I wish you all sorts of prosperity with a little more taste.
—Alain René Le Sage, Gil Blas
Program Chair

Tracy C. Davis, Northwestern University

Local Arrangements

Nancy Erickson, ASTR Administrator

Program Committee
Rhonda Blair, Southern Methodist University
Catherine Cole, University of California–Santa Barbara
Catherine Graham, McMaster University
Peter Holland, University of Notre Dame
Erin Hurley, McGill University
Ric Knowles, Guelph University
Martha LoMonaco, Fairfield University
Michael McKinnie, University of Birmingham
Angela Pao, Indiana University
Laurence Senelick, Tufts University
Lisa Wolford Wylam, Bowling Green State University

ASTR Officers
Charlotte Canning, President (2003-2006)
David Savran, Vice-President (2003-2006)
William Condee, Treasurer (2002-2005)
Gay Gibson Cima, Secretary (2002-2005)

TLA Officers
Kevin Winkler, President
Martha LoMonaco, Vice President
Paul Newman, Treasurer

Cover illustration courtesy of Donn Arden Collection, University of Nevada at Las Vegas.
Program Illustrations courtesy of the Laurence Senelick Collection.
Thursday at a Glance

8:00 am Executive Committee Breakfast
8:30 am Executive Committee Meeting
11:00 am Registration Opens
1:00 pm Young Scholars Meeting
1:45 pm Visit to Donn Arden Collection
2:00 pm Book Exhibits Open
2:15 pm Research Groups
5:15 pm Plenary
6:45 pm Modern Drama Reception

Program

8:00 am-8:30 am
ASTR Executive Committee Continental Breakfast—Capri 103

8:30 am-1:30 pm
ASTR Executive Committee Meeting—Capri 103

11:00 am-6:00 pm
Registration—East Desk

1:00 pm-2:00 pm
Young Scholars Organizational Meeting—Capri 111

1:45 pm-4:45 pm
Visit to Donn Arden Collection
Hosted by Su Kim Chung, Manuscripts Librarian,
University of Nevada—Las Vegas. Bus leaves from South Entrance, near ASTR Registration Desk.

2:00 pm-7:45 pm
Book Exhibits—Grande E

2:15 pm-4:45 pm
Research Groups

Details of Research Group Participants Can Be Found on Pages 12-15

THE DIASPORIC IMAGINATION—CAPRI 105
Convenor: Heather S. Nathans (University of Maryland—College Park)

FEMINIST HISTORIOGRAPHY—CAPRI 106
Convenors: Gay Gibson Cima (Georgetown University) and Tracy C. Davis (Northwestern University)

NATIONAL IDENTITY/NATIONAL CULTURE—CAPRI 107
Convenors: Timothy W. Scholl (University of California—Santa Barbara), Gary J. Williams (Catholic University of America), and Natalya Baldyga (University of Minnesota—Twin Cities)
2:15 pm-4:45 pm
Research Groups (continued)

QUEER RESEARCH GROUP—CAPRI 108
Convenors: Lisa Merrill (Hofstra University) and Jennifer Renee Danby (CW Post—Long Island University)

THE TEACHING OF THEATRE HISTORY AND HISTORIOGRAPHY—CAPRI 109
Convenors: David S. Escoffery (Southwest Missouri State University), Melissa Gibson (California State University—Fresno), Jane Barnette (Bowling Green State University), and Jonathan Chambers (Bowling Green State University)

THEATRE AND PERFORMANCE OF THE AMERICAS—CAPRI 110
Convenors: Tamara Underiner (Arizona State University) and Ramon Rivera-Servera (Arizona State University)

4:45 pm-5:15 pm
Coffee Break—Grande E

5:15 pm-6:45 pm
Plenary:
NOT MY TASTE—GRANDE F
Chair: Rhonda Blair, Southern Methodist University

John Fletcher, University of Minnesota, “Tasteless as Hell: Identity, Assimilation, and the Tactics of Counter-Taste in Hell Houses”

Stacy Wolff, University of Texas at Austin, “Roast Beef and Rodgers and Hammerstein, or Taste without Taste?: Musical Theatre, Dinner Theatre, and Middlebrow Culture”

Sheila Moeschen, Northwestern University, “Wheelchairs and One-Liners: Exploring the Limits of Taste with Jerry Lewis and the MDA Telethon”

6:45 pm-7:45 pm
Modern Drama Reception—Grande E

Program

Performances at The Riviera: Thursday

<table>
<thead>
<tr>
<th>Time</th>
<th>Performance</th>
</tr>
</thead>
<tbody>
<tr>
<td>7:00 pm</td>
<td>Jay White</td>
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<tr>
<td>7:00 pm</td>
<td>Marlene Ricci</td>
</tr>
<tr>
<td>7:30 pm</td>
<td>Evening at La Cage</td>
</tr>
<tr>
<td>7:00 &amp; 9:30 pm</td>
<td>Splash</td>
</tr>
<tr>
<td>8:30 pm</td>
<td>Magician Dixie Dooley</td>
</tr>
<tr>
<td>8:30 &amp; 10:30 pm</td>
<td>Comedy Club</td>
</tr>
<tr>
<td>9:30 pm</td>
<td>Crazy Girls</td>
</tr>
<tr>
<td>11:30 pm</td>
<td>Exotic Hypnotics</td>
</tr>
</tbody>
</table>
Friday at a Glance

8:00 am  Registration
          Opens

8:00 am  Book Exhibits
          Open

8:00 am  Continental
          Breakfast

8:30 am  Plenary

10:15 am Plenary

11:45 am Brown Bag
          Sessions

1:00 pm  Plenary

2:45 pm  Seminars

4:45 pm  ASTR
          Reception

10:00 pm President's
          Reception for
          Emerging
          Scholars

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Program

8:00 am-4:00 pm
Registration—East Desk

8:00 am-5:00 pm
Book Exhibits—Grande E

8:00 am-10:00 am
Continental Breakfast—Grande E

8:30 am-10:00 am
Plenary:
  SOMETHING FOR EVERY TASTE—GRANDE F
  Chair: Laurence Senelick, Tufts University
  Rosemarie Bank, Kent State University, "Les Sauvages Américains, the Wild West Show, and the Politics of Excess"
  Margaret Werry, University of Minnesota, "The Spectacular Tour of the American Fleet and the Spectacle of American Tourism"
  Suk-Young Kim, Dartmouth College, "Springtime for Kim II-Sung in Pyongyang: Spectacular North Korea in Revolutionary Operas"

10:00 am-10:15 am
Coffee Break—Grande E

10:15 am-11:45 am
Plenary:
  IN QUESTIONABLE TASTE—GRANDE F
  Chair: Catherine Graham, McMaster University
  Philip Auslander, Georgia Institute of Technology, "Gary Glitter: Rock’N Roll Valgarian"
  Wendy Arons, University of Notre Dame, "The Art of Acting and the Non-Act of Being in the Eighteenth Century"
  Harvey Young, Northwestern University, "The Black Body as Souvenir in American Lynching"

11:45 am-1:00 pm
Lunch Break
11:45 am-1:00 pm

Brown Bag Sessions (pre-registration is mandatory)

Details of Brown Bag Convenors Can Be Found on Page 16

Coordinator: Heather Nathans

Junior Scholar Sessions:
GETTING A JOB—CAPRI 103
GRANTS AND FELLOWSHIPS—CAPRI 104
PUBLISHING, NOT PERISHING—CAPRI 105
SURVIVING THE DISSERTATION—CAPRI 106
TEACHING—CAPRI 107

Senior Scholar Sessions:
KEEPING THE MOMENTUM—CONFERENCE ROOM 13, MONACO TOWER 2ND FLOOR
MENTORSHIP—CAPRI 108

Theatre Library Association Session:
Coordinator: Martha LoMonaco
A TASTE OF TOMORROW’S LIBRARY: ARE YOUR STUDENTS (AND YOU) PREPARED?—CONFERENCE ROOM 14
MONACO TOWER 2ND FLOOR

1:00 pm-2:30 am

Plenary:
TASTE SENSATIONS—GRANDE F
Chair: Catherine Cole, University of California—Santa Barbara
Jacky Bratton, Royal Holloway College University of London, “That Obscene Little Personage Mr. Kean’: Thomas Barnes of the Times and Hegemonic Good Taste”
Elinor Fuchs, Yale University, “Enemas and Blowjobs: the Classics in Brooklyn”

2:30 pm-2:45 pm

Coffee Break—Grande E

Performances in Las Vegas: Friday

7:30 pm “O” at the Bellagio
2:45 pm-4:45 pm

Seminars:

Details of Seminar Participants Can Be Found on Pages 17-19

THE COST OF TASTE: THEATRE AND ECONOMICS—CAPRI 103
Convenors: Megan Sanborn Jones (Brigham Young University) and Glen Jones (University of Minnesota–Twin Cities)

