1991 ANNUAL MEETING

AMERICAN SOCIETY FOR THEATRE RESEARCH

In conjunction with THE THEATRE LIBRARY ASSOCIATION

Theatre And Historical Change

November 14-17, 1991
University of Washington
Seattle, WA
THURSDAY, NOVEMBER 24

4pm-7pm Registration

FRIDAY, NOVEMBER 25

8am-9am Registration and Coffee
8:30am-4:30pm Book Publishers Exhibit
8:45am-9:15am Conference Opening
9:15am-10:45am **Theatre and the Creation of History**
   Chair: Spencer Golub, Brown University
   * Narratives of Change in Period Concepts
      Thomas Postlewait, Indiana University
   * Revolution and Enactment: American Colonial Disturbances as Political Theatre
      Mark Fearnow, Pennsylvania State Univ.
   * When Theatre Becomes History: Final Curtains on the Victorian Stage
      W. Davies King, UC Santa Barbara
   * Missing the Turn and Retracing Our Steps: [Re]Constructing Theatre History in the "New Movement"
      William Condee, Ohio University

10:45am-11am Coffee Break
11am-12:30pm **The Power of the Patron**
   Chair: Michal Kobialka, Univ. of Minnesota
   * Deconstructing Circles of Power: A Comparison of Shifting Patronage Patterns in the England of Edward VI and Mary
      Mary Blackstone, University of Regina
   * The Transcendental Man and the Womanly Woman: Cultural Control and Gentrification in Antebellum American Theatre
      Rosemarie Bank, Kent State University
   * History, Race and Reception from Boulevard to Broadway
      Angela Pao, George Washington Univ.
   * Theatre Building Design and Historical Change in Australia
      Ross Thorne, University of Sydney
12:30pm-2pm
Lunch on Your Own

2pm-3pm
Theatre Library Association Meeting
Chair: Liz Fugate, University of WA
* UW Sayre-Carkeek Collection
Richard Engeman, University of WA
* UW Manuscripts and Records
Karyl Winn, University of WA

3pm-4:30pm
Gender as Historical Agent
Chair: Sarah Bryant-Bertail, Univ. of WA
* Courtesans and Concubines of Greek New Comedy in the Age of Queens
Katherine Free, Loyola Marymount Univ.
* Escaping the Vampire Trap
Nina Auerbach, Univ. of Pennsylvania
* The Emasculated Hero: The Changing Image of Woman-as-Man on the Operatic Stage
Sam Abel, Dartmouth College
* German Women Playwrights in the Twentieth Century
Sue-Ellen Case, UC Riverside

5pm-6pm
Special Reception in University of Washington's Meany Hall for the Performing Arts. Contains a unique collection of models constructed by the WPA of historically famous theatres from around the world.

Evening
Free time for dinner and optional theatre performances (see Theatre Tickets information.)
8:30am-9am  Registration and Coffee
8:30am-5:30pm Book Publishers Exhibit
8:45am-10:30am ASTR Annual Business Meeting

10:45am-12:15pm  SEMINAR I: Renaissance Theatre
Chair: Margaret Knapp, Arizona State
* "Fruit Divided": Hegemony, Civil War, and the Triumph of Patriarchal Discourse in The Duchess of Malfi
T.C. Davis, University of South Florida
* Synechic Variations: The Female Body in The Duchess of Malfi
Jutka Devenyi, UC Santa Barbara
* Edward II and the Scottish Connection
D. Layne Ehlers, Univ. of Nebraska
* Opposing Views of Ganymede?: The Boy Actor in Dido, Queen of Carthage and As you Like It
Ian MacIver, Kent State University
* The Myth of Misogyny: A Dramatic Deconstruction of the Swetnam Anti-Woman Controversy
Ann Marie McEntee
* Jonsonian Metatheatricality and the Rise of Print Culture
Tobin Nellhaus, Northwestern University
* The Commedia dell'arte as Catalyst and Ambassador for Social Change
Ron Popenhagen, UC Santa Barbara
* Molière's Comedie Ballets: Reconstructing Performance of Political Festival
Gretchen Smith, Indiana University
* Respondent
Gary Williams, Catholic University

