THE AMERICAN SOCIETY FOR THEATRE RESEARCH
& THE THEATRE LIBRARY ASSOCIATION PRESENT

YOU ARE HERE

THE POST-THEMATIC CONFERENCE 07-10
NOVEMBER 2013
DALLAS, TX

American Society for Theatre Research
CONFERENCE COMMITTEE

Program Co-Chairs
Jonathan Chambers
Bowling Green State University
Scott Magelssen
University of Washington

Local Arrangements
Nancy Erickson
Administrator

Conference Committee
Wendy Arons, Carnegie Mellon University
Allan Davis, University of Maryland, Graduate Student Caucus representative
Aparna Dharwadker, University of Wisconsin, Madison
Penny Farfan, University of Calgary
John Fletcher, Louisiana State University, Committee on Conferences representative
Elinor Fuchs, Yale University
Gay Gibson-Cima, Georgetown University, Committee on Conferences representative
Eng Beng Lim, Brown University
Ana Puga, Ohio State University
Doug Reside, New York Public Library, TLA representative
Shannon Rose Riley, San Jose State University
Patrick Anderson, University of California, San Diego, Vice President for Conferences, ex officio
Stacy Wolf, Princeton University, ex officio
Patricia Ybarra, Brown University, ex officio

Career Sessions Coordinator
Koritha Mitchell, Ohio State University

ASTR Officers
Heather S. Nathans
President
Patrick Anderson
Vice President for Conferences
Catherine Cole
Vice President for Publications
Marla Carlson
Secretary
Cindy Brizzell-Bates
Treasurer

TLA Officers
Nancy Friedland
President
Angela Weaver
Vice President
Laurie Murphy
Executive Secretary
Colleen Reilly
Treasurer

TABLE OF CONTENTS

Welcome 3
Program At-A-Glance Schedule 6
Working Sessions A
(Thursday, November 7) 8
Career Sessions
(Friday, November 8) 12
Working Sessions B
(Friday, November 8) 14
Working Sessions C
(Friday, November 8) 18
Career Sessions
(Saturday, November 9) 23
Working Sessions D
(Saturday, November 9) 26
Hotel Floor Plans 34
Exhibitors and Advertisers 37

SPONSOR THANKS

The American Society for Theatre Research and the Theatre Library Association thank the following sponsors:
This year we venture into terra incognita with our “Post-Thematic” conference. I hope it will kindle the same spirit of adventure we have all felt when embarking on a new intellectual project, and that it will offer similar opportunities for serendipitous discoveries throughout the next few days. Our “Post-” motif also invites us to imagine what might come after the conference. How can we make the most of our “post-ASTR” experience? How can we maximize the energy and momentum that the conference generates and put it at the service of our research and our colleagues across the profession? I hope that some of the panels, discussions, and performances that Conference Program Co-Chairs Scott Magelssen, Jonathan Chambers, and their committee have created will suggest answers to those questions.

In the monthly updates I send to the membership, I often call for volunteers who might be interested in serving the organization. This isn’t simply because many hands make light work – it’s because ASTR is at its most exciting and most dynamic when we hear directly from our members and when you bring us your ideas for conference themes, artistic programs, and professional opportunities. As you think about your “post-ASTR” plans, I hope they will include sharing your recommendations and goals for the organization.

Speaking of service… as we launch into the 2013 conference, many thanks are due to the members across the organization who work throughout the year to bring our annual gatherings into being – from the numerous participants in our awards committees who read books, articles, and fellowship applications; to the Conference Committee that evaluates hundreds of proposals; to Patrick Anderson, our tireless Vice President for Conferences; to the ASTR staff, helmed by the incomparable Nancy Erickson, who attend to every detail of our comfort before and during the conference. I wish you all a wonderful ASTR 2013!

Heather S. Nathans
President
On behalf of the Program Committee, welcome to Dallas! We are tremendously pleased with the program for the 2013 Annual Meeting, the “Post-Thematic” Conference. This year, we endeavored to assemble a program unstructured by topic, subject, or discourse. Instead, we asked you, the membership, what was on your minds. What are the pressing or exciting developments in theatre research? What needs to be talked about? The presentations and working groups, then, were selected by the Program Committee based not on how well they fit our idea of a theme, but on the merits and rigor of the proposals themselves.

Allow us to draw your attention to some of this year’s exciting offerings: We are proud to introduce an initiative in Dallas we’re calling Perform ASTR. Regular contributors Spatula&Barcode have put together a robust slate of performance pieces intended to be experienced alongside, and throughout the regular program of events, which will both activate the conference performatively and serve as complements, counterpoints, and challenges to the way we’ve traditionally produced discourse together.
Former ASTR President (and a metro-Dallas resident!), Rhonda Blair, is chairing a special plenary session of Dallas - and region - based theatre artists on Friday afternoon. Koritha Mitchell has again organized the career sessions, and, because of their importance and popularity, we offer two rounds of sessions this year. Taking advantage of our location in the downtown Dallas Arts District, the Theatre Library Association (TLA) is organizing a special tour of the award winning (and rule breaking) Dee and Charles Wyly Theatre. Based on the success of the concurrent paper panels in Montreal and your positive feedback, we’ve brought back stand-up papers sessions to run concurrently with some of the working sessions to accommodate more excellent scholarship and to offer a range of alternatives to attendees between the plenaries.

You’ll notice that we have not curated this year’s panels according to subject or area, but have grouped together scholarship we think will spark compelling connections and conversations in real time. In other words, we have made every effort to be light-handed in mediating this conference for you, and rather invite you to “choose your own adventure.” To that end, instead of a traditional state of the profession session, we have delegated a task force to experience your scholarly and performance work this weekend. They’ll offer their report from the trenches and engage with you in an event we’ve called “You’re/Your Standing in a Field,” in the spirit of the first line of a reader-driven narrative. We hope you’ll join us on Sunday morning for what promises to be a terrific conversation.

We are grateful for all who have helped bring this year’s conference together, especially the Program Committee, our grad assistant for the past year Michelle Cowin-Mensah, our grad assistant last spring Angenette Spalink, and Nancy Erickson and her staff. Again, welcome, and best wishes for an edifying, invigorating, and provocative conference!

Jonathan Chambers
and Scott Magelssen
2013 Program Committee
Co-Chairs
THURSDAY, NOVEMBER 7, 2013
8:00 AM-2:00 PM ASTR Executive Committee Meeting
Continental Room, Banquet Level
2:00 PM-7:00 PM Registration Open
Regency Foyer, Banquet Level
Exhibitor Move-in
Gold Room, Banquet Level
3:00 PM-3:15 PM Welcome
Regency Ballroom, Banquet Level
3:15 PM-4:45 PM Plenary #1
Regency Ballroom, Banquet Level
Continuous Performances
Perform ASTR #1
See Perform ASTR Menu for location.
5:00 PM-7:00 PM Concurrent Paper Panel #1
Regency Ballroom, Banquet Level
Working Sessions A
See detailed schedule for locations.
5:00 PM Perform ASTR #2
See Perform ASTR Menu for location.
7:15 PM-8:45 PM Plenary #2
Regency Ballroom, Banquet Level
9:00 PM-10:00 PM Opening Night Reception
Exhibit Hall – Gold Room, Banquet Level

FRIDAY, NOVEMBER 8, 2013
7:15 AM-8:15 AM Graduate Mentor Meeting: Meet Your Mentor
Executive Room, Banquet Level
8:00 AM-10:00 AM Coffee and Breakfast Breads in Exhibit Hall
Gold Room, Banquet Level
8:00 AM-5:00 PM Registration Open
Regency Foyer, Banquet Level
8:00 AM-6:00 PM Exhibit Hall Open
(closed 1:30 PM-2:30 PM for lunch)
Gold Room, Banquet Level
8:30 AM-10:00 AM Plenary #3
Regency Ballroom, Banquet Level
10:15 AM-11:45 AM Plenary #4
Regency Ballroom, Banquet Level
12:00 PM-1:15 PM Career Sessions
See detailed schedule for locations.
12:00 PM Perform ASTR #4
See Perform ASTR Menu for location.
Perform ASTR #5
See Perform ASTR Menu for location.
1:30 PM-3:30 PM Concurrent Paper Panel #2
Oak Room, Banquet Level
Working Sessions B
See detailed schedule for locations.
Tours of the Wyly Theatre
Offsite – Wyly Theatre
1:30 PM Perform ASTR #6
See Perform ASTR Menu for location.
2:30 PM Perform ASTR #7
See Perform ASTR Menu for location.
3:45 PM-5:15 PM Plenary #5: Special Plenary Session—Dallas Theatre
Regency Ballroom, Banquet Level
5:15 PM-6:15 PM Break for dinner on your own
5:15 PM-6:15 PM Celebrating Performance Encounters: A Reception Sponsored by Northwestern University Press and the Mellon Foundation
Pavilion Room, Terrace Level
6:15 PM-9:15 PM Working Sessions C
See detailed schedule for locations.
6:30 PM Perform ASTR #8
See Perform ASTR Menu for location.
8:00 PM Perform ASTR #9
See Perform ASTR Menu for location.
9:30 PM Perform ASTR #10
See Perform ASTR Menu for location.
11:00 PM, 11:20 PM, 11:40 PM, 12:00 AM, 12:20 AM, 12:40 AM, 1:00 AM, 1:20 AM, 1:40 AM (Friday night/Saturday morning)
Perform ASTR #11
See Perform ASTR Menu for location.
SATURDAY, NOVEMBER 9, 2013
7:30 AM-8:45 AM Career Sessions
See detailed schedule for locations.
8:00 AM-10:00 AM Coffee and Breakfast Breads in Exhibit Hall
Gold Room, Banquet Level
8:00 AM-5:00 PM Registration Open
Regency Foyer, Banquet Level
8:00 AM-5:00 PM Exhibit Hall Open
(closed 11:30 AM-1:30 PM)
Gold Room, Banquet Level
9:00 AM-11:00 AM Plenary #6:
Theatre Library Association
Pavilion Room, Terrace Level
11:30 AM-1:30 PM ASTR Awards
Banquet and Business Meeting
Regency Ballroom, Banquet Level
1:45 PM-3:45 PM Concurrent Paper Panel #3
Pavilion Room, Terrace Level
Working Sessions D
See detailed schedule for locations.
1:45 PM Perform ASTR #12
See Perform ASTR Menu for location.
2:00 PM, 2:15 PM, 2:30 PM, 2:45 PM, 3:00 PM, 3:15 PM, 3:30 PM, 3:45 PM Perform ASTR #13
See Perform ASTR Menu for location.
2:45 PM Perform ASTR #14
See Perform ASTR Menu for location.
4:00 PM-5:30 PM Plenary #7
Regency Ballroom, Banquet Level
5:45 PM-7:15 PM Plenary #8
Regency Ballroom, Banquet Level
7:30 PM-9:00 PM Staged Reading of Mariachi Girl
Oak Room, Banquet Level
7:30 PM Perform ASTR #15
See Perform ASTR Menu for location.
8:30 PM Perform ASTR #16
See Perform ASTR Menu for location.
9:00 PM-10:00 PM Graduate Student Caucus
Panorama Room, Terrace Level
10:00 PM-11:00 PM President’s Reception for Emerging Scholars
Pavilion Room, Terrace Level
SUNDAY, NOVEMBER 10, 2013
8:00 AM-9:30 AM Plenary #9
Regency Ballroom, Banquet Level
8:00 AM-10:00 AM Coffee and Breakfast Breads
Regency Foyer, Banquet Level
9:45 AM-11:15 AM Special Session: You’re/Your Standing in a Field
Regency Ballroom, Banquet Level
PASSIONATE AMATEURS
Theatre, Communism, and Love
Nicholas Ridout

SENSATIONAL DEVOTION
Evangelical Performance in Twenty-First-Century America
Jill Stevenson

CULTURAL STRUGGLES
Performance, Ethnography, Praxis
Dwight Conquergood

BUTCH QUEENS UP IN PUMPS
Gender, Performance, and Ballroom Culture in Detroit
Marlon M. Bailey

ACTS OF CONSPICUOUS COMPASSION
Performance Culture and American Charity Practices
Sheila C. Moeschen

TAKING IT TO THE BRIDGE
Music as Performance
Nicholas Cook and Richard Pettengill

THE GHOSTS OF THE AVANT-GARDE(S)
Exorcising Experimental Theater and Performance
James M. Harding

AMERICA’S JAPAN AND JAPAN’S PERFORMING ARTS
Cultural Mobility and Exchange in New York, 1952-2011
Barbara E. Thornbury

THE DRAMATURGY OF SENECAN TRAGEDY
Thomas D. Kohn

DARK MATTER
Invisibility in Drama, Theater, and Performance
Andrew Sofer

SPECTACLES OF REFORM
Theater and Activism in Nineteenth-Century America
Amy Hughes

Winner, Barnard Hewitt Award 2013

FORTHCOMING

SIMMING
Participatory Performance and the Making of Meaning
Scott Magelssen

PREACHING TO CONVERT
Evangelical Outreach and Performance Activism in a Secular Age
John Fletcher

ANIMAL ACTS
Performing Species Today
Edited by Una Chaudhuri and Holly Hughes

30% discount at our booth

To order call 800.343.4499 or go to www.press.umich.edu
SCHEDULE OF EVENTS

THURSDAY, NOVEMBER 7, 2013

8:00 AM–2:00 PM
ASTR Executive Committee Meeting
Continental Room, Banquet Level

2:00 PM – 7:00 PM
Registration Open
Regency Foyer, Banquet Level
Exhibitor Move-in
Gold Room, Banquet Level