GLOBAL QUEER TASTES: PERFORMANCE IN INTER-ASIAN AND AFRICANA PERSPECTIVES—CONFERENCE ROOM 13, MONACO TOWER 2ND FLOOR
Convenors: Eng-Beng Lim (University of Washington–Seattle) and Tavia Nyong’o (New York University)

ROUND TABLE ON CROSS-CULTURAL THEATRE: THEORY AND PRACTICE—CAPRI 104
Convenor: Ana Puga (Northwestern University)

‘SOMETHING APPEALING, SOMETHING APPALLING, SOMETHING FOR EVERYONE…’: CHANGING TASTES IN AMERICAN MUSICAL THEATRE—CAPRI 105
Convenors: Mary Jo Lodge (Central Michigan University), Barbara W. Grossman (Tufts University), and Korey Rothman (University of Maryland–College Park)

THEATRE HISTORIOGRAPHY: TASTE, DISTINCTION, PRACTICE—CAPRI 106
Convenors: Jody Enders (University of California–Santa Barbara) and Michal Kobialka (University of Minnesota)

TONGUE IN CHEEK: THE SENSE AND MATTER OF TASTE, FOOD, AND EATING IN THEATRE—CAPRI 107
Convenors: Sarah Bryant-Bertail (University of Washington), Jennifer Lavy (University of Washington), and Scott W. Cole (University of Washington)

UTOPIAN PERFORMATIVES—CAPRI 108
Convenor: Jill Dolan (University of Texas at Austin)
4:45 pm-6:00 pm
ASTR Reception
— Top of the Riviera, Monaco Tower 24th Floor

10:00 pm-12:00 am
President's Reception for Emerging Scholars
— President's Suite

Colin Devereaux in Dick Whittington, ca. 2000.
### Saturday at a Glance

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:00 am</td>
<td>Registration—East Desk</td>
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<tr>
<td>8:00 am</td>
<td>Books Exhibits—Grande E</td>
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<tr>
<td>8:00 am</td>
<td>Continental Breakfast</td>
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<tr>
<td>8:30 am</td>
<td>TLA Plenary</td>
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<tr>
<td>10:15 am</td>
<td>Plenary</td>
</tr>
<tr>
<td>11:45 am</td>
<td>Awards Luncheon</td>
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<tr>
<td>1:00 pm</td>
<td>ASTR Annual Meeting</td>
</tr>
<tr>
<td>2:15 pm</td>
<td>State of the Profession Panel</td>
</tr>
<tr>
<td>4:00 pm</td>
<td>Seminars</td>
</tr>
</tbody>
</table>

### Program

**8:00 am-4:00 pm**

- Registration—East Desk

**8:00 am-5:00 pm**

- Book Exhibits—Grande E

**8:00 am-10:00 am**

- Continental Breakfast—Grande E

**8:30 am-10:00 am**

**Theatre Library Association Plenary:**

- **NO OFFENSE INTENDED: SENSITIVE MATERIAL IN LIBRARIES AND ARCHIVES—GRANDE F**
- Chair: Martha LoMonaco, Fairfield University
- Su Kim Chung, University of Nevada—Las Vegas, “Tasteless Trash or True Treasure?: Documenting the Controversial History of Sin City in UNLV’s Special Collections Division”
- Nena Couch, Ohio State University, “Bumps in the Road: The Process of Acquiring a Burlesque/Stripping Collection”
- Colleen Reilly, University of Pittsburgh, “Setting the Memorative Stage: The Archivist as Auteur Director”

**10:00 am-10:15 am**

- Coffee Break—Grande E

**10:15 am-11:45 am**

**Plenary:**

- **YEARNING FROM LAS VEGAS—GRANDE F**
- Chair: Angela Pao, Indiana University
- Matthew Causey, Trinity College Dublin, “Re-Learning from Las Vegas: The Sensual Surface and the Will to Truth”
- Dennis Kennedy, Trinity College Dublin, “The Aroused Spectator”
- Jeffrey D. Mason, University of Oregon, “‘Affront or Alarm’: The Law and the ‘Female Breast’ from Janet Jackson to Crazy Girls”

**11:45 am-1:00 pm**

- Awards Luncheon—Grande G/H
1:00 pm-2:00 pm
ASTR Annual Meeting—Grande G/H

2:15 pm-3:45 pm
2004 State of the Profession Panel:
WHERE ARE WE NOW? THE TASTE OF TIME—
GRANDE F
Chair: Ric Knowles, University of Guelph
Michael McKinnie, University of Birmingham, “Vegas as City
Stage”
Erin Hurley, McGill University, “National Mimesis: Celine
Dion”
Michael Peterson, University of Wisconsin–Madison, “Las
Vegas Culture”
Respondent: Tracy C. Davis, Northwestern University

3:45 pm-4:00 pm
Coffee Break—Grande E

4:00 pm-6:00 pm
Seminars:
Details of Seminar Participants Can Be Found on
Pages 20–24

CONSIDERING BODIES IN EVALUATING
TASTE—CAPRI 103
Convenor: D. Ross (University of Michigan)

MARGINALIZING AND/OR EXCLUDING
CERTAIN FORMS OF AMERICAN POPULAR
ENTERTAINMENT—CAPRI 104
Convenor: Richard Poole (Briar Cliff University)

PICANTE OR SZECHUAN?: ACQUIRING A
TASTE FOR ETHNIC PERFORMANCE—
CAPRI 105
Convenors: Daphne Lei (University of California–Irvine), Nodine
George-Graves (University of California–San Diego), and
Jorge Huerta (University of California–San Diego)

THE SOUND OF SPECTACLE: SEDUCING THE
EYE AND THE EAR—GRANDE F
Convenor: Victor Emeljanow (University of Newcastle)

TASTING LAS VEGAS—CAPRI 106
Convenor: Laurie Beth Clark (University of Wisconsin)

Performances in
Las Vegas: Saturday

7:00 pm “Zumanity” at
New York
New York
2:45 pm-4:45 pm (continued)

Seminars (continued):
TASTING THE LIMITS—CONFERENCE ROOM
13, MONACO TOWER 2ND FLOOR
Convenors: Adam Versényi (University of North Carolina—Chapel Hill) and Jean Graham-Jones (CUNY Graduate Center)

VANGUARD SEX: SEXUALIZED SUBCULTURES, SEXUAL PRACTICE, SOCIAL CHANGE, AND AVANT-GARDE PERFORMANCE—CAPRI 107
Convenors: Katherine Mezur (University of California—Berkeley) and Mike Sell (Indiana University of Pennsylvania)

VOLATILE STAGES: SPECTACULAR THEATRE AND THE THEATRE OF SPECTACLE—CAPRI 108
Convenors: Jennifer Parker-Starbuck (CUNY Graduate Center/University of Hull—Scarborough School of Arts) and Josh Abrams (University of Hull—Scarborough School of Arts)

Scott Thorson and Liberace, Las Vegas, 1981
Photo by Annie Liebowitz
8:00 am-9:00 am
Continental Breakfast—Grande E

9:00 am-10:30 am
Plenary:
ACCOUNTING FOR TASTE—GRANDE F
Chair: Lisa Wolford Wylam, Bowling Green State University
David Savran, CUNY Graduate Center, “Pandering to the ‘Intelligent Majority’”

10:30 am
Conference Ends

Taste is the one thing that lasts after talent is gone—it is the most mysterious of gifts, the one thing that lasts, and yet the one that always changes.
(Adam Gopnik, New Yorker, 22 March 2004: 39)
Feminist Historiography—Capri 106
Convenors: Gay Gibson Cima (Georgetown University) and Tracy C. Davis (Northwestern University)

Susan R. Applebaum, Loyola University of Chicago, “Having Their Cake and Eating It, Too: Looking at Women’s Agency within the Family Business”

Susan Bennett, University of Calgary, “Gender and Nation in British Theatre History: Rethinking the 1950s”

Nina Billone, University of California—Berkeley, “No Place Like Home: Keeping House at Chicago’s Steppenwolf Theatre”


Penny Farfan, University of Calgary, “Modernism and Feminist Historiography”


Andrea Harris, Texas Christian University, “Choreographing the Canon: Ruth Page and the Construction of American Ballet”

Shannon Jackson, University of California—Berkeley, “Topdog’s Family Values: The Politics of Homefulness in the Broadway Playhouse”


Kim Marra, University of Iowa, “Performing Paternalistic Authoritarianism: Impresario/Actress Relationships and American Empire, 1865—1914”

Sheila Moeschen, Northwestern University, “Funny Gals Gone ‘Legit’: The Question of Legitimate Performance and the Nineteenth-Century Comedienne”

Sydney Cheek O’Donnell, University of Washington, “Taking the Personal Politically in Theater History: Narrating Franca Rame and Dario Fo”

Cindy Rosenthal, Hofstra University, “Ellen Stewart and La Mama: Herstory/a History”

Manon van de Water, University of Wisconsin, “Gender, Bias, and Perception in Theatre and Drama for Children and Youth”