11am-12:15pm  SEMINAR II: American Theatre
Chair: Rosemarie Bank, Kent State Univ.
* Ellen Stewart and LaMama
Susan Chast, UC Berkeley
* Mainstream or Margin? Deconstructing the Feminist Binary within American Theatre
Leigh Clemons, Kent State University
* Merchant Players in Colonial America and the English Fair Tradition
Peter Davis, University of Illinois, Urbana
11am-12:15pm SEMINAR II: American Theatre CONTINUED
* Playing Politics: The Provincetown Players and Greenwich Village Bohemia
  J. Ellen Gainor, Cornell University
* Marginal Experience/Mainstream Vision in the Theatrical Career of Zelda Sears
  Kim Marra, University of Iowa
* American Melodrama as Historiography of Conservatism
  Jeff Mason, Cal State Univ., Bakersfield
* Role Playing and Authenticity in Mid-Century Melodrama
  Bruce McConachie, William and Mary
* Mardi Gras Indians and Others: Performance and the American Calculus of Difference
  Joseph Roach, Tulane University
* Al Woods
  Al Weissberg, Redding, CA

11am-12:15pm SEMINAR III: Turn-of-the-Century Theatre
Chair: Yvonne Shafer, Univ. of Colorado
* Actresses’ Careers and Women’s Movement: Representations of Female Performers in Turn-of-the-Century France
  Rebecca Free, Indiana University
* The Sealed Train: Revolutionary Transport and Theatrical Time
  Spencer Golub, Brown University
* Love, Sex and Death in Arthur Schnitzler
  Laurilyn Harris, Washington State Univ.
* Wedekind’s Theatre of Perversity: Exploring the Poetics of Vitalism
  David Kuhns, Washington University
* Thoroughly Postmodern Hedda
  Tom Markus, University of Utah
* Topic TBA
  Cary Mazer, University of Pennsylvania
* Kokoschka’s Early Revolutionary Plays
  Henry Schwey, Washington University
* Discontinuity in Strindberg’s Spatial Text: Nineteenth Century Pictorialism, Modern Metaphor and Postmodern Image in A Dream Play
  Klaus van den Berg, Oklahoma State U.
* Ibsen and the Actor of his Time
  Simon Williams, UC Santa Barbara

SATURDAY SCHEDULE CONTINUED ON NEXT PAGE
11am-12:15pm

**SEMINAR IV: African/South African Theatre**
Chair: Albert Wertheim, Indiana University
*Post-Colonial Criticism, Performance Theory, and the Evolving Forms of South African Theatre*
Temple Hauptfleisch, Stellenbosch Univ.
*Creative Cooperation: Workshop Theatre in South Africa*
Myles Holloway, Univ. of South Africa
*The Rhetoric of Staging and Athol Fugard*
Robert King, Elms College
*Detention, Exile and the African Playwright: The Case of Ngugi wa Thiong-o*
Ilona Koren-Deutsch, Northwestern Univ.
*Black Theatre in South Africa*
Peter Larlham, San Diego State Univ.
*South African Theatre Beyond Apartheid*
Ian Steadman, Univ. of Witwaterstrand
*The Marxist Phenomenon in African Theatre: Dramatists, Critics and Government at Daggers Drawn*
Peter Ukpokodu, University of Kansas