3:00 PM – 3:15 PM
Welcome
Regency Ballroom, Banquet Level
2013 Program Co-Chairs
Jonathan Chambers, Bowling Green State University;
Scott Magelssen, University of Washington
ASTR President Heather S. Nathans, Tufts University

3:15 PM – 4:15 PM
Plenary #1
Regency Ballroom, Banquet Level
Chair
Wendy Arons, Carnegie Mellon University
Jessica Berson, Yale University
Dancing in the Combat Zone: Striptease and Nostalgia in the “New Boston”
Judith Hamera, Texas A&M University
Staging De-Industrialization: Detroit, Detroit, and the Trouble with Ruins
Courtney Ryan, University of California, Los Angeles
Performing in Sidewalk Cracks and Alleyway Gaps

CONTINUOUS PERFORMANCES
Perform ASTR #1
See Perform ASTR Menu for location
Laurie Beth Clark, University of Wisconsin
Michael Peterson, University of Wisconsin
Spatula&Barcode
Lauren Hlubny, Florida State University
Joshua Myles Inocencio, Florida State University
Jack et Jackie
Katherine Mezur, Freelance Performance Scholar
Dance Like No One is Looking
Jen-Scott Mobley, Rollins College
Susanne Shawyer, Independent Scholar
ASTR Working Conditions Task Force The Doctor is IN: Tell ME!!
Angela Sweigart-Gallagher, Northeastern Illinois University
Victoria Petersten Lantz, Sam Houston State University
WUP Concierge Desk

Perform ASTR #2
See Perform ASTR Menu for location
Michelle Cowin-Mensah, Bowling Green State University
Blunt-Force Trauma

5:00 PM – 7:00 PM
Concurrent Paper Panel #1
Regency Ballroom, Banquet Level
Chair
Scott Magelssen, University of Washington
Jenny Kokai, Weber State University
Postdiluvian Performances: Aquacades and Surreal Mermaids at the 1939 New York World’s Fair
Hillary Miller, Stanford University
“Cooling the ‘Slums’: Coney Island, Lincoln Center, and the Long Shadow of Moses
David Saltz, University of Georgia
Robots, Puppets and Performers: Theoretical Implications of Robotic Theatre

WORKING SESSIONS A
#A1 | Dancing Sex: Eroticism, Embodiment, and Agency in Performance
Continental Room, Banquet Level
Convener
Kirsten Pullen, Texas A&M University
Participants
Angie Ahlgren, Ohio University
White Women, Taiko, and the Erotics of Race
Kathaleen Boche, Florida State University
“Saxy Sailors”: Dance, Nationalism, and Ethnic Exoticism in Hollywood Musicals set in World War II
Elizabeth M. Cizmar, Tufts University
Primal, Pure, or Something In Between?
Aida Walker, Dance, and Sexuality
Todd Coulter, Colby College
The Erotic Monotony of Olivier Dubois: A Queer Consideration
Chloe Rae Edmondson, City University of New York, Graduate Center
Sex on Strindberg’s Kitchen Table: The Peasant Dance and Betrayals of Naturalism in Miss/Mies Julie
Aaron Glover, Texas A&M University
The Booty Don’t Lie: The Female Backside as Focal Point in Twentieth Century American Popular Dance
Matthew McMahan, Tufts University
Talking Feet and Legs: Ada “Bricktop” Smith, the Charleston, and Racial Commodification
Evleen Nasir, Louisiana State University
“They’re Doing Momeography”: Michelle Obama and Maintaining the Status Quo of Motherhood
<table>
<thead>
<tr>
<th>Panel #</th>
<th>Title</th>
<th>Conveners</th>
<th>Participants</th>
</tr>
</thead>
<tbody>
<tr>
<td>A2</td>
<td>Indigenous Research in the Americas: Exploring the Liminality between Cultural Epistemologies</td>
<td>Royal Room, Banquet Level</td>
<td>Adron Farris, University of Georgia; Heidi L. Nees, Miami University of Ohio</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Jill Carter, University of Toronto</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Miriam Hahn, Bowling Green State University</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Petra Kuppers, University of Michigan</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Sharon Mazer, University of Canterbury</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Stefani Overman-Tsai, University of California, Santa Barbara</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Re-Contextualizing the Archive: Indigeneity and the U.S. in Sean T.C. O’Malley’s Wilcox’s Shot</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Teresa Stankiewicz, University of Missouri</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Mark David Turner, University of Toronto</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Mimetic Agency and the Labrador Inuit: A Proposal for a Video Instillation</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Stephanie Lein Walseth, University of Minnesota</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Survivance and “Good Stories”: Thinking through Indigenous Epistemologies</td>
</tr>
<tr>
<td>A3</td>
<td>Corporate Tools: Commercial Performance in Theory and Practice</td>
<td>Executive Room, Banquet Level</td>
<td>David Calder, Northwestern University; Eero Laine, City University of New York, Graduate Center</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Sean Bartley, Florida State University</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Tools of the New Economy: Punchdrunk and Product Immersion</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>David Calder, Northwestern University</td>
</tr>
</tbody>
</table>
Sharon Green, Davidson College
Intersecting Campus “Communities”: Strategies for Survival in the Liberal Arts Curriculum

Shannon Jackson, University of California, Berkeley
When Community is Not a Theme: On Form in the Work of Theaster Gates

Esther Kim Lee, University of Maryland
The Ironic “Yellow Face” of David Henry Hwang and the Asian American Theatre Community

Elliot Leffler, University of Minnesota
Asymmetrical Optimism: A Study of a Process-Based, Intercultural Theatre Project

Shilarna Stokes, Ohio State University
Modern Mass Spectacle and the Amateur Mystique

Ariel Watson, Saint Mary’s University, Halifax
Forgetting the Red Rabbit: Omission and Violence in Theatrical Community

#A5 | Object Lessons: Performances, Pedagogies, and Things
FAR EAST ROOM, BANQUET LEVEL
CONVENERS
Marlis Schweitzer, York University; Joanne Zerdy, Illinois State University

PARTICIPANTS
Lis Austin, University of Roehampton
Holding Every Possibility Open: Pedagogical Objects and the Design of Education

Sarah Balkin, University of Melbourne
Human Furniture in Strindberg and Kopit

Lindsay Cummings, University of Connecticut
How to Do Things with a Tuft of Grass: Theatre, Ecology, and the Non-Human Actor

Allan Davis, University of Maryland, College Park
How the (Ethnic) Children Became White: Racial Projects in an Amateur Temperance Theatrical

Heather Fitzsimmons FREY, University of Toronto
“Influenced by Individual Taste and the Length of the Purse”: Props in Victorian Juvenile Theatrical Stage Directions, Domestic Space and Middle Class Girls’ Lives

Rachel Gilbert, Independent Scholar
The Moral of the Wooden Body: Pinocchio and the Legacies of Minstrelsy

Jeanmarie Higgins, University of North Carolina, Charlotte
“Abject Lessons”: Domestic Objects and the Dead in Wallace Shawn’s The Designated Mourner

Annie Holt, Columbia University
What Makes a Costume?: Clothing and Costumes of Lucile

Gabrielle Houle, University of Toronto
The Gift of Publicity: How the Piccolo Teatro of Milan Gave Theatrical Masks as a Way to Brand Itself in the 1950s

Victoria Lewis, University of Redlands
The Prop Wheelchair Meets the Bespoke Spokes: What the Wheelchair has to Say about the Human Condition and the Theatre

Karen Jean Martinson, Chicago State University
What the Serape Taught Me: How Costumes and Props Collaborate with El Vez, The Mexican Elvis

Adeleke Ogunjeyimi, Samuel Adegbuyega University
Teabags and Oranges as Metaphors of Sacrificial Leadership in Africa: A Comparative Study of Selected TV Commercials and Plays

Paul Rae, National University of Singapore
The Construction of Theatrical Truths

Bruno Roubicek, University of London, Birbeck
Performing Worknets: “Man Digs Pond” and “The Little Ecological Arts Festival” London

Marlis Schweitzer, York University
The Failure of Affective Labor: Object Lessons from Jean Davenport’s Jamaica Scrapbook, c. 1840

Alan Sikes, Louisiana State University
Performativity, Performing Objects, and the Persistence of the Golem Legend

Joanne Zerdy, Illinois State University
Environmentally-Conscious Objects: Reading Against the Grain of Things in Ian Hamilton Finlay’s Plays

#A6 | Away from Drama? Debating Postdramatic Theater
OAK ROOM, BANQUET LEVEL
CONVENERS
Michael Shane Boyle, Stanford University; Matt Cornish, Freie Universität Berlin

PARTICIPANTS
Minou Arjomand, Boston University
Courtroom Theatre and the Postdramatic

Jen Buckley, University of Iowa
Postdramatizing the Book

Peter Campbell, Ramapo College
My Naïve American Postdramatic

Emma Cole, University College London
The Reception of Greek Tragedy in British Postdramatic Theatre

Matt Cornish, Freie Universität Berlin
Einar Schleef and Postdramatic Historiography

Andrew Friedman, City University of New York, Graduate Center
Postdramatic Ibsen: Vegard Vinge and Ida Mueller’s Ibsen-Saga

Benjamin Fowler, University of Warwick
Katie Mitchell’s Multimedia Theatre: Remixing the “Dramatic”
Elinor Fuchs, Yale University
The Future of Postdrama

Ryan Hatch, University at Buffalo, The State University of New York
On the Speculative Identity of the Dramatic and Post-Dramatic, from Schiller to David Levine

Beth Hoffmann, George Mason University
On the (Dramatic) Narrativity of Experience in Punchdrunk’s The Drowned Man

Julia Jarcho, New York University
Re-Writing the Postdramatic

Tony Perucci, University of North Carolina, Chapel Hill
Dog Sniff Dog: Postdramatic Theatre and the Politics of Materialism in Viewpoints

Magda Romanska, Emerson College
Of Drammatology: Form and Content in Performative Exchange

Amy Stebbins, University of Chicago
Stepping Out of the Role: The Art and Politics of Ausstieg in Christoph Schlingensieff’s Hamlet

Tamara Todorut, Yale University
Image over Action: Rabih Mroue’s The Pixelated Revolution

Scott Wallin, University of California, Berkeley
Postdramatic Theater as Critical Disability Practice

Jeanne Willcoxon, St. Olaf College
She She Pop and the Postdramatic Non-Actor

#A7 | Post-Union and Post-Class?
The Staging of Union Activity
FRENCH ROOM, BANQUET LEVEL

CONVENER
Michael Schwartz, Indiana University of Pennsylvania

PARTICIPANTS
Patricia Everett, University of British Columbia
Workers’ Theatre in 1920’s and 1930’s British Columbia

Bahar Karlidag, University of Washington
Taksim Square, Squared

Jeff LaRocque, Bowling Green State University
The Stuff of Strikes: Shaping Audience Expectations through Performative Production Materials

Mary McAvoy, University of Wisconsin, Madison
Lee Hays, a Preaching Hillbily, and the FBI: Labor Drama’s Radical Turn at Commonwealth College

Michael Schwartz, Indiana University of Pennsylvania
Dead Hand of the Dead: The Doomed I.W.W. Stand in Anderson and Hickerson’s Gods of the Lightning

Barry Witham, University of Washington
Emanuel Fried’s Working Class Theatre

#A8 | Medieval Post-Performance: A Workshop and Roundtable Discussion on Performance Theory and/of Praxis, Part 1
PANORAMA ROOM, TERRACE LEVEL

CONVENERS
Lofton L. Durham, Western Michigan University; Jacqueline Jenkins, University of Calgary

PARTICIPANTS
Lofton L. Durham, Western Michigan University
Re-shaping Performance: Selecting, Translating, and Producing Medieval Texts for a Contemporary Audience

Elisabeth Dutton, University of Fribourg, Switzerland
The Power of the Word? John Bale’s Three Laws in Performance

Erith Jaffe-Berg, University of California, Riverside
Traces of the Jongleur Tradition in Mantua: The Strange Case of Simon Basiliea

Jacqueline Jenkins, University of Calgary
Medieval Post-Performance: Contemporary Embodiment as Performance Research

Alexandra Johnston, University of Toronto
Not just a Type of Christ: Three Different Dramatic Treatments of the Figure of Isaac

Claire Sponsler, University of Iowa
Lost Sound: Performance, Knowledge, and the Senses

Kyle A. Thomas, University of Illinois, Urbana-Champaign
Learning to Act Medieval: Contextual Layering and Performing Medieval Plays

7:15 PM - 8:45 PM
Plenary #2
REGENCY BALLROOM, BANQUET LEVEL

CHAIR
John Fletcher, Louisiana State University

PANELISTS
Henry Bial, University of Kansas
Wholly Theatre: Spectacle and Sincerity in the Biblical Epic

Charlotte Canning, University of Texas, Austin
What Should Have Provoked Post Cultural Diplomacy: U.S. Clowns and Balloon Animals in 1961 Southeast Asia

Megan Sanborn Jones, Brigham Young University
Walking with the Dead: Resurrecting Mormon History on the Streets of Nauvoo

9:00 PM – 10:00 PM
Opening Night Reception
EXHIBIT HALL -- GOLD ROOM, BANQUET LEVEL
FRIDAY, NOVEMBER 8, 2013

7:15 AM – 8:15 AM
Graduate Mentor Meeting: Meet Your Mentor
EXECUTIVE ROOM, BANQUET LEVEL

8:00 AM – 10:00 AM
Coffee and Breakfast Breads in the Exhibit Hall
GOLD ROOM, BANQUET LEVEL

8:00 AM – 5:00 PM
Registration Open
REGENCY FOYER, BANQUET LEVEL

8:00 AM – 6:00 PM; CLOSED 1:30 PM – 2:30 PM
Exhibit Hall Open
GOLD ROOM, BANQUET LEVEL

8:30 AM – 10:00 AM
Plenary #3
REGENCY BALLROOM, BANQUET LEVEL
CHAIR
Shannon Rose Riley, San Jose State University
PANELISTS
Gibson Alessandro Cima, Tshwane University of Technology, South Africa
Future Nostalgias: Theatre, Memory, and Post-apartheid South Africa
Ellen MacKay, Indiana University
William Henry Ireland and Theatre History’s Oaken Chest
Kee-Yoon Nahm, Yale University
Rethinking Post-Racism in the Plays of Young Jean Lee

10:15 AM – 11:45 AM
Plenary #4
REGENCY BALLROOM, BANQUET LEVEL
CHAIR
Aparna Dharwadker, University of Wisconsin
PANELISTS
Marla Carlson, University of Georgia
Autism and Affect in Post-Realist Theatre
David Mayer, University of Manchester
Trouble at t’Millpond: An Early Film and a Late-Victorian Stage
Kim Solga, Queen Mary University of London
Realism after Neoliberalism

12:00 PM – 1:15 PM
Career Sessions
ORGANIZER
Koritha Mitchell, Ohio State University

#CS 1 | Publish, Don’t Perish: Articles
OAK ROOM, BANQUET LEVEL
MODERATORS
Alan Ackerman, editor of Modern Drama; David Savran, co-editor of Journal of American Drama and Theatre (JADT); E. J. Westlake, an author who has published in a range of journals and edited volumes
DESCRIPTION
This session will address every aspect of writing and publishing articles in journals devoted to Theatre and Performance Studies as well as those less focused on the field. Speakers are also prepared to discuss publishing work in essay collections. Please come with questions; there will be plenty of time for conversation.