Christine Woodworth, Bowling Green State University, “The Naughtiest Girl, Just One of the Guys, Or…?: Recontextualizing Sarah Kane”
NATIONAL IDENTITY/NATIONAL CULTURE—CAPRI 107
Convenors: Timothy W. Scholl (University of California—Santa Barbara), Gary J. Williams (Catholic University of America), and Natalya Baldyga (University of Minnesota—Twin Cities)

Phaedra Bell, Stanford University, “Talking with the TV about the National, the Trans-National, Selfhood, and Location”


Thomas Connolly, Suffolk University, “Cosmopolitan Nationalist: Alexander Moissi from the Hofburgtheater to ‘People’s Artist of the Socialist People’s Republic of Albania’”


Patricia Gaborik, University of Wisconsin—Madison and Milwaukee, “Creating Fascists through the ‘Theatre of the Masses’”

Anwen Jones, University of Wales—Aberystwyth, “Imagi-nation”

Sonja Arsham Kiftinec, University of Minnesota—Twin Cities, “Violent Formation: Revelations of Image Theater and Identity in the South Balkans”

Meewon Lee, Korean National University of the Arts, “Korean Modern Theatre’s Seeking for its National/Cultural Identity”

Michele Leon, University of Kansas, “Culture versus Politics? Strikes in the Entertainment Industry in France”

Pamela Monaco, University of Maryland University College, “Estonia, the Baltics, and Post-Soviet Identity”

Hsin-chun Tuan, University of California—Los Angeles, “National and Cultural Identity in Taiwan Theater”

Jeanne Wilcoxon, University of Minnesota—Twin Cities, “The Early Theatre of Ernst Toller and the Enactment of Nation”

Steve Wilmer, Trinity College Dublin, “Nationalism in German Theatre”

Evan Darwin Winet, Macalester College, “Under the Veil of Nationalism: Islam in Beneath Indonesian National Theatre”

QUEER RESEARCH GROUP—CAPRI 108
Convenors: Lisa Merrill (Hofstra University) and Jennifer Renee Danby (CW Post—Long Island University)

Jennifer Chapman, Albion College, “Texts and Subtexts: Heteronormativity and High School Theatre”

Bud Coleman, University of Colorado—Boulder, “The (Re-)Performed Gay Male Body: A Queer Biography”

Jennifer Renee Danby, CW Post—Long Island University, “Restoration Actors Performing Queerness”

Jill Dolan, University of Texas at Austin, “On Writing a Critical History of Queer Theatre”

Nicole Eschen, University of California—Los Angeles, “Historical Queer Bodies and Identities: Marlowe’s Edward II”

E. Patrick Johnson, Northwestern University, “The Performance of ‘Southerness’ Among African-American Gay Men as a Covert Performance of Queerness/Quarness”
Research Groups:

Lisa Merrill, Hofstra University, “Nineteenth-Century Onstage and Offstage Spectatorship: Performances of Gender, Race, and Sexuality”
Framji Minwalla, George Washington University, “Violence and Queerness: Mapplethorpe’s Black Nudes, Glenn Ligon’s Text Paintings, and Lynching Photos from the Without Sanctuary Exhibit”
Ken Nielsen, CUNY Graduate Center, “The Double Other: The Case of The Boys in the Band, Copenhagen 1969”
Susan Pastika, University of California–Davis, “You’re Not Welcome Here’: Hanifah Walidah’s Performance of Racial Borders, Queer Spaces, and Resistant Identities”
John Poole, Illinois State University, “No Longer a ‘Going Concern’?: Recognizing and Negotiating a Queer Identity in Post-Gay Culture”
Jaclyn Pryor, University of Texas at Austin, “Dragging into the Margins: Performing Against Passing”
Bob Schanke, Pella IA, “The Queening of Mercedes de Acosta”
Alan Sikes, Florida State University, “Queer or Postqueer?: Performativity and the Horizon of Hegemony”
Dan Smith, Northwestern University, “Theatre and Sexuality in Eighteenth-Century France”
Jef Vowell, University of California–Irvine, “Contemporary Queer Drama and Politics”
Sara Warner, Cornell University, “I’m So Female I’m Subversive’: Valerie Solanas and the Origins of Queer Performance”
Stacy Wolf, University of Texas at Austin, “Is Dinner Theatre Queer?”

The Teaching of Theatre History and Historiography—CAPRI 109
Convenors: David S. Escoffery (Southwest Missouri State University), Melissa Gibson (California State University–Fresno), Jane Barnette (Bowling Green State University), and Jonathan Chambers (Bowling Green State University)
Ann Elizabeth Armstrong, Miami University, “Research Methodology Report”
Sergio Costola, Southwestern University, “The Importance of Theatre History Historiography: Post-Positivist Does Not Necessarily Mean Post-Modern”
John Fleming, Texas State University, “Examining the Biases and Assumptions of the Shakespeare Authorship Question”
Anne Fletcher, Southern Illinois University–Carbondale, “The Director’s Book”
Sara Freeman, Illinois Wesleyan University, “The Archive Project: Research and Historiography for Undergrads”
David Jortner, University of Pittsburgh, “A Taste of the Unknown: Bringing Different Nations, Playwrights, and Histories into the Theatre History Curriculum”
Robert I. Lublin, University of Massachusetts–Boston, “Situating Elizabethan Drama in its Cultural Context”
Jay Malarcher, West Virginia University, “The Glass of Fashion and the Mould of Form: Reconfiguring Theatre History for the Twenty-First-Century Undergraduate”
James Peck, Muhlenberg College, “Changing Tastes: Staging Social Instability in the Classroom”
Robyn Quick, Towson University, “Group Project: Production Proposal”
Colleen Reilly, University of Pittsburgh, “Archival Reconstruction”
Research Groups:

THEATRE AND PERFORMANCE OF THE AMERICAS—CAPRI 110

Convenors: Tamara Underiner (Arizona State University) and Ramon Rivera-Servera (Arizona State University)

Respondents: Jean Graham-Jones (CUNY Graduate Center/Hunter College) and Jorge Huerta (University of California--San Diego)
Lisa M. Anderson, Arizona State University, "Bringing Black/Third World Feminism into the Theatre of the Americas"
Anita Gonzalez, State University of New York—New Paltz, "Theater to Center the World: Cosmo-Vision and Performance Acts in Meso-America"
Ann Haugo, Illinois State University, "Toward Decolonial Criticism: Questions on Indigenous Performance Representation in Theatre Studies"
Victor Holtcamp, University of Washington, "The Suspension of Disbelief: Kwakwaka’wakw Theatre and Theatre of the Americas"
Jill Lane, Yale University, "'Keywords' as Conceptual Points of Contact Engaging Geographic, Social, and Cultural Formations of the Americas"
Jon D. Rossini, University of California—Davis, "Ethnicity, the Americas, and the Gaps in Between"
Adam Versenyi, University of North Carolina—Chapel Hill, "Translation as Epistemological Paradigm for Theatre in the Americas"
John Warrick, University of Washington, "Performatives of Conversion and the Conquest of the Mesoamerican Cave"
Patricia Ybarra, Brown University, "Performance and Nationalisms in Nineteenth-Century North America as a Methodological Model"

"Ah! Les jambes de la femme!"
Follies Bergère Grande Folie, 1928. Photo by Waléry
Brown Bag Sessions:

Brown Bag Sessions (Pre-registration is mandatory)
Coordinator: Heather Nathans

Junior Scholar Sessions:

Getting a Job—CAPRI 103
Buck Favorini (University of Pittsburgh), Christopher Innes (York University), and Janelle Reinelt (University of California—Irvine)

Grants and Fellowships—CAPRI 104
Dorothy Chansky (College of William and Mary) and Lisa Merrill (Hofstra University)

Publishing, Not Perishing—CAPRI 105
Rosemarie Bank (Kent State University) and Bob Schanke (Pella, IA)

Surviving the Dissertation—CAPRI 106
Annemarie Bean (Williams College) and Angela Pao (Indiana University)

Teaching—CAPRI 107
Bill Candee (Ohio State University) and Kim Marra (University of Iowa)

Senior Scholar Sessions:

Keeping the Momentum—Conference Room 13
Jeffrey D. Mason (University of Oregon) and David Savran (CUNY Graduate Center)

Mentorship—CAPRI 108
Margaret Knapp (Arizona State University) and Carol Sorgenfrei (University of California—Los Angeles)

Theatre Library Association Session:

Coordinator: Martha LoMonaco

A Taste of Tomorrow’s Library: Are Your Students (And You) Prepared?—Conference Room 14
Judy Markowitz (University of Maryland) and Robert Melton (University of California—San Diego)
Seminars:

THE COST OF TASTE: THEATRE AND ECONOMICS—CAPRI 103
Convenors: Megan Sanborn Jones (Brigham Young University) and Glen Jones (University of Minnesota–Twin Cities)