11am-12:15pm

**SEMINAR V: Post-Cold War Theatre**
Chair: Michael Quinn, Univ. of Washington
*Robert Wilson: Empowering the Little People*
Gordon Armstrong, U. of Rhode Island
*Fortinbracs Our Contemporary*
Gregg Dion, University of Pittsburgh
*Openness and the New Soviet Repertory*
Lurana Dannels O’Malley, Univ. of Texas
*Eimuntas Nekrosius and Contemporary Lithuanian Theater*
Ludvika Popenhagen, UC Santa Barbara
*After Thatcher and Other Cold Wars*
Janelle Reinelt, Cal State, Sacramento
*The German Theater and the November Revolution*
John Rouse, Tulane University
*Arpad Goncz and Contemporary Hungary*
August Straub, University of Georgia
*Edward Bond and Post-Cold War Theater*
Ian Stuart, UC Santa Barbara
*Home and Away*
Ron West, University of Washington
<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
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<tr>
<td>12:30pm-2:15pm</td>
<td>ASTR Luncheon at the University Faculty Club, with panoramic views of Lake Washington and Mount Rainier.</td>
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<tr>
<td>2:30pm-3:45pm</td>
<td><strong>Genre as a Medium of Historical Change</strong></td>
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<td>Chair: Joseph Roach, Tulane University</td>
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<td>* The Negotiation of Pastoral and History in Renaissance Tragicomedy</td>
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<td>Robert Henke, Washington University</td>
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<td>* Picture, Stage, Page: Genre and Medium in the Nineteenth Century</td>
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<td>Julie Peters, Columbia University</td>
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<td>* Envisioning a New World Order in 1949: The Weill-Anderson Musical</td>
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<td>Tragicomedy, Lost in the Stars</td>
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<td>David Kilroy, Harvard University</td>
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<td>3:45pm-4pm</td>
<td>Refreshment Break</td>
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<td>4pm-5:15pm</td>
<td><strong>Multiculturalism and the Canon (State of the Profession)</strong></td>
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<td>Chair: Simon Williams, UC Santa Barbara</td>
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<td>* Beyond the Canon: The National Debate on Multiculturalism and Its Meaning for Theatre Studies</td>
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<td>Janelle Reinelt, Cal State, Sacramento</td>
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<td>* Shakespeare and Interculturalism</td>
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<td>Dennis Kennedy, University of Pittsburgh</td>
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<td>* Apprehending a Post-Canadian Theatre: The Repercussions of National Political Crisis on Theatrical Discourse in an Imploding Nation</td>
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<td>Alan Filewod, University of Guelph</td>
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<td>5:30pm-6:30pm</td>
<td>Special Reception in University of Washington's Penthouse Theatre, the oldest arena stage in the U.S.</td>
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<td>Evening</td>
<td>Free time for dinner and optional theatre performances (see Theatre Tickets information.)</td>
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The University of Washington provides equal opportunity in education without regard to race, color, creed, religion, national origin, sex, sexual orientation, age, marital status, disability, or status as a disabled veteran or Vietnam era veteran in accordance with University of Washington policy and applicable federal and state statutes and regulations.
SUNDAY, NOVEMBER 17

8:30am-9am Registration and Coffee

8:30am-12:15pm Book Publishers Exhibit

9am-10:30am [De]Legitimizing the State
Chair: Carla Waal, Univ. of Missouri
- The Commodification of Innocence: Esther and the Court of Louis XIV
  Amy Lehman, Indiana University
- Reclaiming Popular Theatre: Burletta Revisited
  Denise Sechelski, University of Texas
- Legitimizing the East German State: Brecht and the Berliner Ensemble, 1949-1953
  William Grange, Marquette University
- Political Consciousness and Historical Change in Contemporary British Drama
  Stephen Weeks, Reed College

10:30am-10:45am Coffee Break

10:45am-12:15pm Theatre, War and the Causes of War
Chair: Michael Quinn, University of WA
- Pro-Slavery Ideology and the Antebellum Civil War Theatre
  Norman Myers, Bowling Green State
- Imperialism and Theatrical Change in Drury Lane
  Michael Booth, University of Victoria
- Drama in the Trenches from Johnny Get Your Gun to What Price Glory: The Great War’s Invasion of the American Theatre
  Ronald Wainscott, Univ. of Nebraska
- The Immediacy of History: Changing Perspectives of Historical Drama in the Age of Televised War
  Gerhard Schulte, Brown University

PROGRAM COMMITTEE

Simon Williams (Chair)
Sarah Bryant-Bertail
Spencer Golub
Michal Kobialka
Judith Milhous (ex officio)
Joseph Roach
Carla Waal
American Society for Theatre Research