#CS 2 | Publish, Don’t Perish: Books
FAR EAST ROOM, BANQUET LEVEL
MODERATORS
Robin Bernstein, author of New York University Press monograph and edited books; LeAnn Fields, acquisitions editor, University of Michigan Press; Mike Levine, acquisitions editor, Northwestern University Press
DESCRIPTION
This session will offer advice for those preparing to write and publish their first monograph. Those assembled have experience with a range of presses and have seen the book-publishing process from a number of angles. Please come with questions; there will be plenty of time for conversation.

#CS 3 | Under Pressure: Claiming Success and Sanity in Your Pre-Tenure Years
CONTINENTAL ROOM, BANQUET LEVEL
MODERATORS
Brian Herrera, tenure-eligible at University of New Mexico and now at Princeton University; Kirsten Pullen, recently tenured at Texas A&M University; Ann Folino White, tenure-eligible at Michigan State University
DESCRIPTION
This session brings together scholars who are either on the tenure track or recently tenured and willing to share the decisions that have shaped their experiences. They will discuss what has worked well and what has not, offering both advice and caveats—all to help attendees remember that success and sanity go together (or it’s not success). Please come with questions; there will be plenty of time for conversation.
#CS 4 | Surviving and Thriving During the Dissertation  
ROYAL ROOM, BANQUET LEVEL  
MODERATORS  
Catherine Cole, University of California, Berkeley; Laura Dougherty, Winthrop University; Ramón Rivera-Servera, Northwestern University  
DESCRIPTION  
This session explores strategies for successful dissertation writing, including choosing committee members, nurturing those relationships, and getting the writing done well. Emphasis will be placed on developing life-long writing and research habits that lay the foundation for being a productive writer and scholar. Please come with questions; there will be plenty of time for conversation.

#CS 5 | Pedagogical Predicaments: Meeting the Challenge of 21st-Century Teaching  
EXECUTIVE ROOM, BANQUET LEVEL  
MODERATORS  
Patrick Anderson, University of California, San Diego; Lofton Durham, Western Michigan University; Patricia Herrera, University of Richmond  
DESCRIPTION  
Speakers will offer their best advice about teaching today. The session will address graduate and undergraduate teaching and service learning opportunities as well as the teaching of performance theory, theatre history, and historiography. Please come with questions; there will be plenty of time for conversation.

#CS 6 | Navigating the Changing Job Market: Industry Applications  
FLORENTINE ROOM, BANQUET LEVEL  
MODERATORS  
Ken Cerniglia, Dramaturg and Literary Manager, Disney Theatrical Group; Rebecca Hewett, Associate Arts Program Specialist, New York City Department of Cultural Affairs; Judith Sebesta, Texas Higher Education Coordinating Board, Distance Learning Program Director  
DESCRIPTION  
This session features accomplished professionals who earned doctoral degrees in Theatre or Performance Studies and chose a path other than college teaching. The discussion will help attendees think dynamically about their many career options. Please come with questions; there will be plenty of time for conversation.

#CS 7 | Meet the Editors of Theatre Survey  
FRENCH ROOM, BANQUET LEVEL  
MODERATORS  
Esther Kim Lee, Editor; Kim Solga, Book Review Editor; Harvey Young, Associate Editor  
DESCRIPTION  
This session is presented by the editors of Theatre Survey to offer detailed information on the process of publishing articles and book reviews in the journal. The editor, the associate editor, and the book review editor will address how articles and book reviews are evaluated and selected for publication. The editors will also discuss specific case studies of both successful and unsuccessful submissions and answer questions from session participants.

Perform ASTR #4  
See Perform ASTR Menu for location  
Nicola Shaughnessy, University of Kent; Melissa Trimingham, University of Kent  
Imagining Autism

Perform ASTR #5  
See Perform ASTR Menu for location  
Katherine Mezur, Freelance Performance Scholar  
Dance like No One is Looking

1:30 PM – 3:30 PM  
Concurrent Paper Panel #2  
OAK ROOM, BANQUET LEVEL  
CHAIR  
Penny Farfan, University of Calgary  
PANELISTS  
Paul Bonin-Rodriguez, University of Texas, Austin  
Crowd-Sourcing a Theater Infrastructure in the Post-Ford Era: The Mellon-Funded Austin New Works Theatre Community (ANTWC)  
Chase Bringardner, Auburn University  
Talking Texan in Atlanta: The Best Little Whorehouse in Texas at Atlanta’s Fabulous Fox Theatre  
Charlotte McIvor, National University of Ireland, Galway  
Mircohistories as Macrotheatre: Dismantling the Irish State (of Performance)  
Julia A. Walker, Washington University, St. Louis  
Touts, Shills, Puffs and Plants: Modernist Performance and the Sociological Unconscious  
Tours of the Wyly Theatre  
OFFSITE – WYLY THEATRE
WORKING SESSIONS B

#B1 | Performance Studies in/from the Global South
Continental Room, Banquet Level

Conveners
Catherine Cole, University of California, Berkeley;
Megan Lewis, University of Massachusetts, Amherst;
Jisha Menon, Stanford University

Participants
Nandi Bhatia, University of Western Ontario
Globalizing Local Themes through Indian Drama in English

David Afriyie Donkor, Texas A&M University
“Let Me Play My Play”: Popular Performance, Corporate Sponsorship and Artistic Labor in Neoliberal Ghana

Laura Edmondson, Dartmouth College
“Pay Us So We Can Forget”: The Neoliberalization of Memory in Northern Uganda

Julius B. Fleming Jr., University of Pennsylvania
“Of Time, Space, and Revolution”: Performance and the Making of Modern Blackness in the Global South

Avishek Ganguly, Rhode Island School of Design
Figuring Translation in Wole Soyinka’s The Road

Ryan Hartigan, Brown University
Spinning the Compass: The Legal Construction of the Indigenous Global South

Paige Johnson, University of California, Berkeley
Buying Islam: Performing New Economies, New Economies of Performance

Omi Osun Joni L. Jones, University of Texas, Austin
“On’ lati bami dele ba’mi (You must follow me to my father’s house)”: Performance, Patriarchy, and Evolving African Gender Constructions

Mwenya Kabwe, Independent Scholar
Mobility, Migration and “Mignitude” in Afrocartography: Traces of Places and All Points In Between

Katherine Lieder, University of Wisconsin, Madison
Performing “Not-Feminism” in Modern Indian Theater

Diana Looser, University of Queensland, Australia
Cultures of Climate Change: MAU Dance Theatre’s Birds with Skymirrors and the Ecopoetics of an Island World

Kelly McKay, University of Minnesota
Sin Fines de Lucro: Space, Occupation, and Performance in the Chilean Student Protests

Nicholas Ridout, Queen Mary, University of London
“Denorthification” in Addison, Steel and Austen

April Sizemore-Barber, University of California, Berkeley
Displacement, Chronopolitics, and Sexual Violence in Mamela Nyamza and Mojisola Adebayo’s I Stand Corrected

#B2 | Theatres of War: Performing Big Ideas on Big Stages
Royal Room, Banquet Level

Conveners
Jenna L. Kubly, Independent Scholar; Elizabeth Reitz Mullenix, Miami University of Ohio

Participants
DeAnna Toten Beard, Baylor University
"Inspiration and Atmosphere": Theatrical Authenticity and the WWI Soldier in Popular Music for the Broadway Stage

Karen Dabney, University of Colorado
“For the Soldier, By the Soldier”: Self-generated, Live Entertainment in the U.S. Army from 1990-2013

Laura Ferdinand Feldmeyer, Miami University
“To Die Would Be an Awfully Big Adventure”: Or, Preparing Boys for War: J.M. Barrie’s Peter Pan, WWI, and the Myth of Manhood

Megan Geigner, Northwestern University
Performing the Polish American Patriot: Polish Theatre in WWII Chicago

Amy Huang, University of Illinois
Entertaining Performances of Gender: Bronson Howard’s Shenandoah, the Civil War, and Late 19th-century American Gender Roles

Lisa Jackson-Schebetta, University of Pittsburgh
Performance, War, and Transnational Refugee Efforts in the Americas

Macy Jones, Louisiana State University
Fighting Fascism at Home: The Federal Theatre Project and the Rise of Totalitarianism Before WWII

David Jortner, Baylor University
“Dangerous Thoughts” and “Incitement to Violence”: Kamishibai, Reformation and Control during the U.S. Occupation of Japan

Yining Lui, Ohio State University
Staging War and Gender in Ohio University School of Theater’s Production of Lysistrata

Irma Maygora, Dartmouth College
Dramaturgies of War: Discourses of the U.S. Military in Elliot, a Soldier’s Fuge by Quiara Alhga Hudes and blu by Virginia Grise

Laura Mielke, University of Kansas
Staging the Imp of National Discord in the Late-1850s U.S. Theatre

Hesam Sharifian, Tuffs University
Hans Henny Jahnn’s Medea: Medea’s Revenge against Europe

Mina Sohai, University of Illinois

Seth Wilson, University of Georgia
Soviet Images of the Second World War
#B3 | State of the (inter)discipline: Cognitive Science in Theatre, Dance, and Performance
FA R EAST ROOM, BANQ UET LEV E L

CONVENERS
Rhonda Blair, Southern Methodist University; Amy Cook, Indiana University

PARTICIPANTS
Natalie Bainter, Indiana University
Skin craft: Gall im Dance’s Blush
Diana Calderazzo, Independent Scholar
Music and Affect: Cognitive Mechanisms at Work in the Sondheim Experience
Pamela Decker, Ohio State University
Split Empathies and Soviet Spectatorship in Mayakovsky’s The Bedbug
Jeanine A. DeFalco, Teachers College, Columbia University
Reframing the Director as Educator: Incorporating Cognitive Science Principles in the Theatre Director’s Education and Training
Stephen Di Benedetto, Miami University
Change Blindness and the "Miser’s Dream": Magical Neuro-Play and Other Theatrical Potentials
James R. Hamilton, Kansas State University
Spectating: A Bayesian Perspective
Pil Hansen, University of Toronto
Acts of Memory in Performance Generating Systems
Christopher Jackman, Brock University
Insight Cascade: Exercising Sensorimotor Master in Creative Flow
John Lutterbie, Stony Brook University
Time-Based Aesthetics and Cognitive Science
Sarah McCarroll, Georgia Southern University
The Historical Body Map: Cultural Pressures on Embodied Cognition
Maiya Murphy, University of Southern California
Actor-Creator as Actor-Perceiver: How Enactive Perception Underpins Physically-Based Actor Training
Vanille Roche-Fogli, Université Paris 3
Coordination and Brain’s Synchronization During Actors’ Kinesthetic Training in l’Ecole du Jeu (Paris, France)
Naomi Rokotnitz, Tel-Aviv University
"Screaming with Despair": Passion Play and Affective Truth
Samuel T. Shanks, Briarcliff University
Involuntary Imagination: How Plays Highjack our Counterfactual Imagination
Nicola Shaughnessy, University of Kent
Inside/Out: Exploring the Extraordinary Aesthetics of Autism through Contemporary Performance and Film
Gabriele Sofia, Independent Scholar
Reflections about the Spectator’s Performative Experience

Jenn Stephenson, Queens University
Not Safe, Not-Playing in "Winners and Losers": How Counterfactual Blending Illuminates our Sense of Actual-World Risk in Reality-Based Performance
Natalie Tenner, University of Mary Washington
Memory-Guided Attention and Audience Reception in Shakespeare’s Theatre
Evelyn Tribble, University of Otago
Mindful Bodies
Neal Utterback, Juniata College
The Olympic Actor: Improving Actor Confidence through the Cognitive Sciences and Sports Psychology