Susan Bennett, University of Calgary, "Rewriting the Audience: Theatre and the Tourism Industry"
William Gunn, Brigham Young University, "Bard Economics: Examining Shakespeare’s Cultural Value"
Carter Anne McGowan and Elizabeth S. Hines, Brooklyn College/CUNY Graduate Center and Richard Frankel Productions, Inc., "What’s In a Name? Star Casting as a Hedge Against Economic Uncertainty in Broadway Theatre"
Christine Mangone, Pennsylvania State University, "Disney on Broadway: A Spectacle Beyond the Performance"
Karen Jean Martinson, University of Minnesota, “The American Girl Finishing School: An Education in Discerning Taste”
Ariad Sponberg, Valparaiso University, “TVs, Casinos, Theme Parks, and Theatres”
Olivia Turnbull, Tufts University, “The Final Act: Subsidizing a Crisis in England’s Regional Theatres”

GLOBAL QUEER TASTES: PERFORMANCE IN INTER-ASIAN AND AFRICANA PERSPECTIVES—CONFERENCE ROOM 13
Convenors: Eng-Beng Lim (University of Washington–Seattle) and Tavia Nyong'o (New York University)

Anurima Banerji, New York University, “The Queer Politics of the Raj”
Ananya Chatterjeea, University of Minneapolis, and Thomas DeFrantz, Massachusetts Institute of Technology, “Creating Alternative Communities: Diasporic Encounters”
George Chun-huang Chiu, Tamkang University, and E-chou Wu, Providence University, “A One-day Teacher, a Lifelong Father: Master, Pupil, and Chinese Masculinity in Farewell to My Concubine”
K.K. Seet, National University of Singapore, “My Other(ed) Half: The Polarities of Gay Desire in the Contemporary Asian Film”
Natasha Tinsley, University of Chicago, “Song and Dance in the Public Square: Women Performing African Diaspora Sexuality in Paramaribo, Suriname”

ROUND TABLE ON CROSS-CULTURAL THEATRE: THEORY AND PRACTICE—CAPRI 104
Convenor: Ana Puga (Northwestern University)

Rafaelle Faro, Northwestern University, “Global Theater? The Paradigmatic Presence of a Black Harlequin on the Italian Stage”
Susan C. Haeclieke, University of Maryland–College Park, “The Hurly-burly/le tohu-bohu/el caos: Friches Théâtre Urbain’s Multilingual Macbeth for the Street”
Ana Puga, “Bilingual Production: Should we do it? How to do it”
Vincent Ogu Okany, University of Minnesota, “Rethinking Cross-Cultural Performance: Acting and Directing Bode Sowande’s The Night Before”
Lauren Hobbs Sexton, University of Georgia, “The Distance Traveled: Little Clay Cart in Athens, Georgia”
Edward Ziter, New York University, “Muhammad Mughut and the Anti-Tradition”
Seminars:

'SOMETHING APPEALING, SOMETHING APPALLING, SOMETHING FOR EVERYONE...' CHANGING TASTES IN AMERICAN MUSICAL THEATRE—CAPRI 105
Convenors: Mary Jo Lodge (Central Michigan University), Barbara W. Grossman (Tufts University), and Korey Rothman (University of Maryland—College Park)

Henry Bial, University of New Mexico, "A Taste for 'Tradition': America’s Enduring Appetite for Fiddler on the Roof"

Bud Coleman, University of Colorado—Boulder, "'Will the Real Cabaret Please Stand Up?': A Consideration of Musical Theatre Re-creations/Revivals/Revisals"

Chrystyna Dail, University of Maryland, "Ladybugs, Thieves, and Nazis: Exploring the Counter Culture of Mel Brooks’ Musicals"

Brian Eugenio Herrera, Yale University, "'War! The Musical?': Wartime, Entertainments, and the Legacies of WWII’s All-Soldier Musical Revues"

Valerie Joyce, University of Maryland, "Take a Slice of Life and Season to Taste: The Recipe for Musical Biography"

Erica A. Milkovich, University of Oregon, "Tasteless Triumph: Urinetown, September 11th, and the Carnivalesque"

Julie A. Noonan, University of Kansas, "Appealing to the Stars: the Role of Star Performers in the Vocal Creation and Re-Creation of Women Characters in the Musical"

Kathleen Potts, CUNY Graduate Center, "No Longer Divine: The Adaptation of Hairspray from Film to Broadway"

Laurie Schmelina, University of Wisconsin—Stevens Point, "Poultry, Pistols, and Palatable Propaganda: How to Succeed on the Depression-Era Musical Stage"

Judith A. Sebesta, University of Arizona, "From the Barrios to Broadway: Latino/a Musical Theatre"

THEATRE HISTORIOGRAPHY: TASTE, DISTINCTION, PRACTICE—CAPRI 106
Convenors: Jody Enders (University of California—Santa Barbara) and Michal Kobialka (University of Minnesota)

Dongsin Chang, New York University, "Improving 'Chinese' Taste?: Nineteenth-Century English Pantomime Productions of Aladdin"

Lynne Conner, University of Pittsburgh, "Sipping Regional Theatre History: Taste as a Site-Driven Concept"

J. Ellen Gainor, Cornell University, "How High was Susan Glaspell’s Brow?: Avant-garde Drama, Popular Culture, and Twentieth-Century American Taste"

Nicole Leonhardt, University of Mainz, "Against the Taste for Tastelessness: the Criticism of 'Theatromania' and 'Aesthetic Decline' in late Nineteenth-Century Germany"

Bruce McConachie, University of Pittsburgh, "Including and Understanding 'Wench Acts' in Histories of Blackface Minstrelsy"

Alice Rayner, Stanford University, "Senses of History: Taste and Touch"

Richard Schoch, Queen Mary College University of London, "Shakespeare, the Victorian"

Robert Shimko, University of Minnesota, "Histories of Sneaking Around: Early Restoration Booksellers Recall a Distasteful Period in Theatre History"

Alan Sikes, Florida State University, "Staging Terezin"

Marion Wilson, CUNY Graduate Center, "Taste, Class, and Academia: A Consideration of Bourdieu, Ziegfeld, and Theatre Historiography"

Patricia Ybarra, Brown University, "Taste, Text, Distinction: Performing the Missionary Position in Theater Historiography"
Seminars:

TONGUE IN CHEEK: THE Sense AND MATTER OF TASTE, Food, AND EATING IN Theatre—CAPRI 107

Convenors: Sarah Bryant-Bertail (University of Washington), Jennifer Lavy (University of Washington), and Scott W. Cole (University of Washington)

Dorothy Chansky, College of William and Mary, “Dinner With: Contemporary American Plays and Sated Palates”

James Cherry, CUNY Graduate Center, “When Haute Becomes Outrė: Tasteful Dramaturgy and Tina Howe’s The Art of Dining”

Margaret Coyle, University of Maryland—College Park, “If the Dinner is Worth Eating: The Italian Play The Superior Residence (1760) and the French Play The Spendthrift Miser (1776): Carlo Goldoni’s Performance of Food in Different Cultures”

Brian Desmond, University of California—Santa Barbara, “Jesus Killed My Appetite”

Deborah R. Geis, DePauw University, “Super Size Me, Starve Me: Food and the Politics of Excess in Recent American Drama”

Michael P. Jaros, University of California—San Diego, “Me Pap: The Bitter Taste of the Beckettian Subject”

Barbara Lewis, University of Kentucky, “Mavericks of Taste: Performing on the Curb of Culture”


John Warrick, University of Washington, “Fixed in the Mouth of the Serpent: Coalescing the Hell-Mouth in Liturgical Ritual-Drama and Anglo-Saxon England”

Ann Folino White, Northwestern University, “Creating Plenty through Scarcity: Theatrical/Political Deployment of Food Objects”

UTOPIAN PERFORMATIVES—CAPRI 108

Convenor: Jill Dolan (University of Texas at Austin)

Shannon Baley, University of Texas at Austin, “Taste, Desire, and the Utopian Performative in the Plays of Naomi Wallace”

Sue-Ellen Case, University of California—Los Angeles, “Negative Utopias: Sarah Kane’s 4:48 Psychosis and Split Britches’ Lesbians Who Kill”


Ehren Fordyce, Stanford University, “Reza Abdoh”

Judy Hamera, California State University—Los Angeles, “Dancing Other-Wise: Ethics, Metaphysics, and Utopia in Hae Kyung Lee and Dancers”

Ric Knowles, University of Guelph, “Documemory, Autobiography, and the Utopian Performative in Canadian Autobiographical Solo Performance”

Jill Lane, Yale University, “A Radical Actor Prepares: Notes for Reverend Billy”

Virginie Magnat, University of California—Santa Cruz, “Communitas Re-Imagined: Interdisciplinarity, Cross-Cultural Research, and Utopian Performatives”

Carol Martin, New York University, “The Open Theatre’s Dystopia”

Jenny Spencer, University of Massachusetts, “Kushner’s Homebody/Kabul”

Esther Beth Sullivan, Ohio State University, “Between the Hope for Utopia and the Pull of Dystopia: Kennedy’s Tempered Performance”