In conjunction with
The Theatre Library Association

University of Washington  Seattle, WA
FRIDAY, NOVEMBER 15

8am-9am  REGISTRATION AND COFFEE

8:30am-4:30pm  BOOK PUBLISHERS EXHIBIT

8:45am-9:15am  CONFERENCE OPENING/WELCOME REMARKS
   * Barry Witham, ASTR Local Arrangements Chair
     Director, University of Washington School of Drama
   * Otto Reinert, Professor
     English and Comparative Literature, Univ. of WA
   * Simon Williams, ASTR Program Chair
     University of California, Santa Barbara

9:15am-10:45am  THEATRE AND THE CREATION OF HISTORY
   Chair: Spencer Golub, Brown University

   * Narratives of Change in Period Concepts
     Thomas Postlewait, Indiana University
   * Revolution and Enactment: American Colonial
     Disturbances as Political Theatre
     Mark Fearnow, Pennsylvania State University
   * When Theatre Becomes History: Final Curtains
     on the Victorian Stage
     W. Davies King, Univ. of California, Santa Barbara
   * Missing the Turn and Retracing Our Steps:
     [Re]Constructing Theatre History in the "New
     Movement"
     William Condee, Ohio University

10:45am-11am  REFRESHMENT BREAK

11am-12:30pm  THE POWER OF THE PATRON
   Chair: Michal Kobialka, University of Minnesota

   * Deconstructing Circles of Power: A
     Comparison of Shifting Patronage Patterns in
     the England of Edward VI and Mary
     Mary Blackstone, University of Regina
   * The Transcendental Man and the Womanly
     Woman: Cultural Control and Gentrification in
     Antebellum American Theatre
     Rosemarie Bank, Kent State University

FRIDAY SCHEDULE CONTINUED ON NEXT PAGE
11am-12:30pm  THE POWER OF THE PATRON CONTINUED

* History, Race and Reception from Boulevard to Broadway
  Angela Pao, George Washington University
* Theatre Building Design and Historical Change in Australia
  Ross Thorne, University of Sydney

12:30pm-2pm  FREE FOR LUNCH

2pm-3pm  THEATRE LIBRARY ASSOCIATION MEETING
  Chair: Liz Fugate, University of Washington

* Theatre Material in Special Collections, Including Theatre Programs on Optical Videodisc
  Richard Engeman, University of Washington
* Theatre Collections at the University of Nevada
  Will Stevens, University of Nevada
* Theatre Material in Manuscripts and Archives
  Karyl Winn, University of Washington

3pm-4:30pm  GENDER AS HISTORICAL AGENT
  Chair: Sarah Bryant-Bertail, University of Washington

* Courtesans and Concubines of Greek New Comedy in the Age of Queens
  Katherine Free, Loyola Marymount University
* Escaping the Vampire Trap
  Nina Auerbach, University of Pennsylvania
* The Emasculated Hero: The Changing Image of Woman-as-Man on the Operatic Stage
  Sam Abel, Dartmouth College
* German Women Playwrights in the Twentieth Century
  Sue-Ellen Case, University of California, Riverside

5pm-6pm  RECEPTION
  Lobby of UW's Meany Hall for the Performing Arts.
  Contains scale models of historic theatres.

Evening  FREE FOR DINNER AND THEATRE
SATURDAY, NOVEMBER 16

8:30am-9am  REGISTRATION AND COFFEE
8:30am-5:30pm  BOOK PUBLISHERS EXHIBIT
8:45am-10:30am  ASTR ANNUAL BUSINESS MEETING
10:45am-12:15pm  SEMINAR I: RENAISSANCE THEATRE
                   Chair: Margaret Knapp, Arizona State University