#B4 | Digital Methodologies in Theatre and Performance Studies
REG E N CY B ALLROOM, BAN Q U E T LEV E L

CONVENERS
Sarah Bay-Cheng, University at Buffalo; Debra Caplan, Baruch College, City University of New York

PARTICIPANTS
Wendy Arons, Carnegie Mellon University; Natalya Baldyga, Tufts University; and Michael Chemers, University of California, Santa Cruz
The Hamburg Dramaturgy—An Experiment in Online Digital Peer Review
Jane Barnette, Kennesaw State University
Wiki This Way: Dramaturgical Research and Wiki Collaboration
Marissa Béjar, Pontificia Catholica Universidad
Constructing the Sociological Field of Theater through its Digital Voices in Social Media and the Web
Scott D. Dexter and Amy Hughes, Brooklyn College
Form Follows Function: Drupal’s Role in Editing The Diary of Harry Watkins (1825-1894)
Serap Erincin, New York University
Theorizing the Use of Digital Archives
Anita Gonzales, University of Michigan
Visualizing Performance Biography: Mix D - A Work in Progress
Kyna Hamill, Boston University
Assessing the Iconographical Record of Jacques Callot
Elizabeth Jochum, University of Colorado, Boulder
GRACE: Generating Reliable and Affective Choreography through Engineering
Patrick Mike Konesko, Bowling Green State University
"Make Boot of his Distraction, Never Anger": Academic Process, Digital Possibility, and the ADHD Mind
Jessica Krenek, University of Maryland
Once a Fan, Always a Fan?: Female Sports Fandom
Deb Levine, New York University, Abu Dhabi
Demonstrating ACT UP
Adam Wayne Nixon, University of Maryland
Performance in Ones and Zeros. Cinema in a Digital Space, an Analysis of Metadata to Better Understand an Otherwise Invisible Audience-Performer Interaction

Sara Rofofsky, Queens College
Digital Repositories: Using the Non-traditional to Support Research

Naomi Stubbs, LaGuardia Community College
Form Follows Function: Drupal’s Role in Editing The Diary of Harry Watkins (1825-1894)

#B5 | All Kinds of Music is Pouring Out of Me: Living Large and Feeling Big in Musical Theatre Performance and Reception
EXECUTIVE ROOM, BANQUET LEVEL
CONVENERS
Kathryn Edney, Regis College; Laura MacDonald, University of Portsmouth
PARTICIPANTS
Amanda Boyle, University of Kansas
The Large and In-Charge Liliom: Billy Bigelow is Bustin’ Out All Over
Maya Cantu, Yale University
Fantastic Oversized Figures: Broadway’s March of the Amazons
Mark Cosdon, Allegheny College
The Twentieth Century’s First Big Flop: Little Nemo in Wonderland
Dan Dinero, New York University
Boys and Girls Like You and Me: Gender Dynamics of Musical Theatre’s Adolescent Affect
Garrett Eisler, Ithaca College
Bursting into Song: The Grotesque Body in Broadway Musical Comedy
Kurt Edwards, East Central University
Anne Bogart and the Destabilization of the Rodgers and Hammerstein Embedded Idea
Stuart Hecht, Boston College
From Blacklist to Free: The Musical Liberation of Zero Mostel
Valerie Joyce, Villanova University
My Fair Ladies: Musical Biographies in Post-War American Musical Theatre
Julie Noonan, Ottawa University
History, Celebrity, and the Rock Star Image in the Musical
Brian Valencia, Yale University
“What a Crescendo—Not to be Missed”: Loudness in the American Musical
Kellee van Aken, Seton Hill University
One: Audience Identification with the Musical Theatre Chorus
Stacy Wolf, Princeton University
“If You do South Pacific, You Should Have Real Planes Flying Overhead”: Big Outdoor Summer Musical Theatre

#B6 | Postpartum: Motherhood, Maternity, and Pregnancy as Performance
FLORENTINE ROOM, BANQUET LEVEL
CONVENERS
Judith Griselda Caballero, Millsaps College; Alicia Beth Corts, University of Georgia; Chelsea Phillips, Ohio State University
PARTICIPANTS
Sara Boland-Taylor, University of Illinois, Urbana-Champaign
(m)Otherhood: Constructing the Maternal Moor in Titus Andronicus
Judith Griselda Caballero, Millsaps College
The Righteousness of Child Neglect and Infanticide
Mina Choi, Ohio State University
Only Bad Mothers Survive: Women Playwrights’ Revisions of Medea
Rachel Price Cooper, University of Illinois, Urbana-Champaign
Deadly Vessels: Performing Maternity and Mourning on the Early Abbey Stage
Alicia Beth Corts, University of Georgia
I Am Ciera Spyker: Transgressive Motherhood in Second Life
Lynn M. Deboeck, University of Kansas
Breech Presentation: Unproductive Labor in Brecht’s Mother Courage and her Children
Andrea Dudziak, Naropa University
“A Bit of Earth to Make It Live”: An Exploration of Nurturing in Marsha Norman’s The Secret Garden during the 1990s Feminist Backlash
Eric Heaps, Indiana University
Refusing the Self/Other: Pregnancy and Motherhood in Refusing the Flower
Deidre Onishi, Cameron University
Any Mother’s Journey: the Noh play Sumidagawa
Chelsea Phillips, Ohio State University
Domestic Celebrity: Sarah Siddons and the Performance of Maternity
Emily Roxworthy, University of California, San Diego
Mother Courage Time: The Spectacle of Working Motherhood and War’s Temporality
Theresa Smalec, Bronx Community College
Single Motherhood: Social Malady, Symbol of Women’s Empowerment, or Something Else?
Francesca Spedalieri, Ohio State University
Allegorical Monstrosity: Motherhood as Representation of The Sicilian Struggle in the Works of Emma Dante
Aoise Stratford, Cornell University
Contemporary Gothic Drama, Monstrous Motherhood, and Suzan-Lori Parks
Angela Sweigart-Gallagher, Northeastern Illinois University
Too Much of a Good Thing: Motherhood in the Plays of Elizabeth Sanger’s The Birth Control Review
Cheryl L. Kaplan Zachariah, University of Illinois, Chicago
Fertility Goddess vs. Infertile Monster: Reclaiming infFertility through Disability and Performance

#B7 | Beyond the Turn: Performance Philosophy Now
FRENCH ROOM, BANQUET LEVEL

CONVENERS
Gabriella Calchi-Novati, Trinity College, Dublin; Will Daddario, Illinois State University

PARTICIPANTS
Claire Maria Chambers, Sogang University
"The Oblivion of Difference" and James Baldwin's Performative Afropessimism
Jon Cogburn and Neal Hebert, Louisiana State University
"It's Still Real to Me, Dammit!" Suspension of Disbelief and Performed Ontologies in Professional Wrestling
David Fancy, Brock University
"Immanent Performativity": Gilles Deleuze's Difference and Repetition and the Performative Ontology of Perpetual Affirmation
R. Darren Gobert, York University
Late Descartes and the Theatre/Philosophy Divide
Ozum Hatipolglu, Cornell University
Logodramas
Wade Hollingshaus, Brigham Young University
Peter Gabriel's Growing Up Live: Theatricality and Aging
Ioana Jucan, Brown University
Un-picturing the Disenchanted World
Tasoula Kallenou, Charles Sturt University
Plato’s Drama: the Transformative Power of Performance Philosophy
Kate Katafiasz, Newman University
Drama and Dasein
David Kornhaber, The University of Texas, Austin
Performing Philosophy: The Case of Socrates
Jon Foley Sherman, Franklin & Marshall College
The Strange: Thinking about a Phenomenology of Stage Presence
Nathaniel Stern, University of Wisconsin, Milwaukee
The Implicit Body as Performance
Stephanie Vella, City University of New York, Graduate Center
Signaling through the Flames: Gestic Afterlives in Aby Warburg and Antonin Artaud
Aline Wiame, University of Brussels
Mapping, Thinking, Performing: Deligny’s and Deleuze’s Theatres of Subjectivity
Maurya Wickstrom, City University of New York, Graduate Center
The Infinitude of Thought in Precarious Form: Thomas Hirschhorn's Gramsci Monument

#B8 | The Applied Ph.D.
PANORAMA ROOM, TERRACE LEVEL

CONVENERS
Valeri Hohman, University of Illinois; Jen Schlueter, Ohio State University

PARTICIPANTS
Carolyn Bain, Bain Pugh and Associates, Inc.
President, Strategic Communication/Creative Media
Heather Barfield, Austin Creative Alliance
CFO/Business Director
Rebecca Hewett, New York City Department of Cultural Affairs
Associate Arts Program Specialist
Wendy Meier, Independent Scholar
Judith Sebesta, Texas Higher Education Coordinating Board
Director of Distance Learning
Richard Tharp, Kaiser Foundation Health Plan
Director, Educational Theatre Programs and Workforce Development

1:30 PM
Perform ASTR #6
See Perform ASTR Menu for location
Laurelann Porter, Arizona State University
How Not to Make Love to a Woman

2:30 PM
Perform ASTR #7
See Perform ASTR Menu for location
Nicole Stewart
Oral Fixation

3:45 PM – 5:15 PM
Plenary #5 – Special Plenary Session:
Dallas Theatre
REGENCY BALLROOM, BANQUET LEVEL

CHAIR
Rhonda Blair, Southern Methodist University

PANELISTS
Robyn Flatt, Artistic Director, Dallas Children’s Theatre
Teresa Moreno, North Texas Alliance of Latino Theatres
Kevin Moriarty, Artistic Director, Dallas Theatre Center
Katherine Owens, Founder and Artistic Director, Undermain Theatre
Tina Parker, Co-Artistic Director and Administrative Director, Kitchen Dog Theatre
Will Power, Playwright in Residence, Dallas Theatre Center
Stan Wojewodski, Southern Methodist University
5:15 PM – 6:15 PM
Celebrating Performance Encounters: A Reception
Sponsored by Northwestern University Press and the Mellon Foundation
Pavilion Room, Terrace Level

DI N N E R  B R E A K

6:15 PM – 9:15 PM
WORKING SESSIONS C
#C1 | Everyday Life: Histories of the Ordinary, Persistent, and Repeated
Oak Room, Banquet Level

CONVENERS
Robin Bernstein, Harvard University; Kyla Wazana Tompkins, Pomona College

PARTICIPANTS
Kemi Adeyemi, Northwestern University
“No, I am Not Carmen”: (Mis)recognition and the Black Hipster Everyday Life
Arnab Banerji, University of Georgia, The Extra Ordinary: The Story of Bengali Theatre, as Told by the People who “Build” It
Nelson Barre, National University of Ireland, Galway
Revising History: Performance and Ritual in The Walworth Farce
Shamell Bell, University of California, San Diego
Corporeal Pedagogy: Haunting and Resisting Public Imagination
Nicole Berkin, City University of New York, Graduate Center
Celebrated and Ordinary Players in the Ludlow and Smith Company
Sara Brady, Bronx Community College, City University of New York
Somewhere in between Stephen Colbert and the Koch Brothers: How Money Performs in the Everyday
Jyana S. Browne, University of Washington
Stained by Tears: Circulation of Affect in Professional and Amateur Performance in Early Modern Osaka
Michelle Liu Carriger, Queen Mary, University of London
Getting in the Habit: Clothing and Everyday Theatricality
Danny Devlin, University of Kansas
Crash Bars and You: Revitalizing the Dead and Forgotten in Everyday Life
Angela Farr-Schiller, Stanford University
The Choreographies of Touch: Performance, Race and the Politics of Tactility
Benjamin Gillespie, City University of New York, Graduate Center
Encountering Everyday Acts of Transfer: Embodiment, Creative Economy, and Administrative Violence
Lisa Hall Hagen, Utah Valley University
Performing the Ordinary Body in the Large Labia Project
Kelly Howe, North Central College
Staging Absurd Commonsense of the (Legislated?) Everyday: Zygote Personhood, Corporate Personhood, and The Least Person-ish Thing One Could Be
Kristin Hunt, Northern Illinois University
Dining as Acting: Mimesis and Authenticity in Contemporary Cuisine
Katie N. Johnson, Miami University
Queering Everyday Life in the Archive: The Case of Jules Bledsoe
Magdalena Kazubowski-Houston, York University
"Thoughts Sit Like Stone in Me": Dramatic Storytelling in the Ethnographic Study of Everyday Interiority
Tabitha Kenlon, Northeastern University
"Such Perverse Obedience!": Performing Transgression and Conformity in the Plays of Hannah Cowley
Ju Yon Kim, Harvard University
Standardized Performance: The Model Minority at Work and at Play
Lindsay Adamson Livingston, Brigham Young University
Extra/Ordinary Crime: The Place and Performance of Gun Violence in the United States
Carol Martin, New York University
Staging the Self
Carra Martinez, University of Minnesota
The Radical Everyday: Performance Traditions in East Austin, Texas
George McConnell, Florida State University
“Don’t Stop Believing”: An Ethnographic Journey along the Porous Boundary between Performances of Everyday Life and Popstar Fantasy Karaoke Performance
Patrick McKelvey, Brown University
Performing Disaffectation, Disabling Mimesis
Lisa Merrill, Hofstra University
Antebellum Everyday Life Performances and Civil War Sympathies
Christina Mok, University of Cincinnati
Race and Persistence
Lara D. Nielsen, Macalester College
Performing the Everyday in the War on Drugs: The Rhetorics of Sexuality, Photographs, and the Citizen
Coleman Nye, Brown University
Biological Properties: Gene Patenting and the Theatrical Laws of Nature
Eleanor Owicki, Texas A&M University
“This is Our Wee State”: Unionism and the Normalization of Sectarian Power Struggles in “Post-Conflict” Northern Ireland
Ryan Platt, Colorado College
The Ambulatory Aesthetics of Yvonne Rainer’s Trio A
Matthew Shiflett, University of Maryland, College Park
Cities of Grace: Dance and Comportment in the Eighteenth Century British Empire

