

**Electra and Antigone**

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*”

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Meeting Room: Brevard (3rd floor) 3:00-4:15 PM

**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 3:00-4:15 PM

**Sacrifice, Violence, and Climate Crisis**

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

Vida Owusu-Boateng (Governors State University)

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

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 held 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.