* The History of Visual Prejudice, Related to Shakespeare's Use of Stage Gesture
  T.C. Davis, University of South Florida
* Synecdochic Variations: The Female Body in The Duchess of Malfi
  Jutka Devenyi, Univ. of California, Santa Barbara
* Edward II and the Scottish Connection
  D. Layne Ehlers, University of Nebraska, Lincoln
* Opposing Views of Ganymede?: The Boy Actor in Dido, Queen of Carthage and As you Like It
  Ian Maldenman, Kent State University
* The Myth of Misognyos: A Dramatic Deconstruction of the Swetnam Anti-Woman Controversy
  Ann Marie McEntee, Stella Adler Conservatory
* Jonsonian Metatheatricality and the Rise of Print Culture
  Tobin Nellhaus, Northwestern University
* The Commedia dell' arte as Catalyst and Ambassador for Social Change
  Ron Popenhagen, Univ. of CA, Santa Barbara
* Moliere's Comedie Ballets: Reconstructing Performance of Political Festival
  Gretchen Smith, Indiana University
* Respondent
  Gary Williams, Catholic University

SATURDAY SCHEDULE CONTINUED ON NEXT PAGE
11am-12:15pm

SEMINAR II: AMERICAN THEATRE
Chair: Rosemarie Bank, Kent State University

* Ellen Stewart and LaMama
  Susan Chast, University of California, Berkeley
* Mainstream [or] Margin? Deconstructing the Feminist Binary within American Theatre
  Leigh Clemons, Kent State University
* Playing Politics: The Provincetown Players and Greenwich Village Bohemia
  J. Ellen Gainor, Cornell University
* Marginal Experience/Mainstream Vision in the Theatrical Career of Zelda Sears
  Kim Marra, University of Iowa
* American Melodrama as Historiography of Conservatism
  Jeff Mason, Cal State University, Bakersfield
* Role Playing and Authenticity in Mid-Century Melodrama
  Bruce McConachie, College of William and Mary
* Mardi Gras Indians and Others: Performance and the American Calculus of Difference
  Joseph Roach, Tulane University
* A Meeting of Margin and Mainstream: Al Woods, Broadway Manager
  Al Weissberg, Redding, CA
* Respondents:
  Aya Mihara, Osaka University
  Elizabeth Ramirez, University of Arizona
  Leslie Wade, Louisiana State University
  Ronald Wainscott, University of Nebraska

SATURDAY SCHEDULE CONTINUED ON NEXT PAGE
11am-12:15pm

SEMINAR III: TURN-OF-THE-CENTURY THEATRE
Chair: Yvonne Shafer, University of Colorado

* Towards a Scenic Actor - Edward Gordon Craig and the Quest for a New Performer
  Jay Scott Chipman, University of Pittsburgh
* Actresses' Careers and Women's Movement: Representations of Female Performers in Turn-of-the-Century France
  Rebecca Free, Indiana University
* The Sealed Train: Revolutionary Transport and Theatrical Time
  Spencer Golub, Brown University
* Love, Sex and Death in Arthur Schnitzler
  Laurilyn Harris, Washington State University
* Wedekind's Theatre of Perversity: Exploring the Poetics of Vitalism
  David Kuhns, Washington University
* Thoroughly Postmodern Hedda
  Tom Markus, University of Utah
* Acting in Utopia: The Theatrical Revolution of 1923
  Cary Mazer, University of Pennsylvania
* Kokoschka's Early Revolutionary Plays
  Henry Schvey, Washington University
* Discontinuity in Strindberg's Spatial Text: Nineteenth Century Pictorialism, Modern Metaphor and Postmodern Image in A Dream Play
  Klaus van den Berg, Oklahoma State University
* Ibsen and the Actor of his Time
  Simon Williams, Univ. of California, Santa Barbara

11am-12:15pm

SEMINAR IV: AFRICAN/SOUTH AFRICAN THEATRE
Chair: Albert Wertheim, Indiana University

* Post-Colonial Criticism, Performance Theory, and the Evolving Forms of South African Theatre
  Temple Hauptfleisch, Stellenbosch University