Eleanor Skimin, Brown University
Sitting at Home/Sitting at the Theatre

Rhaisa Williams, Northwestern University
When a House is More than a Home: Pleasure, Infrastructural Memory, and Constructing a New Archive

#C2 | Entertaining Children: The Participation of Children in Theatre and the Entertainment Industry
FRENCH ROOM, BANQUET LEVEL
CONVENER
Victor Emeljanow, University of Newcastle
PARTICIPANTS
Gillian Arrighi, University of Newcastle
Towards a Cultural History of Global “Youth” and “Social” Circus

Dyan Colclough, Manchester Metropolitan University
The All-Child Victorian Audience: Marketing Childhood in the British Theatre

Marah Gubar, University of Pittsburgh
The Dirty History of American Children’s Theatre

Erika Hughes, Arizona State University
Sentimentality and the Rules of American Theatre for Young Audiences

James Skidmore, Memorial University of Newfoundland
Defying Death: Children in the Indian Circus

Shauna Vey, New York City College of Technology
The Baby Peggy Project

#C3 | Shakespearean Performance Research Group
FAR EAST ROOM, BANQUET LEVEL
CONVENER
Catherine Burriss, California State University, Channel Islands; Franklin J. Hildy, University of Maryland; Robert Ormsby, Memorial University of Newfoundland; Don Weingust, Center for Shakespeare Studies, Southern Utah University/Utah Shakespeare Festival; W.B. Worthen, Columbia University
PARTICIPANTS
Erin Ashworth-King, Angelo State University
“And Fare Thou Well”: Staging Shakespeare’s The Tempest V.1

Todd Landon Barnes, Ramapo College of New Jersey
Barack Obama’s “Hamlet-like Indecision”

Andrew Blasenak, Emory and Henry College
Creating Character with/for a Visible Audience in Early Modern Plays in Reimagined Early Modern Playhouses

Andrew Carlson, University of Texas, Austin
Racializing the Shakespearean: Authorizing Robeson’s Othello

Lezlie Cross, University of Nevada, Las Vegas
Sweating the Small Stuff: Shared Lines in Shakespeare

Sarah Daugherty, Western Washington University
“Dans Sa Douce Et Tendre Folie”: Madness, Anti-genre, and Spectatorship in Hector Berlioz’s La Mort d’Ophelie

Joe Donohue, University of Massachusetts, Amherst
Shakespeare’s Blatant but Problematic Presence in Oscar Wilde’s The Duchess of Padua (1883)

Rose Elfman, University of California, Santa Barbara
Fighting Shakespeare with Shakespeare: Artistic Protests at an Israeli Merchant of Venice

Tom Fish, McGill University
The Whirligig of Time: Queer Temporalities in All-Male Twelfth Night

Nicholas Helms, University of Alabama, Tuscaloosa
Mental Illness and Reading Shakespeare’s Characters

Nicola Imbracio, Saginaw Valley State University
“Oh, Straziante, Meravigliosa Bellezza del Creato”: Object and Bodily Performances in Pasolini’s Othello

Robert Lublin, University of Massachusetts, Boston
“Apparel Oft Proclaims the Man”: Hamlet and Costumes on the Early Modern Stage

Cary Mazer, University of Pennsylvania
Our Frames, Our Selves

Maureen McDonnell, Eastern Connecticut State University
Signing Shakespeare: Staging American Sign Language in Cymbeline (2013)

Deirdre O’Rourke, University of Pittsburgh
John Lacy’s “Sauny” Shakespeare

Rob Ormsby, Memorial University of Newfoundland
Leon Rubin at the Stratford Festival

Dave Peterson, University of Pittsburgh
The Flop and Failure in 500 Clown Macbeth

Andrew Ross, University of North Texas
“All the World’s a Stage”: Shakespeare’s Metatheatre in Performance

Danielle Rosvally, Tufts University
Once More into the Breech

Jessica Schiermeister, Mary Baldwin College, Blackfriars
Women Were Not Legally Barred from the Early Modern Stage

Johanna Schmitz, Southern Illinois University, Edwardsville
Elizabethan Playhouse Reconstruction In Four Films since 1996

Richard Schoch, Queen’s University, Belfast
Genealogies of Shakespearean Acting

Robert Shaugnessy, University of Kent
In Time with Shakespeare
Lauren Shepherd, University of Toronto
Defining and Performing Madness in Shakespeare’s Women

Andrew Sofer, Boston College
"An Undergoing Stomach": Performing Catharsis in Shakespearean Tragedy

Fran Teague, University of Georgia
Performing Theatrical Memory and Its Lapses

Pamela Thielman, City University of New York, Graduate Center
Musick, Curious Dancing, Splendid Scenes and Machines

Sara Thompson, University of Maryland
Mark Rylance Newly at the Helm of Shakespeare’s Globe

Dan Venning, City University of New York, Graduate Center
Ludwig Tieck’s Shakespeare Chronology: Romantic Criticism versus Historical Scholarship

Martin White, University of Bristol
"A New Chamber of Demonstrations": The Sam Wanamaker Playhouse

#C4 | Rediscoveries in One Act: New Approaches to Teatro Breve from the Spanish Golden Age*
CONTINENTAL ROOM, BANQUET LEVEL
CONVENEERS
Ben Gunter, Florida State University; Kerry Wilks, Wichita State University

PARTICIPANTS
Team Entremés:
Melissa Figueroa, Cornell University (Team Leader)
Karen Berman, Georgia College
Nena Couch, Ohio State University
Sarah Esmi, Brooklyn Law School
Ronna Feit, State University of New York
Antonio Guijarro, University of Connecticut
María Paz Pintané, Vanderbilt University
Peter Thompson, Queens University
Jared White, University of California, Irvine
Jason Yancey, Grand Valley State University

Team Auto/Loa:
Susan Paun de García, Denison University (Team Leader)
Rick Davis, George Mason University
Deborah A. Dougherty, Alma College
Ronna Feit, State University of New York
Alejandra Juno Rodríguez Villar, Duke University
Colleen Rua, Bridgewater State University
Alyssa Rumple, Independent Scholar

Team Translation:
Ben Gunter, Florida State University (Team Leader)
Ian Borden, University of Nebraska, Lincoln
Kathleen Costales, University of Dayton
Rick Davis, George Mason University
Christiana Molldrem Harkulich, University of Pittsburgh
Alyssa Rumple, Independent Scholar
Amy Williamsen, University of North Carolina, Greensboro

Encina Encounter Group:
Kerry Wilks, Wichita State University (Team Leader)
Susan Paun de García, Denison University
Ben Gunter, Florida State University
Benjamin J. Nelson, University of South Carolina, Beaufort
Yuri Porras, Texas State University

Senior Scholar:
Grover Wilkins III, Orchestra of New Spain
*Please see this site for position papers, discussion topics, translation drafts, research questions, and new approaches to teaching, staging, and researching: http://spanish-golden-age-plays.wikispaces.com/Teatro+Breve+administration

#C5 | DH and Theatre Research: An ASTR Unconference*
REGENCY BALLROOM, BANQUET LEVEL
CONVENEERS
Nancy E. Friedland, Columbia University; Mary Isbell, Yale University

PARTICIPANTS
Robert Davis, City University of New York, Graduate Center
Chris Eaket, University of Georgia
Bethany D. Holmstrom, City University of New York, Graduate Center
Linzi Juliano, University of California, Los Angeles
Kimon Keramidas, Bard Graduate Center
Katherine Mezur, Independent Scholar
Emmanuelle Sirois, Université du Québec à Montréal
J.A. Sokalski, McMaster University
Lisbeth Wells-Pratt, University of Georgia
*Please see this site for proposed topics at www.dhandtheatreresearch.wordpress.com
#C6 | Post-thematic Returns to the Fundamentals: Performance as Research and Practice Based Research

EXECUTIVE ROOM, BANQUET LEVEL

CONVENEERS
Daniel Mroz, University of Ottawa; Kris Salata, Florida State University

PARTICIPANTS
Mary Elizabeth Anderson, Wayne State University
Bruce Barton, University of Toronto
Dorothy Chansky, Texas Tech University
Patrick Finn, The University of Calgary
Kyle Gillette, Trinity University, San Antonio
Lynette Hunter, University of California, Davis
Virginie Magnat, University of British Columbia
Alissa Mello, Royal Holloway University of London
Lucia Rainer, University of Hamburg
Daniel Sack, Florida State University
Ben Spatz, Urban Research Theater, New York
Michael St. Clair
Kris Salata, Florida State University
Robert C. Thompson, Odd Act Theatre Group

#C7 | Expanding Scholarship Through the American Theatre Archive Project

PANORAMA ROOM, TERRACE LEVEL

CONVENEERS
Susan Brady, Yale University; Ken Cerniglia, Disney Theatrical Group

PARTICIPANTS
April Anderson and Ann Haugo, Illinois State University
Claudia Case, City University of New York, Lehman College
Patrick Finelli, University of South Florida
Shannon Fitzsimons, Northwestern University
Patrick Finelli, University of South Florida
Claudia Case, City University of New York, Lehman College
Michael Kaufman, Temple University
Lillian Manzor, University of Miami
Michelle Salerno, University of Illinois at Urbana Champaign
Cynthia SoRelle, McClennan Community College

#C8 | Traumatic Structures

FLORENTINE ROOM, BANQUET LEVEL

CONVENEERS
Mary Karen Dahl, Florida State University; Jeff Paden, Florida State University

PARTICIPANTS
Paul Adolphsen, University of Massachusetts, Amherst
Rachel E. Bennett, University of Illinois, Urbana-Champaign
Rebecca Johannsen, Mercy College

Unwatchable: Testimony in Erik Ehn’s Soulographie
Haddy Kreie, University of California, Santa Barbara
Un/Binding: Processing National Colonial Trauma through Ritual Practices of Madagascar

Chiara Montanari, University of Chicago
Yet Another Failed Revolution: The Unification of Italy on Stage

Lisa Peschel, University of York
Trauma, Humor and National Identity in Scripts from the Terezín Ghetto

Rebecca Rovit, University of Kansas
In Memoriam, 1945: German Resistance, Post-trauma, and Günther Weisenborn’s The Illegals

Laura Schlein, University of Washington
On Un-Hallowed Ground at the New England Holocaust Memorial

Andrew Wilford, University of Chichester
Finding a Wounded Future on Dealey Plaza

Edward Ziter, New York University
Torture on the Syrian Stage

#C9 | Influence, Transposition, Revision: Eastern European Theatre and its International Metamorphoses
ROYAL ROOM, BANQUET LEVEL
CONVENER
Yana Meerzon, University of Ottawa

PARTICIPANTS
Veronika Ambros, University of Toronto
Petr Bogatyrev’s Studies and E. F. Burian’s Theatre as a Model of Past and Present Synergy Between Theory and Practice

Sharon Marie Carnicke, University of Southern California
Contesting Realism in Chekhov and Stanislavsky: The Seagull as Case in Point

Brian E.G. Cook, University of Alaska, Fairbanks
Between Brook and McBurney: An Alternate Genealogy of Physical Theatre in the UK

Jane G. Duncan, Independent Scholar
Saviana Stanescu: Haunted by Dueling Influences

Maria Ignatieva, Ohio State University, Lima
Stanislavsky Revisited

Margarita Kompelmakher, University of Minnesota
Staging Solidarity Across Borders: The Belarus Free Theater’s Being Harold Pinter in the US

Dominika Laster, Yale University
Tadeusz Kantor’s Eternal Return: Reality of the Lowest Rank Returned

Julia Listengarten, University of Central Florida
Stanislavsky and the Avant-Garde

Andrei Malaev-Babel, Florida State University, Asolo Conservatory for Actor Training
Vakhtangov Acting Theories in USA Theatre Schools

Yana Meerzon, University of Ottawa
On the Dramaturgy of Affect: Staging the Spectator in Michael Chekhov’s Acting Theory

Barbora Přihodová, Masaryk University
“Hullabaloo” in Boston: Intolleranza 1960 Performed on the Stage of the Cold War

Martin Pšenička, Charles University
Aesthetics of Unintentional and Group Quidam

Ann Shapiro, University of Birmingham
Between Perception and Practice: The Challenges of Studying Eastern Bloc Theatre Through an Anglo-American Context

Adam Siegel, University of California, Davis
Theorizing the Nation: Sandro Axmeteli and the Georgian Stage

Aniko Szécs, New York University
Uncanny Homecomings 2: Theatre Director Peter Halasz’ Return to Eastern Europe in the Early 1990s

Natalie Rewa, Queen’s University
Looking back to Malevich...

Vessela Warner, University of Alabama at Birmingham
Experimental Laboratory @lma @lter and Jerzy Grotowski’s Legacy in Bulgaria

Stephen Wilmer, Trinity College Dublin
Macunias: Nutty Artist or Seminal Influence?