Maurya Wickstrom, College of Staten Island, CUNY, “Wonder in the Heart of Empire: Deborah Warner’s Medea and The Angel Project”
Seminars:

CONSIDERING BODIES IN EVALUATING TASTE—CAPRI 103
Convenor: D. Ross (University of Michigan)

Danielle Mages Amato, Studio Theatre (Washington, DC), “The Postorganic Theatre of Charles L. Mee”

Stephen Berwind, University of Toledo, “The Shock of the Real: Bodies in Charles Ludlam’s Salammbo”

Julie Jackson, University of Wisconsin—Madison/Whitewater, “Disfigured Celebrity and Absolute Play in the Embodied Text of Christopher Marlowe’s The Jew of Malta”

Scott Magelssen, Augustana College, “This is a Drama. You are Characters. The Tourist as Fugitive Slave in Conner Prairie’s ‘Follow the North Star’”

Róisín O’Gorman, University of Minnesota, “Wounding Taste Through Wounded Bodies”

M. Melinda Powers, University of California—Los Angeles, “The Politics of Taste: Legitimization and Marginalization of Bodies in Ancient Rome”

Erika Rundle, Yale School of Drama, “Primate Dramas: The Non-Human Body in Performance”

Mark Seamon, Ohio State University, “Anna Deavere Smith’s House Arrest: A Search for American Character In and Around the White House, Past and Present: The Exploit of (Presidential) Bodies”

Barbara Sellers-Young, University of California—Davis, “Bellydance Superstars: From Scandalous to Mainstream”

Susan Teneriello, CUNY Graduate Center, “Disabling Notions: Beyond Bodies of Difference”

E. J. Westlake, University of Michigan, “Who’s Buried in Billy the Kid’s Tomb and Other Tasteless Questions”


MARGINALIZING AND/OR EXCLUDING CERTAIN FORMS OF AMERICAN POPULAR ENTERTAINMENT—CAPRI 104
Convenor: Richard Poole (Briar Cliff University)

Robin Bernstein, Yale University, “The Continuity between Bad and Good Taste: James Whitcomb Riley as Hawk of Patent Medicine and Nationalistic Poetry”

Kevin Byrne, CUNY Graduate Center, “Romance and Razors: The Amateur Minstrel Scripts of Arthur Leroy Kaser”

Leigh Clemens, Louisiana State University, “Why (Doesn’t Anyone Want to) Study Battle Re-Enactments?”

Eileen Curley, Indiana University, “Guiding the Nineteenth-Century Home Performer: How Published Advice on Staging Home Theatricals Steered Amateurs Towards the Guise of Respectability”

Ben Fisler, Otero College, “Frontier Showpeople: Advocating Excluded Possibilities”

Anne Fletcher, Southern Illinois University—Carbondale, “Scenic Erasure”

Victor Holtcamp, University of Washington, “I Went To Church Last Sunday”

Dawn Larsen, Volunteer State University, “Girls of Today Are As Good As Girls of 40 Years Ago, Provided They’re Not the Same Girls: Reconstructing Historic Toby Shows in Tennessee”

Dawson Nichols, University of South Carolina, “The Disappearance of Solo Performance”

Continued...
Seminars:

Jennifer Schlueter, Ohio State University, “Acquiring Taste: Sheldon Cheney’s Campaign for the Art Theatre”

Jason Davids Scott, University of California—Santa Barbara, “Harold and Friends: Long-Form Theatrical Improvisation”

Elizabeth C. Stroppel, William Patterson University, “But Seriously Folks…: Stand-Up Comedy Classes in a University Theatre Curriculum?”

PICANTE OR SZECHUAN?: ACQUIRING A TASTE FOR ETHNIC PERFORMANCE—CAPRI 105
Convenors: Daphne Lei (University of California—Irvine), Nadine George-Graves (University of California—San Diego), and Jorge Huerta (University of California—San Diego)


Glenda E. Gill, Michigan Technological University, “Sean (P. Diddy) Combs’s Walter Lee Younger: A Portrayal of Questionable Authenticity”

Ann Hauo, Illinois State University, “Tribal Fusion: Questions of Taste and Authenticity in Native Theatre”

Emily Kessler, University of Texas at Austin, “Performing the Cambodian Genocide: A Semiotic Analysis of a Retelling”

Esther Kim Lee, University of Illinois—Urbana/Champaign, “Dressing to Taste: A Study of ‘Oriental’ Costumes on Broadway”

Lauren Love, University of Minnesota, “Theatre de la Jeune Lune Re-Imagines a Jewish Monster”

Debrah “Pete” Richardson, Louisiana State University, “Performing Louisiana: The Marketing of Cultural Identity”


Jeanette Sanchez, University of Washington, “Eres lo que comes (You Are What You Eat): A Study of Mexicanidad Through the Food of Los vendidos by Luis Valdez”

Gretchen Smith, Southern Methodist University, “Can I Order French Toast Now?: The Geography of Barren Landscape in the European Diaspora”

Shannon Steen, University of California—Berkeley, “Of Viruses and Virtue: Resisting the Asian Body as Transnational Vector of Contagion”

THE SOUND OF SPECTACLE: SEDUCING THE EYE AND THE EAR—GRANDE F
Convenor: Victor Emelianov (University of Newcastle)

Giorgio Biancorosso, Columbia University, “Melodrama and its Aura: Jean-Luc Godard’s Contempt”


Melina Esse, University of California—Berkeley, “Resonant Bodies: The Sounding Image in D.W. Griffiths’ Orphans of the Storm”

Megan Evans, Reed College, “Signifying Beijing: Aural Innovation in the Recent Jingju Play Camel Xiangzi”

Johanna Frank, Cornell University, “‘Something to be Heard’: Word-Sounds as/and Music in Gertrude Stein’s Plays”

Kimberly Jannarone, University of California—Santa Cruz, “Technological Noise and the Spectacular Performance”

Continued...
Seminars:

Megan Jenkins, CUNY Graduate Center, “Procession and Dance: Spectacle in Ligeti’s Le Grand Macabre”
Jelena Novak, Music critic (Belgrade), “Postopera Spectacle in the Age of Media”
Douglas O’Keefe, Northwestern University, “Popular Song and Social Critique: The Battle for Dutch Skipper”
Kurt Taroff, CUNY Graduate Center, “The Music Inside My Head: Music, Mise-en-Scene, and Monodrama”

TASTING LAS VEGAS—CAPRI 106
Convenor: Laurie Beth Clark (University of Wisconsin)
Elaine Aston, Lancaster University, “Performing the Female Grotesque: Age and Gender Concerns in Vegas”
Jessica Chalmers, University of Notre Dame, “The Academic Conference Through the Eyes of its Venue: A Dialogue”
Peter Cieota, Cornell University, “I Now Pronounce You—Confessions of a Wedding Chapel Minister”
David Fortner, Allegheny College, “Raise, Call, or Fold: Professionalism, Spectatorship, and Identity at the World Series of Poker”
David R. Kilpatrick, University of Missouri-Columbia, “The Theatre Lobby: The Transition from the Real to the Imaginary”
Kirsten Pullen, University of Calgary, “Zsa Zsa Gabor Slept Here: Las Vegas and the Performance of Femininity”
Robin Roberts, Louisiana State University, “Tasting Star Trek, Eating at Quark’s Bar and Restaurant, and Going Where No Theatre Critic Has Gone Before: The Star Trek Hilton”
Doug Rosson, Bradley University, “What the Locals Do: Alternative Theatre in Las Vegas”
Samuel Shanks, CUNY Graduate Center, “Quotational Cuisine: Las Vegas’ Emerging Restaurant Scene”
Matthew Smith, Boston University, “Las Vegas and the Total Work of Art”

TASTING THE LIMITS—CONFERENCE ROOM 13
Convenors: Adam Versényi (University of North Carolina—Chapel Hill) and Jean Graham-Jones (CUNY Graduate Center)
Phaedra Bell, Stanford University, “Accounting for Pipilotti Rist’s Tastes...of Your Body, a Performer in Her Work”
Marla Carlson, CUNY Graduate Center, “Tasting Compassion, Spitting it Out”
Mark Cosdon, Allegheny College, “Farting for Money: The Flying Karamazov Brothers’ Le Pécomate”
John Fleming, Texas State University, “Upsetting Assumptions: The Humanity of the ‘Other’ in Romulus Linney’s Theatre”
Heidi J. Holder, Central Michigan University, “‘Wrath’s Whirlwind’: Violence and Excess in the Victorian Working-Class Theatre”

Continued...
Seminars:

Gretchen Icenogle, University of California—Santa Barbara, “Living Like Pigs: Moral and other Grotesqueries in Wallace Shawn’s Aunt Dan and Lemon”

Jennifer Johung, University of California—Berkeley, “Writing the Un-Seeable: Sarah Kane’s Blasted and the Limits of Live Theater”

Martin Puchner, Columbia University, “The Aesthetics of Disgust”