SATURDAY SCHEDULE CONTINUED ON NEXT PAGE
11am-12:15pm

SEMINAR IV: AFRICAN/SOUTH AFRICAN THEATRE CONTINUED

* Creative Cooperation: Workshop Theatre in South Africa
  Myles Holloway, University of South Africa
* The Rhetoric of Staging and Athol Fugard
  Robert King, Elms College
* Detention, Exile and the African Playwright: The Case of Ngugi wa Thiong'o
  Ilona Koren-Deutsch, Northwestern University
* Black Theatre in South Africa
  Peter Lartham, San Diego State University
* South African Theatre Beyond Apartheid
  Ian Steadman, University of Witwaterstrand
* The Marxist Phenomenon in African Theatre: Dramatists, Critics and Government at Daggers Drawn
  Peter Ukpokodu, University of Kansas

11am-12:15pm

SEMINAR V: POST-COLD WAR THEATRE
Chair: Michael Quinn, University of Washington

* Robert Wilson: Empowering the Little People
  Gordon Armstrong, University of Rhode Island
* Fortinbras Our Contemporary
  Gregg Dion, University of Pittsburgh
* Openness and the New Soviet Repertory
  Lurana Donnels O'Malley, University of Texas
* Eimuntas Nekrosius and Contemporary Lithuanian Theater
  Ludvika Popenhagen, Univ. of CA, Santa Barbara
* After Thatcher and Other Cold Wars
  Janelle Reinelt, Cal State University, Sacramento
* Arpad Goncz and Contemporary Hungary
  August Staub, University of Georgia
* Home and Away
  Ron West, University of Washington

SATURDAY SCHEDULE CONTINUED ON NEXT PAGE
12:30pm-2:15pm  ASTR LUNCHEON  
University of Washington’s Faculty Club

2:30pm-3:45pm  GENRE AS A MEDIUM OF HISTORICAL CHANGE  
Chair: Joseph Roach, Tulane University

* The Negotiation of Pastoral and History in Renaissance Tragicomedy  
Robert Henke, Washington University

* Picture, Stage, Page: Genre and Medium in the Nineteenth Century  
Julie Peters, Columbia University

* Envisioning a New World Order in 1949: The Weill-Anderson Musical Tragicomedy, Lost in the Stars  
David Kilroy, Harvard University

3:45pm-4pm  REFRESHMENT BREAK

4pm-5:15pm  MULTICULTURALISM AND THE CANON (STATE OF THE PROFESSION)  
Chair: Simon Williams, Univ. of CA, Santa Barbara

* Beyond the Canon: The National Debate on Multiculturalism and Its Meaning for Theatre Studies  
Janelle Reinelt, Cal State University, Sacramento

* Shakespeare and Interculturalism  
Dennis Kennedy, University of Pittsburgh

* Apprehending a Post-Canadian Theatre: The Repercussions of National Political Crisis on Theatrical Discourse in an Imploding Nation  
Alan Filewod, University of Guelph

5:30pm-6:30pm  PRESIDENT’S RECEPTION  
University of Washington’s Walker-Ames Room, located in Kane Hall, 2nd floor

Evening  FREE FOR DINNER AND THEATRE
SUNDAY, NOVEMBER 17

8:30am-9am
REGISTRATION AND COFFEE

8:30am-12:15pm
BOOK PUBLISHERS EXHIBIT

9am-10:30am
[DE]LEGITIMIZING THE STATE
Chair: Carla Waal, University of Missouri, Columbia

* The Commodification of Innocence: Esther and the Court of Louis XIV
Amy Lehman, Indiana University
* Reclaiming Popular Theatre: Burletta Revisited
Denise Sechelski, University of Texas, Austin
* Legitimizing the East German State: Brecht and the Berliner Ensemble, 1949-1953
William Grange, Marquette University
* Political Consciousness and Historical Change in Contemporary British Drama
Stephen Weeks, Reed College

10:30am-10:45am
COFFEE BREAK

10:45am-12:15pm
THEATRE, WAR AND THE CAUSES OF WAR
Chair: Michael Quinn, University of Washington