Seth Wolitz, Schusterman Center for Jewish Studies, University of Texas, Austin
Staging a Jewish Post Shoah European Theatre: Sloves, Grumberg and Tabori

Jie Zheng, Central China Normal University
Brecht in China: The Good Person of Szechwan

6:30 PM
Perform ASTR #8
See Perform ASTR Menu for location

Beliza Torres Narváezm, University of Texas at Austin
A sexy picnic with Y...pervertida

8:00 PM
Perform ASTR #9
See Perform ASTR Menu for location

Andrea ‘Andi’ Dudziak, Naropa University
Bedlament

9:30 PM
Perform ASTR #10
See Perform ASTR Menu for location

Brian Herrera, Princeton University
Touch Tones: The Party Line Experiment
11:00 PM, 11:20 PM, 11:40 PM, 12:00 AM, 12:20 AM, 12:40 AM, 1:00 AM, 1:20 AM, 1:40 AM
(FRIDAY NIGHT/SATURDAY MORNING)
Perform ASTR #11
See Perform ASTR Menu for location
Melissa C. Thompson, University of Arizona; Alison Dobbs, Michigan State University
Ask the Unsleeping Cassandra

NOVEMBER 9, 2013
7:30 AM – 8:45 AM
Career Sessions
ORGANIZER
Koritha Mitchell, Ohio State University

#CS8 | Publish, Don’t Perish: Articles, Part II
PANORAMA ROOM, TERRACE LEVEL
MODERATORS
Henry Bial, Journal of Dramatic Theory and Criticism (JDTC) editorial collective member; Penny Farfan, editor of Theatre Journal and an author who has published in a range of journals and edited volumes; DJ Hopkins, editor of Theatre Topics
DESCRIPTION
The second part of this session will continue to address every aspect of writing and publishing articles in journals devoted to Theatre and Performance Studies as well as those less focused on the field. Speakers are also prepared to discuss publishing work in essay collections. Please come with questions; there will be plenty of time for conversation.

#CS9 | Publish, Don’t Perish: Books, Part II
FAR EAST ROOM, BANQUET LEVEL
MODERATORS
Catherine Cocks, acquisitions editor, University of Iowa Press; Mark Cosdon, author of a recent book from Southern Illinois University Press; Robyn Curtis, acquisitions editor, Palgrave
DESCRIPTION
The second part of this session will continue to offer advice for those preparing to write and publish their first monograph. Those assembled have experience with a range of presses and have seen the book-publishing process from a number of angles. Please come with questions; there will be plenty of time for conversation.

#CS10 | Under Pressure: Claiming Success and Sanity in Your Pre-Tenure Years, Part II
CONTINENTAL ROOM, BANQUET LEVEL
MODERATORS
Chase Bringardner, recently tenured at Auburn University; Soyica Diggs Colbert, recently tenured at Dartmouth University; Lisa Jackson-Schebetta, tenure-eligible at University of Pittsburgh
DESCRIPTION
The second part of this session will continue to bring together scholars who are either on the tenure track or recently tenured and willing to share the decisions that have shaped their experiences. They will discuss what has worked well and what has not, offering both advice and caveats—all to help attendees remember that success and sanity go together (or it’s not success). Please come with questions; there will be plenty of time for conversation.

#CS11 | New Paradigms: Avoiding the ABD Cliff
ROYAL ROOM, BANQUET LEVEL
MODERATORS
Valleri Hohman, University of Illinois, Urbana-Champaign; Michael Leonard Kersey Morris, Tufts University; Elizabeth Reitz Mullenix, Miami University of Ohio
DESCRIPTION
The time to degree for graduate students in the Humanities currently stands at a stunning 9.5 years with the majority of these years spent A.B.D. Attrition without completion is a growing concern for many doctoral programs in Theatre and Performance Studies. As an outreach of the Committee on New Paradigms in Graduate Education, this session provides resources and strategies for completing the dissertation in a timely manner to help graduate students avoid the “A.B.D. Cliff.”
#CS12 | Size Matters: Unique Challenges and Opportunities in Small Liberal Arts Colleges

**EXECUTIVE ROOM, BANQUET LEVEL**

**MODERATORS**
Kate Bredeson, Reed College; Lara Nielsen, Macalester College

**DESCRIPTION**
This session explores the unique situation of teaching theatre, performance, and dance in a small liberal arts college. Topics of discussion may include: balancing teaching and research; identifying mechanisms that support research activities; evolving curricular frameworks; crediting and assessing practical theatre, performance, and dance work; teaching theory and practice; service expectations (for junior and senior faculty); teaching loads; unusual department configurations and responsibilities; interdisciplinary collaboration across campus; liaison duties; building the tenure file; and more. Please come with questions and discussion suggestions, as the goal of the session is to engage in collective conversation and community building for those of us who work in small arts departments and in small schools. A long-term goal, for those interested, is for this group to become an ongoing resource for the many of us in SLACS and similar institutions.

#CS13 | Navigating New Technologies

**FLORENTINE ROOM, BANQUET LEVEL**

**MODERATORS**
Sarah Bay-Cheng, University at Buffalo; Debra Caplan, Baruch College; Nancy Friedland, Librarian for Film Studies and Performing Arts at Columbia University and President of TLA: Theatre Library Association

**DESCRIPTION**
The availability of digital content in the form of text and multimedia offers new opportunities for research and scholarship. With the assistance of tools, applications, and software, we can interact and question digital content in a variety of new ways – text analysis, data mining, and applying mapping technologies, to name a few. Venturing into new modes of investigation and scholarship generates a whole new set of questions. How does a Humanities scholar who focuses on the performing arts begin to attempt new scholarly methods with today’s tools and applications? How do you evaluate tools and software? Where do you go to find assistance, support, and direction within and outside of your institution? Do I need training? Who will store my content? This session attempts to frame the discussion and offer suggestions.

#CS14 | Navigating the Changing Job Market: Beyond US Borders

**FRENCH ROOM, BANQUET LEVEL**

**MODERATORS**
Josh Abrams, University of Roehampton; Charlotte McVor, National University of Ireland, Galway; Kim Solga, Queen Mary, University of London

**DESCRIPTION**
This session will address strategies for pursuing academic employment outside of the United States. Speakers will discuss a range of topics, including avenues for making contacts abroad and the differing criteria for professional advancement. Please come with questions; there will be plenty of time for conversation.

#CS15 | Towards a Mentor Manifesto: Guiding Principles for Effective Mentorship in ASTR

**OAK ROOM, BANQUET LEVEL**

**MODERATORS**
Allan Davis, Graduate Student, University of Maryland, College Park; Kel Kelly Johnson, Graduate Student, University of California, Santa Barbara

**PANELISTS**
Dr. Heather Barfield, CFO/ Business Director, Austin Creative Alliance
David Calder, Graduate Student, Northwestern University
Scott Magelssen, Associate Professor, University of Washington
Stacy Wolf, Professor, Princeton University

**DESCRIPTION**
Organized by the GSC, this career session offers a cross-generational discussion of mentoring strategies. Participants will consider best practices of mentorship and articulate a vision for it in the field of theatre research. This session will open to a larger discussion with attendees, ultimately generating a document on the topic that will be made available to all ASTR members.

8:00 AM – 10:00 AM
**Coffee and Breakfast Breads in the Exhibit Hall**

**GOLD ROOM, BANQUET LEVEL**

8:00 AM – 5:00 PM
**Registration Open**

**REGENCY FOYER, BANQUET LEVEL**

8:00 AM – 5:00 PM (CLOSED 11:30 AM – 1:30 PM)
**Exhibit Hall Open**

**GOLD ROOM, BANQUET LEVEL**
SUBSCRIBE TO Theater TODAY.

Online access to over forty years of back content is included with a subscription.

Subscription Information
Three issues annually

Individuals: $30
Students: $20 (photocopy of valid student ID required)
Single issues: $12
Additional postage fees apply for international orders.

To place your order, e-mail subscriptions@dukeupress.edu or visit dukeupress.edu/theater.

For more than forty years, Theater has been the most informative, serious, and imaginative American journal available to readers interested in contemporary theater. It has been the first publisher of pathbreaking plays from diverse writers and also features lively polemics and essays by dramatists.

Don’t miss these recent and forthcoming special issues:
“Curating Performance” (44:2), May 2014
“Participatory Performances” (43:3)
“Digital Dramaturgies” (42:2)

Visit us at the Duke University Press booth!

Visit us at the Duke University Press booth!
9:00 AM – 11:00 AM
Plenary #6 – Theatre Library Association
Pavilion Room, Terrace Level
CHAIR
Doug Reside, New York Public Library
PANELISTS
Harmony Bench, Ohio State University;
Nena Couch, Ohio State University
Engaging Big Data Bit by Bit
Kimon Keramindas, Bard Graduate Center
Analog Continuity, Digital Granulation and the
Challenge of Using the Digital Medium to Study the
Historical Record of Performance
Doug Reside, New York Public Library
Big Data and the Performing Arts

11:30 AM – 1:30 PM
ASTR Awards Banquet and Business Meeting
Regency Ballroom, Banquet Level

1:45 PM – 3:45 PM
Concurrent Paper Panel #3
Pavilion Room, Terrace Level
CHAIR
Ana Puga, Ohio State University
PANELISTS
Areum Jeong, University of California, Los Angeles
(Un)Positioning Transnational Identities in Ping Chong’s
Chinoiserie and Deshima
Odai Johnson, University of Washington
First Person, Plural
Freddie Rokem, Tel Aviv University
The Logic of/in Tragedy: Sophocles’ Theban Plays
Sara Warner, Cornell University
Terminal Maladies and Chronic Desires: Madeleine
George’s Aching Lesbian Bodies

WORKING SESSIONS D
#D1 | Performing Science and Scientific
Performance
Oak Room, Banquet Level
CONVENERS
Aileen Robinson, Northwestern University;
Kati Sweaney, Northwestern University
PARTICIPANTS
Beatrice Choi, Northwestern University
In “Good Faith”: The Clash between Scientists and
Skeptics and the Performance of “Science” in Climate
Change Discourse
Jenn Cole, University of Toronto
Cries Onstage: The Force of Inarticulacy in the Hysteria
Performances of Nineteenth-Century France
Erin Hood, University of Wisconsin, Madison
Making and Remaking “Pain”
Beth A. Kattelman, Ohio State University
Interrogating the Blue Room: Reflections on a Turn-
of-the-Century Magic Show and the Veracity of the
Senses
Sarah Marsh Krauter, University of Washington
“The Most Famous Man in the U.S. Meets the Most
Famous Woman in France”: Thomas Edison, Sarah
Bernhardt and the Birth of Motion Pictures
Ciara Murphy, Stanford University
A Night at the Museum: Transformational Performances
of Natural Knowledge
Jennifer Pacenza, Indiana University
Experiments in (In)Credibility: Performance’s Truthful
Lies in Early Tudor Drama
Kara Reilly, University of Exeter
Operating Theatres: Staging the Body as an Object
Aileen Robinson, Northwestern University
Wonders of a Water Drop: Animalcules and the Theatre
of Popular Science
Kati Sweaney, Northwestern University
“The Most Famous Brain in the World”: Scientific
Performance and the Brain as Archive
Katherine Swimm, Tufts University
“The outward marks of a mind now overshadowed
by despair”: Hugh Diamond, John Conolly, and the
Characterization of the Insane
Jeanne Tiehen, University of Kansas
Dystopian Drama: Untapped Possibilities for Bringing
Science to the Stage
E. J. Westlake, University of Michigan
The Interrogative Stage: Devising Performance About
Science
#D2 | Histories: Large x Small
Far East Room, Banquet Level

Conveners
Tracy C. Davis, Northwestern University; Lisa A. Freeman, University of Illinois, Chicago

Participants
Samer Al-Saber, Davidson College
Permission to Perform: Cultural History of Jerusalem
Cindy Brizzell-Bates, State University of New York, Empire State College
The Astor Place Riot and Modern Memory
Pannill Camp, Washington University in St. Louis
Arts of Brotherhood: French Freemasonry in Performance
Soyica Colbert, Georgetown University
Black Movements: Performance, Politics, and Migration
Colleen Kim Daniher, Northwestern University
Troubling Acts: Racial Ambiguity and the Performance of North American Intimacies
Tracy C. Davis, Northwestern University
Living in Public: Studies in Liberal Subjectivity
Lisa A. Freeman, University of Illinois at Chicago
Antitheatricality and the Body Public: From the Renaissance to the NEA
Brian E. Herrera, Princeton University
Casting: A History
Nicole Jerr, Johns Hopkins University
Pretenders to the Throne: Sovereignty and Modern Drama
Douglas A. Jones Jr., Rutgers University
"Something Gained": Frederick Douglass and the Practice of Democratic Individuality
Kim Marra, University of Iowa
Riding Queers: A Sensational Performance History
Sean Metzger, University of California, Los Angeles
Site-Specific Performance in the Chinese Atlantic
Emily Sahakian, University of Georgia
Dramatic Disconnects: Slavery’s Legacy in French Caribbean Theatre by Women
Daniel Smith, Michigan State University
Alternative Classics: Sexual Excess and Scatological Authority in Eighteenth-Century French Drama

#D3 | (Re)Positioning the Latina/o Americas: Theatrical Histories and Cartographies of Power
Continental Room, Banquet Level

Conveners
Jimmy A. Noriega, College of Wooster; Analola Santana, Dartmouth College