Kara Reilly, University of Washington, “Sodom on the Stage of History”

Kerrie Schaifer, University of Newcastle, “Cannibal Theatres”

Vanguard Sex: Sexualized Subcultures, Sexual Practice, Social Change, and Avant-Garde Performance—Capri 107

Convenors: Katherine Mezur (University of California—Berkeley) and Mike Sell (Indiana University of Pennsylvania)

Michael M. Chemers, Carnegie Mellon University, “Wild and Untamed Thing: The Erotic, Quixotic, and Neurotic Rocky Horror Performance Cult”

Wendy Clupper, University of Maryland–College Park, “Hot Sex: Exhibitionism as Performance at Burning Man”

Penny Farfan, University of Calgary, “Queer Comedy: Coward’s Private Lives”

Rhona Justice-Malloy, Central Michigan University, “A Kiss is Just a Kiss, Except When It’s Madonna and Britney”

Robert I. Lublin, University of Massachusetts—Boston, “‘I Love You Now’: Time and Desire in the Plays of Sarah Kane”


Christopher Olsen, Millersville University, “Puppetry of a Penis: Re-Writing the Male Nude Body in Contemporary Performance”

Scott Proudfoot, Northwestern University, “Imagining Past Heterosexuality: Mainstream (Mis)Readings of Lesbian Performance”

Jasmina Sinanovic, CUNY Graduate Center, “The New Burlesque: A New Format for the Old Form”

Volatile Stages: Spectacular Theatre and the Theatre of Spectacle—Capri 108

Convenors: Jennifer Parker-Starbuck (CUNY Graduate Center / University of Hull–Scarborough School of Arts) and Josh Abrams (University of Hull–Scarborough School of Arts)

John Ball, University of Pittsburgh/Point Park College, “Cronje’s Last Stand: The 1905 Boer War Spectacle, Coney Island, and the Rhetoric of Militant Decency”

Cindy Brizzell-Bates, Siena College, “‘Let Justice be done though the Heavens fall!’: Theatrical Spectacle in Representations of the Astor Place Riots”

Catherine Cole, University of California–Santa Barbara, “Mothers of the Guguletu 7: Spectacles of Violence in South Africa”

Jon Erickson, Ohio State University, “Spectacle, Taste, and Moral Discrimination”

Jason Farnan, University of California–Los Angeles, “The Spectacle of Surveillance: Performing the Space of the Panopticon”

Anita Gonzalez, State University of New York–New Paltz, “Spectacles of Cruising”

Branislav Jakovljevic, University of Minnesota, “Theater, Spectacle, and Libidinal Economy”

Continued...
Seminars:

Deirdre O'Leary, CUNY Graduate Center, "A Mighty Wind: Telescoping Iraq in Katie Mitchell's Iphigenia at Aulis"

Nicholas Ridout, Queen Mary College University of London, "Making Light Work: The Technological Self-Transcendence of Opera"

Megan Shea, Cornell University, "Snap Into a Slim Sim: Allure and Mimesis in the Sims Online"

Les Wade, Louisiana State University, "The Taste of Blood and Cum: Deconstructive Spectacle and the New Brutalism in Recent British Drama"

Steve Wilmer, Trinity College Dublin, "Nazi Theatre and Spectacle"

Jennifer Worth, CUNY Graduate Center, "Real American Entertainment: The Spectacle/s of Branson, Missouri"

Christin Yannacci, University of Texas at Austin, "The Spectacular Aesthetics of Futurama: Norman Bel Geddes, Modern Design, and the Reinterpretation of the American Landscape"

Ted Shawn as Montezuma, Jacob's Pillow Dance Festival, 1939. Photo by John Lindquist
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Carol
- Examined 11/4, pain less.
- Paracrinology performed, too low a cell count in blood.

David Saxton (Sir Bruce)
- Bitterly Bury expecting to fly from... and cease of commonest enterprise... but staying to listen about from the more entertaining shows... class distinction... high brow... concert.
- Lovely music... wonderful effects... melody of white..." commercial.

James Harding (The second of ARS, Patterson - Melbourne)
The Institute sounds like ARS. Regulatory discussion... Nepalese
Reinforcing each other... much eventually. Men... hot... dull... cold.
Answer: schneeman... I need a copy of this.

ARS
- The ancient Buddha once... (instead of multiplied)
- 2064 wry... young people, brave and strong.
- Lord of President... efficiency... Manchester
- Leader of resistance... trace... Mandate...
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**Thursday at a Glance**

8:00 am-8:30 am
ASTR Executive Committee Continental Breakfast—Capri 103

8:30 am-1:30 pm
ASTR Executive Committee Meeting—Capri 103

11:00 am-6:00 pm
Registration—East Desk

1:00 pm-2:00 pm
Young Scholars Organizational Meeting—Capri 111

1:45 pm-4:45 pm
Visit to Donn Arden Collection
Hosted by Su Kim Chung, Manuscripts Librarian, University of Nevada—Las Vegas. Bus leaves from South Entrance, near ASTR Registration Desk.

2:00 pm-7:45 pm
Book Exhibits—Grande E

2:15 pm-4:45 pm
Research Groups

Details of Research Group Participants Can Be Found on Pages 12-15

**The Diasporic Imagination—Capri 105**
Convenor: Heather S. Nathans (University of Maryland—College Park)

**Feminist Historiography—Capri 106**
Convenors: Gay Gibson Cima (Georgetown University) and Tracy C. Davis (Northwestern University)

**National Identity/National Culture—Capri 107**
Convenors: Timothy W. Scholl (University of California—Santa Barbara), Gary J. Williams (Catholic University of America), and Natalya Baldyga (University of Minnesota—Twin Cities)
2:15 pm-4:45 pm
Research Groups (continued)

**QUEER RESEARCH GROUP—CAPRI 108**
Convenors: Lisa Merrill (Hofstra University) and Jennifer Renee Danby (CW Post—Long Island University)

**THE TEACHING OF THEATRE HISTORY AND HISTORIOGRAPHY—CAPRI 109**
Convenors: David S. Escoffery (Southwest Missouri State University), Melissa Gibson (California State University—Fresno), Jane Barnette (Bowling Green State University), and Jonathan Chambers (Bowling Green State University)

**THEATRE AND PERFORMANCE OF THE AMERICAS—CAPRI 110**
Convenors: Tamara Underiner (Arizona State University) and Ramon Rivera-Servera (Arizona State University)

4:45 pm-5:15 pm
Coffee Break—Grande E

5:15 pm-6:45 pm
**Plenary:**
**NOT MY TASTE—GRANDE F**
Chair: Rhonda Blair, Southern Methodist University

- John Fletcher, University of Minnesota, “Tasteless as Hell: Identity, Assimilation, and the Tactics of Counter-Taste in Hell Houses”

- Stacy Wolff, University of Texas at Austin, “Roast Beef and Rodgers and Hammerstein, or Taste without Taste?: Musical Theatre, Dinner Theatre, and Middlebrow Culture”

- Sheila Moeschen, Northwestern University, “Wheelchairs and One-Liners: Exploring the Limits of Taste with Jerry Lewis and the MDA Telethon”

6:45 pm-7:45 pm
**Modern Drama Reception—Grande E**
Friday at a Glance

8:00 am  Registration
         Opens
8:00 am  Book Exhibits
         Open
8:00 am  Continental
         Breakfast
8:30 am  Plenary
10:15 am  Plenary
11:45 am  Brown Bag
          Sessions
1:00 pm  Plenary
2:45 pm  Seminars
4:45 pm  ASTR
         Reception
10:00 pm  President's
          Reception for
          Emerging
          Scholars

8:00 am-4:00 pm
Registration — East Desk

8:00 am-5:00 pm
Book Exhibits — Grande E

8:00 am-10:00 am
Continental Breakfast — Grande E

8:30 am-10:00 am
Plenary:
SOMETHING FOR EVERY TASTE — GRANDE F
Chair: Laurence Senelick, Tufts University
Rosemarie Bank, Kent State University, "Les Sauvages Américains, the Wild West Show, and the Politics of Excess"
Margaret Werry, University of Minnesota, "The Spectacular Tour of the American Fleet and the Spectacle of American Tourism"
Suk-Young Kim, Dartmouth College, "Springtime for Kim Il-Sung in Pyongyang: Spectacular North Korea in Revolutionary Operas"

10:00 am-10:15 am
Coffee Break — Grande E

10:15 am-11:45 am
Plenary:
IN QUESTIONABLE TASTE — GRANDE F
Chair: Catherine Graham, McMaster University
Philip Auslander, Georgia Institute of Technology, "Gary Glitter: Rock 'N Roll Bulgarian"
Wendy Arons, University of Notre Dame, "The Art of Acting and the Non-Act of Being in the Eighteenth Century"
Harvey Young, Northwestern University, "The Black Body as Souvenir in American Lynching"