* Pro-Slavery Ideology and the Antebellum Civil War Theatre
Norman Myers, Bowling Green State University
* Imperialism and Theatrical Change in Drury Lane
Michael Booth, University of Victoria
* Drama in the Trenches from Johnny Get Your Gun to What Price Glory: The Great War's Invasion of the American Theatre
Ronald Wainscott, University of Nebraska
* The Immediacy of History: Changing Perspectives of Historical Drama in the Age of Televised War
Gerhard Schulte, Brown University

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PROGRAM COMMITTEE

Simon Williams, Chair
Sarah Bryant-Bertail
Spencer Golub
Michal Kobialka
Judith Milhous, Ex-Officio
Joseph Roach
Carla Waal

ASTR OFFICERS AND EXECUTIVE COMMITTEE

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Margaret Ranald, Vice President
Cary Mazer, Secretary
Albert Wertheim, Treasurer
Michael Booth
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Bruce McConachie
Judith Milhous
Thomas Postlewait
Joseph Roach
Margaret Wilkerson
Don Wilmeth
Alan Woods

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Brigitte Kueppers
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Richard Wall
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Walter Zvonchenko
Ex-Officio: Alan Pally,
Barbara Naomi Cohen Stratynier
BOOK PUBLISHERS EXHIBIT

Charles Scribner's Sons
Columbia University Press
Emmett Publishing
Harcourt Brace Jovanovich, Inc.
Harvard University Press
Indiana University Press
Moonstone Press
Penn State Press
Rutgers University Press
Scarecrow Press
Southern Methodist University Press
Syracuse University Press
The University Press of Kentucky
The University Press of Virginia
University of Nebraska Press
University of Pittsburgh Press
University of Texas Press
University of Toronto Press
University of Washington Press
W. W. Norton

ASTR STUDENT FELLOWSHIPS

Susan Chast, UC Berkeley
Jay Scott Chipman, University of Pittsburgh
Leigh Ann Clemons, Kent State University
Lorien Corbelletti, Tufts University

LOCAL ARRANGEMENTS:
Barry Witham, Director, UW School of Drama
Sarah Eck, UW Extension Conference Management
GENERAL INFORMATION

CONFERENCE HEADQUARTERS
University of Washington's Glenn Hughes Playhouse
University Way and 41st Street NE

PLENARY SESSIONS: Glenn Hughes stage
REGISTRATION: Glenn Hughes lobby
BOOK PUBLISHERS EXHIBIT: Glenn Hughes lobby
SATURDAY SEMINARS: II - Glenn Hughes stage; I, III, IV, V - Faculty Club
SATURDAY LUNCHEON: Faculty Club.
Prepaid tickets are in your registration packet.

RECEPTIONS: Admission is included with conference registration
FRIDAY Lobby of UW's Meany Hall for the Performing Arts
SATURDAY UW's Walker-Ames Room, 2nd floor of Kane Hall

Two tickets for complimentary drinks (wine or beer) are in your registration packet; if you wish to purchase additional tickets, they are available in advance only at conference desk. NOTE: student packets do not include drink tickets.

THEATRE TICKETS: Pre-ordered tickets are in your registration packet
Last minute tickets may be purchased through Ticketmaster at Tower Records, 4321 University Way NE (10am-7pm), or by calling 628-0888 (8am-10pm) and using a credit card. Individual box offices may have a limited number of tickets available at the door.

All theatres except UW are a 15-20 minute cab ride from ASTR hotels. Fares average $10-12 each way, and cabs may be shared to save expenses. The UW performance is at Meany Studio Theatre on campus. See conference desk for information on restaurant options near the theatres.

SPECIAL EXHIBIT: "Endangered Theatres of Seattle"
Located in UW's Suzzallo and Allen Library, the exhibit includes photos of lost theatres and endangered theatres, plus theatre programs.

GRADUATE STUDENTS: Please welcome our student participants, whom you may identify by the yellow dots on their name badges.

EMERGENCY TELEPHONE: (206) 543-5646 Please limit to urgent messages.

PLEASE REMEMBER TO WEAR YOUR NAME BADGE FOR ALL SESSIONS

STUDENT GUIDES WILL BE AVAILABLE TO LUNCHEON, SEMINAR, RECEPTION LOCATIONS