Participants
Debra Castillo, Cornell University
Repositioning Migration: Trabajadores Desde Otro Mundo
Honey Crawford, Cornell University
Now Let’s Shake to This: Viral Power and Flow from Harlem to São Paulo
Andrew Gibb, Texas Tech University
“What the heck do I call this course?”: The Effect of New Maps on Old Classrooms
Christopher Goodson, University of Washington
The Octopus: Becoming Guatemalan in a Home Depot Parking
Jean Graham-Jones, City University of New York, Graduate Center
Buenos Aires and the Emerging International Performance Networks: Lola Arias Remaps the Real
Gad Guterman, Webster University
“Your Brother Doesn’t Have Papers”: La Víctima’s Mixed-Status Family
Patricia Herrera, University of Richmond
Staging America: Universes’ Ameriville and Party People
Jorge Huerta, University of California, San Diego
The Challenges of Directing Bilingual Plays: From the Mainstream to the Streets
Teresa Marrero, University of North Texas
Transnational (Dis)placement and Border Crossing: Dallas, Texas
Eric Mayer-Garcia, Louisiana State University
Piñera’s Absurd and the Absurd’s Caribbean Character
Alexandra Ripp, Yale School of Drama
Re-localizing Globalized Theater: The Revisionary Performances of Post-Dictatorship Chile in Guillermo Calderón’s Neva, Diciembre, and Villa
Jon Rossini, University of California, Davis
Articulating the Political Geography of Latino America
Roxanne Schroeder-Arce, University of Texas, Austin
Toward Culturally Responsive Artistry: Implications of Latino/a Theatre for Young Audiences On Texas Stages
Claudia Villegas-Silva, Arizona State University
On the Cutting Edge: Theater and New Media in Latin American Theatre
#D4 | The Afterlives of the Sixties in Contemporary Performance
Royal Room, Banquet Level

CONVENERS
Kate Bredeson, Reed College; Jason Fitzgerald, Columbia University

PARTICIPANTS
Ryan M. Davis, Yale School of Drama
Feeling Remains
Elin Diamond, Rutgers University
Austin: the First Linguistic Turn
Miriam Felton-Dansky, Bard College
The Streets are Dead Capital
Bertie Ferdman, Borough of Manhattan Community College, City University of New York
Off-Site Performance: Extending Time and Space
Lindsay Goss, Brown University
“We no longer paint, we don’t think about it anymore”
Juliet Guzzetta, Michigan State University
Translating the 1960s for Contemporary Italian Stages
James Harding, University of Warwick
Undercover Surveillance Operatives: Bigotry, Bathrooms and Environmentalists
Vivan L. Huang, New York University
Modern, Modular, Model: Mika Tajima, Action Office Furniture, and a Good-Enough Environment
Chloe Johnston, Lake Forest College
Operation RAW, Operation First Casualty, and the Repetition of Risk
Jessica Nakamura, Stanford University
Chim Pom’s Post-Fukushima Art: Revising The Sixties’ Nuclear Aesthetics And Activism
Cindy Rosenthal, Hofstra University
Circling up with The Assembly: A New Ensemble Negotiates Collective Creation and Community Connections
Nick Salvato, Cornell University
“That Was Then, This Is Dumb”? Daria, Cynicism, and the 90s’ 60s
Aaron C. Thomas, Florida State University
Sexual Violence and Banality at the Cineplex

#D5 | Theater in the Global Nineteenth Century
Executive Room, Banquet Level

CONVENERS
Katherine Biers, Columbia University; Sharon Marcus, Columbia University

PARTICIPANTS
Rimli Bhattacharya, University of Delhi
The Trade Routes Of Performance In Colonial Bengal
Justin A. Blum, University of Toronto
“Mechanical Trickery” or “The Legitimate Resources of His Art”?: British and American Views on Richard Mansfield’s On-Stage Transformation from Mr. Hyde to Dr. Jekyll
Jim Davis and Patricia Marie Smyth, University of Warwick
Anglo-Australian Theatrical Exchange in the Late-Nineteenth Century
Angela Esterhammer, University of Toronto
The Cross-Cultural Reception of Improvised Drama in Early-Nineteenth-Century Europe
Joachim Fiebach, Humboldt-Universitaet zu Berlin
World’s Fair 1900 and Beni-Nogma
Narve Fulsås, University of Tromsø
Ibsen’s Scandinavian Context – a Revaluation
Michelle Granshaw, University of Pittsburgh
Creating Global Community: Virtual Witnessing, Moving Panoramas, and the Irish Diaspora in the Nineteenth Century
Christopher Grobe, Amherst College
Every Nerve Keyed Up: ‘Telegraph Plays’ and the Networked Theater
Lisa M. Kelly, Northwestern University
Global Touring from the Individual Perspective: the Commentary of 19th Century British Actresses on Their Transnational Experiences
Daphne Pi-Wei Lei, University of California, Irvine
Globalizing Chinese in Nineteenth-Century California
Derek Miller, Harvard University
Nineteenth-Century Theater and Global Modes of Production
Kate Newey, University of Exeter
Adaptation and Circulation
Lawrence Smith, University of Illinois at Urbana-Champaign
Spectacular Remedies to Colonial Conflicts: Tableaux Vivantes, Proto-cinema, and the Performance of Imperial Dialects/Dialectics in Jessie Brown
Matthew Wilson Smith, Stanford University
Industrial Disaster as Thrill Ride
#D6 | Theatre, Media, and History: The Post-Truth Historian
Florentine Room, Banquet Level

Conveners
Sam O’Connell, Worcester State University; Ann Folino White, Michigan State University

Participants
Vivian Appler, University of Pittsburgh
Broadcasting Burma: Myanmar’s Messages from Inside, Outside, and on the Border

Christine Simonian Bean, Northwestern University
Dramaturging the “Truth”: Historiography and Activism in The Exonerated

Ryan Claycomb, West Virginia University
The Document and the Account: The Dramaturgy of Truth Claims in Oral History and Documentary Performances

Rick DesRochers, Long Island University, Post
Truth or Truthiness?: The New Humor of Radio and Television in Mid-Twentieth-Century America

John Fletcher, Louisiana State University
Proving the World is Round (and Very, Very Old): Epistemic Fidelity and Historiographic Good Faith in Evangelical Denialist Performance

Rhona Justice-Malloy, University of Mississippi
News Or History?: When Does Opinion Count As Fact?

Oona Kersey Hatton, San Jose State University
"Hey, asshole: you had your say": Crowdsourcing Theatre Scholarship

Keith Byron Kirk, University of Houston
Staging “Truths” for Post-Truth Stages

Reza Mirsajadi, Tufts University
Spectrums of Truth: Transcribing Reality in Verbatim Musical Theatre

Scott Proudfoot, Elon University
Shaping Things to Come: How Formatting Theatre Reviews Can Create Community for Critics and Artists

Susanne Shawyer, Independent Scholar
Celebrity Gossip and the Playwright: A Ranciérean Approach to Theatre-as-History in Release the Stars: The Ballad of Randy and Evie Quaid

Annika Speer, University of California, Santa Barbara
From Trial Transcript to Docudrama Script: The Complexity of Activism in Dustin Lance Black’s 8

Paul Thelen, Northwestern University
Onus Probandi: The Burden of Proof Project

#D7 | Tasting Dallas, or I Hope You Brought Enough for Everyone?
French Room, Banquet Level

Conveners
Joshua Abrams, University of Roehampton

Participants
Elaine Aston, Lancaster University
From Good Night Out Girls to Cowgirls

Susan Bennett, University of Calgary
Bridge Performance: Building the Dallas Brand

Joana Craveiro, University of Roehampton
Birth Of A City, Transhumance and Abandoned Practices: Pioneer Plaza, In Dallas

Susan Hadenicke and Tim White, University of Warwick
Edible Stories: Community Gardens and the Democratic Performance of Everyday Life

Macelle Mahala, University of the Pacific
Discovering the Black Theatres of Dallas and Fort Worth

Emily Piepenbrink, Independent Scholar
Bonnie, Clyde, and J.R. Ewing: The Performance of the Outlaw in Dallas, Texas

Jessica Riley, University of Guelph
Kitchen Dog, with a Side of Tarragon

Shannon Rose Riley, San Jose State University
Nicole Returns to Dallas: Post-tenure Performance as Research and Gentlemen’s Clubs in the Naked Empire

Ramon Rivera-Servera, Northwestern University
Exhibiting Performance: Dallas, Race and Museum Cultures

Klaus van den Berg, University of Tennessee, Knoxville
Wyly Theatre: How does the Skyscraper Perform in Dallas?

Stephani Etheridge Woodson, Arizona State University
Pam Dougherty’s Living Room: Understanding Change in 30 years of Dallas Theatre
To access sample content from our theatre and performance studies journals, visit

journals.cambridge.org/astr2013
#D8 | Medieval Post-Performance: A Workshop and Roundtable Discussion on Performance Theory and/or Praxis, Part 2

**Panorama Room, Terrace Level**

**Convener**
Lofton L. Durham, Western Michigan University; Jacqueline Jenkins, University of Calgary

**Participants**
Lofton L. Durham, Western Michigan University
Re-shaping Performance: Selecting, Translating, and Producing Medieval Texts for a Contemporary Audience
Elisabeth Dutton, University of Fribourg, Switzerland
The Power of the Word? John Bale’s *Three Laws* in Performance
Jody Enders, University of California, Santa Barbara
Medieval Pornography? Staging Subversion, Transhistorical Comedy, and Impolitic Translation
Erith Jaffe-Berg, University of California, Riverside
Traces of the Jongleur Tradition in Mantua: The Strange Case of Simon Basilea
Jacqueline Jenkins, University of Calgary
Medieval Post-Performance: Contemporary Embodiment as Performance Research
Alexandra Johnston, University of Toronto
Not just a Type of Christ: Three Different Dramatic Treatments of the Figure of Isaac
Claire Sponsler, University of Iowa
Lost Sound: Performance, Knowledge, and the Senses
Kyle A. Thomas, University of Illinois, Urbana-Champaign
Learning to Act Medieval: Contextual Layering and Performing Medieval Plays

**1:45 PM**
Perform ASTR #12
See Perform ASTR Menu for location
Petra Kuppers, University of Michigan
Salamander

**2:00 PM, 2:15 PM, 2:30 PM, 2:45 PM, 3:00 PM, 3:15 PM, 3:30 PM, 3:45 PM**
Perform ASTR #13
See Perform ASTR Menu for location
Marissa Béjar, Ponificia Universidad Católica
In Transit

**2:45 PM**
Perform ASTR #14
See Perform ASTR Menu for location
Judith Sebesta, Independent Writer
Thrust & Perry

**4:00 PM – 5:30 PM**
Plenary #7
Regency Ballroom, Banquet Level
Chair
Elinor Fuchs, Yale University
Panelists
Kane Anderson, University of Puget Sound
Is Post-Human also Post-Gender? Comic-Con Crossplayers and Transformation as Resistance
Lourdes Arciniega, University of Calgary
Staging the Science of Sex: Gender Positioning in the Drama of Marie Stopes
Jennifer Parker-Starbuck, University of Roehampton
Performance Beyond Humanity: Animality and the Shifting Terrain of Post-Human Performance

**5:45 PM – 7:15 PM**
Plenary #8
Regency Ballroom, Banquet Level
Chair
Stacey Wolf, Princeton University
Panelists
Thomas F. Connolly, Suffolk University
Sex, Race, Song, and Dance: “Moanin’ Low” as High-Wire Act
Amma Y. Gharkey-Tagoe Kootin, University of Colorado, Boulder
Laughing Post Slavery: The Performance Act of “Laughing Ben” Ellington
Shannon Walsh, Louisiana State University
Exorcising a Forgotten Physical Culture: Progressive Era Muscular Maternity
7:30 PM – 9:00 PM
Staged Reading of Mariachi Girl
Oak Room, Banquet Level
Staged Reading of Mariachi Girl by Roxanne Schroeder-Arce with music by Héctor Martinez Morales, with a cast and crew from University of North Texas under the direction of Franky Gonzalez. Sponsored by Dallas Children’s Theater.

Full production of Mariachi Girl will be professionally produced in March and April of 2014 under the direction of Robyn Flatt, with performances at Dallas Children’s Theater’s Rosewood Center for Family Arts and the Latino Cultural Center.

7:30 PM
Perform ASTR #15
See Perform ASTR Menu for location
James Andrew Wilson, University of Warwick
You Know How I Feel

8:00 AM – 9:30 AM
Plenary #9
Regency Ballroom, Banquet Level
Chair
Allan Davis, University of Maryland, College Park
Panelists
Christin Essin, Vanderbilt University
Working in the Dark: Backstage Subjectivities
Kimberly Jannarone, University of California, Santa Cruz
Revolutionary Bodies
Dassia Posner, Northwestern University
Baring the Frame: Meyerhold’s “Reflective Analysis” of Gozzi’s Love for Three Oranges

8:30 PM
Perform ASTR #16
See Perform ASTR Menu for location
Evangeline Ciupek, Florida State University; Charles Poole, Florida State University
The Fairmont is Not Haunted

8:00 AM – 10:00 AM
Coffee and Breakfast Breads
Regency Foyer, Banquet Level

9:00 PM – 10:00 PM
Graduate Student Caucus
Panorama Room, Terrace Level

10:00 PM – 11:00 PM
President’s Reception for Emerging Scholars
Pavilion Room, Terrace Level

NOVEMBER 10, 2013
8:00 AM – 9:30 AM
Plenary #9
Regency Ballroom, Banquet Level
Chair
Allan Davis, University of Maryland, College Park
Panelists
Christin Essin, Vanderbilt University
Working in the Dark: Backstage Subjectivities
Kimberly Jannarone, University of California, Santa Cruz
Revolutionary Bodies
Dassia Posner, Northwestern University
Baring the Frame: Meyerhold’s “Reflective Analysis” of Gozzi’s Love for Three Oranges

8:00 AM – 10:00 AM
Coffee and Breakfast Breads
Regency Foyer, Banquet Level

9:45 AM – 11:15 AM
Special Session: You’re/Your Standing in A Field
Regency Ballroom, Banquet Level
Moderators
Jonathan Chambers, Bowling Green State University; Laurie Beth Clark, University of Wisconsin; Scott Magelssen, University of Washington; Michael Peterson, University of Wisconsin
Agents in the Field
Sarah Bay-Cheng, University at Buffalo; Gibson Alessandro Cima, Tshwane University of Technology; Michelle Cowin-Mensah, Bowling Green State University; Jill Dolan, Princeton University; Freddie Rokem, Tel Aviv University; Edward Ziter, New York University
NYUPRESS

Keep reading.