11:45 am-1:00 pm
Lunch Break
11:45 am-1:00 pm

**Brown Bag Sessions** *(pre-registration is mandatory)*

*Details of Brown Bag Convenors Can Be Found on Page 16*

Coordinator: Heather Nathans

**Junior Scholar Sessions:**
- **Getting a Job**—Capri 103
- **Grants and Fellowships**—Capri 104
- **Publishing, Not Perishing**—Capri 105
- **Surviving the Dissertation**—Capri 106
- **Teaching**—Capri 107

**Senior Scholar Sessions:**
- **Keeping the Momentum**—Conference Room 13, Monaco Tower 2nd Floor
- **Mentorship**—Capri 108

**Theatre Library Association Session:**
Coordinator: Martha LoMonaco

*A Taste of Tomorrow's Library: Are Your Students (And You) Prepared?*—Conference Room 14
Monaco Tower 2nd Floor

1:00 pm-2:30 am

**Plenary:**
*Taste Sensations*—Grande F
Chair: Catherine Cole, University of California—Santa Barbara

Jacky Bratton, Royal Holloway College University of London, “That Obscene Little Personage Mr. Kean’: Thomas Barnes of the Times and Hegemonic Good Taste”

Elinor Fuchs, Yale University, “Enemas and Blowjobs: the Classics in Brooklyn”


2:30 pm-2:45 pm

Coffee Break—Grande E
2:45 pm-4:45 pm

Seminars:

Details of Seminar Participants Can Be Found on Pages 17-19

**THE COST OF TASTE: THEATRE AND ECONOMICS**—Capri 103
Convenors: Megan Sanborn Jones (Brigham Young University) and Glen Jones (University of Minnesota-Twin Cities)

**GLOBAL QUEER TASTES: PERFORMANCE IN INTER-ASIAN AND AFRICANA PERSPECTIVES**—Conference Room 13, Monaco Tower 2nd Floor
Convenors: Eung-Beng Lim (University of Washington-Seattle) and Tavia Nyong'o (New York University)

**ROUND TABLE ON CROSS-CULTURAL THEATRE: THEORY AND PRACTICE**—Capri 104
Convenor: Ana Puga (Northwestern University)

'SOMETHING APPEALING, SOMETHING APPALLING, SOMETHING FOR EVERYONE...': CHANGING TASTES IN AMERICAN MUSICAL THEATRE—Capri 105
Convenors: Mary Jo Lodge (Central Michigan University), Barbara W. Grossman (Tufts University), and Korey Rothman (University of Maryland-College Park)

**THEATRE HISTORIOGRAPHY: TASTE, DISTINCTION, PRACTICE**—Capri 106
Convenors: Jody Enders (University of California-Santa Barbara) and Michal Kobialka (University of Minnesota)

**TONGUE IN CHEEK: THE SENSE AND MATTER OF TASTE, FOOD, AND EATING IN THEATRE**—Capri 107
Convenors: Sarah Bryant-Bertail (University of Washington), Jennifer Lavy (University of Washington), and Scott W. Cole (University of Washington)

**UTOPIAN PERFORMATIVES**—Capri 108
Convenor: Jill Dolan (University of Texas at Austin)
4:45 pm-6:00 pm
ASTR Reception
— Top of the Riviera, Monaco Tower 24th Floor

10:00 pm-12:00 am
President's Reception for Emerging Scholars
— President’s Suite

Colin Devereaux in Dick Whittington, ca. 2000.
## Saturday at a Glance

<table>
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<td>Books Exhibits—Grande E</td>
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<td>Continental Breakfast</td>
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<td>TLA Plenary</td>
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<td>Plenary</td>
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<td>ASTR Annual Meeting</td>
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<td>State of the Profession Panel</td>
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<tr>
<td>4:00 pm</td>
<td>Seminars</td>
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### Program

#### 8:00 am-4:00 pm

**Theatre Library Association Plenary:**

**No Offense Intended: Sensitive Material in Libraries and Archives—Grande F**

*Chair: Martha LoMonaco, Fairfield University*

*Su Kim Chung, University of Nevada—Las Vegas, “Tasteless Trash or True Treasure?: Documenting the Controversial History of Sin City in UNLV’s Special Collections Division”*

*Nena Couch, Ohio State University, “Bumps in the Road: The Process of Acquiring a Burlesque/Stripping Collection”*

*Colleen Reilly, University of Pittsburgh, “Setting the Memorative Stage: The Archivist as Auteur Director”*

#### 8:30 am-10:00 am

**Theatre Library Association Plenary:**

**YEARNING FROM LAS VEGAS—Grande F**

*Chair: Angela Pao, Indiana University*

*Matthew Causey, Trinity College Dublin, “Re-Learning from Las Vegas: The Sensual Surface and the Will to Truth”*

*Dennis Kennedy, Trinity College Dublin, “The Aroused Spectator”*

*Jeffrey D. Mason, University of Oregon, “Affront or Alarm: The Law and the ‘Female Breast’ from Janet Jackson to Crazy Girls”*

#### 11:45 am-1:00 pm

**Awards Luncheon—Grande G/H**
1:00 pm-2:00 pm
ASTR Annual Meeting—Grande G/H

2:15 pm-3:45 pm
2004 State of the Profession Panel:
WHERE ARE WE NOW? THE TASTE OF TIME—GRANDE F
Chair: Ric Knowles, University of Guelph
Michael McKinnie, University of Birmingham, “Vegas as City Stage”
Erin Hurley, McGill University, “National Mimesis: Celine Dion”
Michael Peterson, University of Wisconsin–Madison, “Las Vegas Culture”
Respondent: Tracy C. Davis, Northwestern University

3:45 pm-4:00 pm
Coffee Break—Grande E

4:00 pm-6:00 pm
Seminars:
Details of Seminar Participants Can Be Found on Pages 20-24

CONSIDERING BODIES IN EVALUATING TASTE—CAPRI 103
Convenor: D. Ross (University of Michigan)

MARGINALIZING AND/OR EXCLUDING CERTAIN FORMS OF AMERICAN POPULAR ENTERTAINMENT—CAPRI 104
Convenor: Richard Poole (Briar Cliff University)

PICANTE OR SZECHUAN?: ACQUIRING A TASTE FOR ETHNIC PERFORMANCE—CAPRI 105
Convenors: Daphne Lei (University of California—Irvine), Nadine George-Graves (University of California—San Diego), and Jorge Huerta (University of California—San Diego)

THE SOUND OF SPECTACLE: SEDUCING THE EYE AND THE EAR—GRANDE F
Convenor: Victor Emeljanow (University of Newcastle)

TASTING LAS VEGAS—CAPRI 106
Convenor: Laurie Beth Clark (University of Wisconsin)

Performances in Las Vegas: Saturday
7:00 pm “Zumanity” at New York New York
2:45 pm-4:45 pm (continued)

Seminars (continued):
TASTING THE LIMITS—CONFERENCE ROOM
13, MONACO TOWER 2ND FLOOR
Convenors: Adam Versényi (University of North Carolina—Chapel Hill) and Jean Graham-Jones (CUNY Graduate Center)

VANGUARD SEX: SEXUALIZED SUBCULTURES, SEXUAL PRACTICE, SOCIAL CHANGE, AND AVANT-GARDE PERFORMANCE—CAPRI 107
Convenors: Katherine Mezur (University of California—Berkeley) and Mike Sell (Indiana University of Pennsylvania)

VOLATILE STAGES: SPECTACULAR THEATRE AND THE THEATRE OF SPECTACLE—CAPRI 108
Convenors: Jennifer Parker-Starbuck (CUNY Graduate Center/University of Hull—Scarborough School of Arts) and Josh Abrams (University of Hull—Scarborough School of Arts)

Scott Thorson and Liberace, Las Vegas, 1981
Photo by Annie Liebowitz
8:00 am-9:00 am  
Continental Breakfast—Grande E

9:00 am-10:30 am  
**Plenary:**  
**ACCOUNTING FOR TASTE—GRANDE F**  
Chair: Lisa Wolford Wylam, Bowling Green State University  
David Savran, CUNY Graduate Center, “Pandering to the ‘Intelligent Majority’”  

10:30 am  
Conference Ends

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Taste is the one thing that lasts after talent is gone—it is the most mysterious of gifts, the one thing that lasts, and yet the one that always changes.