WINNER OF THE 2012 OUTSTANDING BOOK AWARD (ASSOCIATION FOR THEATRE IN HIGHER EDUCATION)

WINNER OF THE 2013 BOOK AWARD (INTERNATIONAL RESEARCH SOCIETY IN CHILDREN'S LITERATURE)

WINNER OF THE 2012 LOIS P. RUDNICK BOOK PRIZE (NEW ENGLAND AMERICAN STUDIES ASSOCIATION)

RUNNER-UP FOR THE 2012 JOHN HOPE FRANKLIN PUBLICATION PRIZE (AMERICAN STUDIES ASSOCIATION)

Racial Innocence
Performing American Childhood from Slavery to Civil Rights
ROBIN BERNSTEIN
$24.00 • PAPER
In the America and the Long 19th Century series

Racial Indigestion
Eating Bodies in the 19th Century
KYLA WAZANA TOMPKINS
$24.00 • PAPER
In the America and the Long 19th Century series

Staging Faith
Religion and African American Theater from the Harlem Renaissance to World War II
CRAIG R. PRENTISS
$25.00 • PAPER

Transforming Citizenships
Transgender Articulations of the Law
ISAAC WEST
$24.00 • PAPER
In the Sexual Cultures series

Brown Boys and Rice Queens
Spellbinding Performance in the Asias
ENG-BENG LIM
$24.00 • PAPER
In the Sexual Cultures series

A Race So Different
Performance and Law in Asian America
JOSHUA TAKANO CHAMBERS-LETSON
$24.00 • PAPER
In the Postmillennial Pop series

Puro Arte
Filipinos on the Stages of Empire
LUCY MAE SAN PABLO BURNS
$22.00 • PAPER
In the Postmillennial Pop series

Relocations
Queer Suburban Imaginaries
KAREN TONGSON
$24.00 • PAPER
In the Sexual Cultures series

ALSO AVAILABLE AS E-BOOBS.

www.nyupress.org

Washington University in St. Louis

MASTER OF ARTS PROGRAM IN THEATER AND PERFORMANCE STUDIES

This two-year master’s program integrates multidisciplinary approaches to performance into an intense study of theater grounded in cultural history, critical theory, and applied practice. In the Performing Arts Department at Washington University in St. Louis, students can:

• Prepare for competitive PhD programs in theater and performance studies by working with leading faculty in performing arts, as well as art, anthropology, classics, dance, film and media studies, English, non-Anglophone languages and literatures, music, and women, gender and sexuality studies.
• Integrate theory and practice both in coursework and by working on productions with our creative team of directors, designers and choreographers.
• Attend symposia focused on debates in contemporary scholarship.
• Access holdings in the university’s archives and special collections, including drafts of Samuel Beckett’s Play (1963), early writings by Tennessee Williams, and unedited documentary footage from Eyes on the Prize (1987; 1990).

Washington University is located in St. Louis, an accessible Midwestern city that boasts cultural amenities such as a world-class symphony, several world-class art museums, historical archives, a vibrant independent theater and music scene, and many other attractions. For more information please visit pad.artsci.wustl.edu/graduate.

Please recommend our program to your most promising students!
Application deadline is January 15th
The CANADIAN THEATRE REVIEW is pleased to announce the launch of our new website.

Drama and Philosophy
Modern Drama (56.4, Winter 2013)

The Winter 2013 issue of Modern Drama (56.4) will be a special issue on the topic of drama and philosophy, guest edited by David Kornhaber. Building on recent scholarship in this burgeoning area, the issue centers on two animating questions: In what ways might dramatic literature be read in philosophical terms? And how might philosophical texts be read in a dramatic or theatrical light? Contributors include: Martin Puchner on methodological quandaries when working across theatre and philosophy, Toril Moi on reading Hedda Gabler philosophically, Freddie Rokem on syllogism and dramatic structure in the work of Hanoch Levin, David Krasner on Harold Pinter and Jewish philosophy, Laura Cull on reading Deleuze dramatically, and Katherine Biers on Emerson and Susan Glaspell.

Modern Drama is the most prominent journal in English to focus on dramatic literature. The terms “modern” and “drama” are the subject of continuing and fruitful debate, but the journal has been distinguished by the excellence of its close readings of both canonical and lesser-known dramatic texts from a range of methodological perspectives. The journal features refereed articles written from a variety of geo-political points of view which enhance our understanding, both formal and historical, of the dramatic literature of the past two centuries; there is also an extensive book review section.

Modern Drama's complete archive of regular and special themed issues - including over 3000 articles and reviews, from 1958 to present- is now available online.

This comprehensive electronic resource of dramatic literature is now available at:
Modern Drama Online – http://bit.ly/1d8W20Y

The CANADIAN THEATRE REVIEW is pleased to announce the launch of our new website.

The newly designed website, www.canadiantheatrereview.com, is your go-to source for information about the Canadian Theatre Review. The new website has many features including a stunning visual homepage; full Table of Contents listings for the current issue; featured article pages with links to a free preview; information for those interested in contributing to upcoming issues; special features highlighting content and contributors from the magazine; an event calendar featuring select theatre listings from across Canada; links to all CTR-specific social media, including videos, audio-recordings, and slideshows; and much more.

Special Offer: SAVE 10% off on a new individual subscription, when you visit our new site. Special offer coupon code can be found at www.canadiantheatrereview.com

Stop by and experience our new site today!
www.canadiantheatrereview.com
37

CONFERENCE EXHIBITORS AND ADVERTISERS

SCHEDULE

GOLD ROOM, BANQUET LEVEL

THURSDAY, NOVEMBER 7, 2013

9:00 PM – 10:00 PM
Opening Reception
in Exhibit Hall

FRIDAY, NOVEMBER 8, 2013

Open: 8:00 AM – 6:00 PM
Closed for lunch break:
1:30 PM – 2:30 PM

SATURDAY, NOVEMBER 9, 2013

Open: 8:00 AM – 5:00 PM
Closed for lunch break:
11:30 AM – 1:30 PM
Hall Closes at 5:00 PM

American Society for Theatre Research
Nancy Erickson, Administrator
PO Box 1798
Boulder, CO 80306-1798
P: (888) 530-1838
F: (303) 530-1839
E: info@astr.org
PRINCIPAL PRODUCT:
Membership Services
BOOTH: 112

Cambridge University Press
Jonathan Picco; Onsite: Sally Hoffman
32 Avenue of the Americas
New York, NY 10013
P: (212) 337 5000
E: newyork@cambridge.org
BOOTH: 111
PAGE: 30

Duke University Press
Katie Smart; Onsite: Tom Sellar
905 W. Main St.,
Brightleaf Square, Suite 18B
Durham, NC 27701
P: (919) 687-3636
F: (919) 680-6078
E: katie.smart@dukeupress.edu
BOOTH: 110
PAGE: 25

Intellect Books - North America
Amy Damutz
601 South College Road
Suite 103A, King Hall
Wilmington NC 28403
P: (910) 470-7075
E: amy@intellectbooks.com
BOOTH: 109

Methuen Drama
Kimberly Pettit, Marketing Manager
Drama, Literary Studies and Linguistics
Bloomsbury (incorporating Methuen Drama and The Arden Shakespeare)
1385 Broadway, 5th Floor
New York, NY 10018
P: (212) 419-5293
E: kim.pettit@bloomsbury.com
BOOTH: 105

MIT Press Journals/TDR/
The Drama Review
Jill Rodgers; Onsite: Mariellen Sandford
55 Hayward Street
Cambridge, MA 02142
P: (617) 258-0595
F: (617) 253-1709
E: jillr@mit.edu; mrs1@nyu.edu
BOOTH: 106

New York University Press
Thomas Sullivan
838 Broadway, 3rd Floor
New York, NY
P: (212) 998-2547
E: thomas.sullivan@nyu.edu
PAGE: 33

Northwestern University Press
Greta Bennion
Onsite: Mike Levine
629 Noyes Ave., Evanston, IL 60208
P: (847) 491-5350
E: greta-bennion@northwestern.edu
PRINCIPAL PRODUCT: Books
BOOTH: 103
PAGE: 39

Palgrave Macmillan
Nasirah Kury & Robyn Curtis
175 Fifth Ave., New York, NY 10010
P: (646) 307-5028
E: nasirah.kury@palgrave-usa.com
PRINCIPAL PRODUCT: Books
BOOTH: 107

ROUTLEDGE, Taylor & Francis Group
Jade Coles
4 Park Square, Milton Park
Abingdon, Oxon OX14 4RN
United Kingdom
P: +44 (20) 701-76847
E: jade.coles@tandf.co.uk
Attendee packet inserts

Southern Illinois University Press
Hannah New; Onsite: Kristine Priddy
1915 University Press Dr.
Mail Code 6806
Carbondale, IL 62901
P: (618) 453-6634
E: hknew@siu.edu
PRINCIPAL PRODUCT: Books
BOOTH: 102

The Scholars Choice
Mary Lynn Howe; Onsite: Beverly Todd
25 Franklin Street #1260
Rochester, NY 14604
P: (585) 262-2048 x111
F: (585) 262-2228
E: mlh@scholarschoice.com
BOOTH: 100-101

University of Iowa Press
Allison Means; Onsite: Catherine Cocks
119 W. Park Rd.
100 Kuhl House
Iowa City, IA 52242
P: (319) 335-3440
E: allison-means@uiowa.edu
PRINCIPAL PRODUCT: Books
BOOTH: 104

University of Michigan Press
LeAnn Fields
839 Greene Street
Ann Arbor, MI 48104
P: (734) 936-0388
F: (734) 615-1540
E: mkehoe@umich.edu
BOOTH: 108
PAGE: 7

University of Toronto Press
Audrey Greenwood
5201 Dufferin Street
Toronto, Ontario Canada M3H 5T8
P: (416) 667-7810
F: (416) 667-7881
E: agreenwood@utpress.utoronto.ca
Page 35

Washington University in St. Louis
Julia Walker
Campus Box 1108
One Brookings Drive
Saint Louis, MO 63130
P: (314) 935-5858
E: aneedle@wustl.edu
PAGE: 33
solo/black/woman
scripts, interviews, and essays
Edited by E. Patrick Johnson and Ramón H. Rivera-Servera
Foreword by D. Soyini Madison

The collection solo/black/woman features seven solo performances by emerging and established feminist performance artists from the past three decades. The scripts are accompanied by interviews and critical essays, as well as a DVD showcasing the performances. The performers range from Robbie McCauley and Rhodessa Jones, who were at the leading edge of the solo monologue boom of the 1980s, to new talents such as Stacey Robinson and Misty DeBerry. Collectively, their work displays an enormous range of aesthetic approach and thematic emphasis. The anthology offers a comprehensive, stimulating introduction to the beauty, richness, urgency, pleasure, and political promise of black feminist performance.

E. Patrick Johnson is Carlos Montezuma Professor of African American Studies and Performance Studies at Northwestern University.

Ramón H. Rivera-Servera is an associate professor in the Department of Performance Studies at Northwestern University.

Black Theater Is Black Life

Harvey Young and Queen Meccasia Zabriskie

Black Theater Is Black Life fills a critical gap in the history of African American culture in Chicago. Through interviews with prominent producers, directors, choreographers, designers, dancers, and actors, Young and Zabriskie create a portrait of a diverse, dynamic artistic community between 1970 and 2010. They frame this history with helpful guides, including a chronology of key events, a glossary of names, and an appendix of leading performing arts institutions in Chicago.

Harvey Young is an associate professor of theater at Northwestern University.
Queen Meccasia Zabriskie is an assistant professor of sociology at New College of Florida.

The Goodman Theatre’s Festival Latino
Six Plays
Edited by Henry D. Godinez and Ramón H. Rivera-Servera

Drawn from the first ten years of the Goodman Theatre’s renowned biennial festival of Latino plays, the works in this collection expand the definition of Latino theater, resisting the confines of a particular language, locale, or assumed audience. Instead of focusing on similarities that outline the boundaries of Latino identity, these plays look outward, representing the multiplicity of actual Latino experience. The plays were written and performed sometimes in English and sometimes in Spanish; their stories are set in heterogeneous milieus; they’re directed at both Latino and non-Latino audiences; and they incorporate cultural or theatrical elements from vastly different traditions. As a group, these plays indicate the extraordinary range of the festival’s offerings and show how it has contributed to a more complex notion of what Latino theater is and can be.

Henry D. Godinez is an associate professor in the Department of Theatre at Northwestern University and a resident artistic associate at the Goodman Theatre, where he curates the Latino Theatre Festival.

Ramón H. Rivera-Servera is an associate professor in the Department of Performance Studies at Northwestern University.