(Adam Gopnik, New Yorker, 22 March 2004: 39)
Research Groups:

**THE DIASPORIC IMAGINATION—CAPRI 105**

Convenor: Heather S. Nathans (University of Maryland—College Park)

- John Agee Ball, University of Pittsburgh
- Dongshin Chang, New York University
- Freda Scott Giles, University of Georgia
- John Rogers Harris, University of North Carolina
- Elaine Kessler, University of Texas—Austin
- Yana Meierzon, University of Toronto
- Aoife Monks, University of Reading
- Edna Nahshon, Jewish Theological Seminary
- Corey Roberts, University of Maryland
- S.I. Salamensky, University of California—Los Angeles
- John D. Swain, University of California—Los Angeles

**FEMINIST HISTORIOGRAPHY—CAPRI 106**

Convenors: Gay Gibson Cima (Georgetown University) and Tracy C. Davis (Northwestern University)

Susan R. Applebaum, Loyola University of Chicago, “Having Their Cake and Eating It, Too: Looking at Women’s Agency within the Family Business”

Susan Bennett, University of Calgary, “Gender and Nation in British Theatre History: Rethinking the 1950s”

Nina Billone, University of California—Berkeley, “No Place Like Home: Keeping House at Chicago’s Steppenwolf Theatre”


Penny Faifan, University of Calgary, “Modernism and Feminist Historiography”


Andrea Harris, Texas Christian University, “Choreographing the Canon: Ruth Page and the Construction of American Ballet”

Shannon Jackson, University of California—Berkeley, “Topdog’s Family Values: The Politics of Homefulness in the Broadway Playhouse”


Kim Marra, University of Iowa, “Performing Paternalistic Authoritarianism: Impresario/Actress Relationships and American Empire, 1865–1914”

Sheila Moeschen, Northwestern University, “Funny Gals Gone ‘Legit’: The Question of Legitimate Performance and the Nineteenth-Century Comedienne”

Sydney Cheek O’Donnell, University of Washington, “Taking the Personal Politically in Theater History: Narrating Franca Rame and Dario Fo”

Cindy Rosenthal, Hofstra University, “Ellen Stewart and La Mama: Herstory/a History”

Manon van de Water, University of Wisconsin, “Gender, Bias, and Perception in Theatre and Drama for Children and Youth”

Christine Woodworth, Bowling Green State University, “The Naughtiest Girl, Just One of the Guys, Or…?: Recontextualizing Sarah Kane”
**Research Groups:**

### National Identity/National Culture—CAPRI 107

Convenors: Timothy W. Scholl (University of California—Santa Barbara), Gary J. Williams (Catholic University of America), and Natalya Baldyga (University of Minnesota—Twin Cities)

- Phaedra Bell, Stanford University, “Talking with the TV about the National, the Trans-National, Selfhood, and Location”
- Thomas Connolly, Suffolk University, “Cosmopolitan Nationalist: Alexander Moissi from the Hofburgtheater to ‘People’s Artist of the Socialist People’s Republic of Albania’”
- Patricia Gaborik, University of Wisconsin—Madison and Milwaukee, “Creating Fascists through the ‘Theatre of the Masses’”
- Anwen Jones, University of Wales—Aberystwyth, “Imagi-nation”
- Sonja Arsham Kriftinec, University of Minnesota—Twin Cities, “Violent Formation: Revelations of Image Theater and Identity in the South Balkans”
- Meewon Lee, Korean National University of the Arts, “Korean Modern Theatre’s Seeking for its National/Cultural Identity”
- Mechele Leon, University of Kansas, “Culture versus Politics? Strikes in the Entertainment Industry in France”
- Pamela Monaco, University of Maryland University College, “Estonia, the Baltics, and Post-Soviet Identity”
- Hsin-chun Tuan, University of California—Los Angeles, “National and Cultural Identity in Taiwan Theater”
- Jeanne Willcoxon, University of Minnesota—Twin Cities, “The Early Theatre of Ernst Toller and the Enactment of Nation”
- Steve Wilmer, Trinity College Dublin, “Nationalism in German Theatre”
- Evan Darwin Winet, Macalester College, “Under the Veil of Nationalism: Islam in Beneath Indonesian National Theatre”

### Queer Research Group—CAPRI 108

Convenors: Lisa Merrill (Hofstra University) and Jennifer Renee Danby (CW Post—Long Island University)

- Jennifer Chapman, Albion College, “Texts and Subtexts: Heteronormativity and High School Theatre”
- Bud Coleman, University of Colorado—Boulder, “The (Re-)Performed Gay Male Body: A Queer Biography”
- Jennifer Renee Danby, CW Post—Long Island University, “Restoration Actors Performing Queerness”
- Jill Dolan, University of Texas at Austin, “On Writing a Critical History of Queer Theatre”
- Nicole Eschen, University of California—Los Angeles, “Historical Queer Bodies and Identities: Marlowe’s Edward II”
Research Groups:

Lisa Merrill, Hofstra University, “Nineteenth-Century Onstage and Offstage Spectatorship: Performances of Gender, Race, and Sexuality”

Framji Minwalla, George Washington University, “Violence and Queerness: Mapplethorpe’s Black Nudes, Glenn Ligon’s Text Paintings, and Lynching Photos from the Without Sanctuary Exhibit”

Ken Nielsen, CUNY Graduate Center, “The Double Other: The Case of The Boys in the Band, Copenhagen 1969”

Susan Pastika, University of California—Davis, “You’re Not Welcome Here’: Hanifah Walidah’s Performance of Racial Borders, Queer Spaces, and Resistant Identities”

John Poole, Illinois State University, “No Longer a ‘Going Concern?’: Recognizing and Negotiating a Queer Identity in Post-Gay Culture”

Jaclyn Pryor, University of Texas at Austin, “Dragging into the Margins: Performing Against Passing”

Bob Schanke, Pella IA, “The Queening of Mercedes de Acosta”

Alan Sikes, Florida State University, “Queer or Postqueer? Performativity and the Horizon of Hegemony”

Dan Smith, Northwestern University, “Theatre and Sexuality in Eighteenth-Century France”

Jef Vowell, University of California—Irvine, “Contemporary Queer Drama and Politics”

Sara Warner, Cornell University, “I’m So Female I’m Subversive: Valerie Solanas and the Origins of Queer Performance”

Stacy Wolf, University of Texas at Austin, “Is Dinner Theatre Queer?”

The Teaching of Theatre History and Historiography—CAPRI 109

Convenors: David S. Escoffery (Southwest Missouri State University), Melissa Gibson (California State University—Fresno), Jane Barnette (Bowling Green State University), and Jonathan Chambers (Bowling Green State University)

Ann Elizabeth Armstrong, Miami University, “Research Methodology Report”

Sergio Costola, Southwestern University, “The Importance of Theatre History Historiography: Post-Positivist Does Not Necessarily Mean Post-Modern”

John Fleming, Texas State University, “Examining the Biases and Assumptions of the Shakespeare Authorship Question”

Anne Fletcher, Southern Illinois University—Carbondale, “The Director’s Book”

Sara Freeman, Illinois Wesleyan University, “The Archive Project: Research and Historiography for Undergrads”

David Jortner, University of Pittsburgh, “A Taste of the Unknown: Bringing Different Nations, Playwrights, and Histories into the Theatre History Curriculum”

Robert I. Lublin, University of Massachusetts—Boston, “Situating Elizabethan Drama in its Cultural Context”

Jay Malarcher, West Virginia University, “The Glass of Fashion and the Mould of Form: Reconfiguring Theatre History for the Twenty-First-Century Undergraduate”

James Peck, Muhlenberg College, “Changing Tastes: Staging Social Instability in the Classroom”

Robyn Quick, Towson University, “Group Project: Production Proposal”

Colleen Reilly, University of Pittsburgh, “Archival Reconstruction”
Research Groups:

THEATRE AND PERFORMANCE OF THE AMERICAS—CAPRI 110

Convenors: Tamara Underiner (Arizona State University) and Ramon Rivera-Servera (Arizona State University)

Respondents: Jean Graham-Jones (CUNY Graduate Center/Hunter College) and Jorge Huerta (University of California—San Diego)
Lisa M. Anderson, Arizona State University, “Bringing Black/Third World Feminism into the Theatre of the Americas”
Anita Gonzalez, State University of New York—New Paltz, “Theater to Center the World: Cosmo-Vision and Performance Acts in Meso-America”
Victor Holtcamp, University of Washington, “The Suspension of Disbelief: Kwakwaka’wakw Theatre and Theatre of the Americas”
Jill Lane, Yale University, “‘Keywords’ as Conceptual Points of Contact Engaging Geographic, Social, and Cultural Formations of the Americas”
Jon D. Rossini, University of California—Davis, “Ethnicity, the Americas, and the Gaps in Between”
Adam Versenyi, University of North Carolina—Chapel Hill, “Translation as Epistemological Paradigm for Theatre in the Americas”
John Warrick, University of Washington, “Performatives of Conversion and the Conquest of the Mesoamerican Cave”
Patricia Ybarra, Brown University, “Performance and Nationalisms in Nineteenth-Century North America as a Methodological Model”

“Ah! Les jambes de la femme!”
Folies Bergère Grande Folie, 1928. Photo by Waléry
Sessions:

**Brown Bag Sessions** (Pre-registration is mandatory)
Coordinator: Heather Nathans

**Junior Scholar Sessions:**
GETTING A JOB—CAPRI 103
Buck Favorini (University of Pittsburgh), Christopher Innes (York University), and Janelle Reinelt (University of California–Irvine)

GRANTS AND FELLOWSHIPS—CAPRI 104
Dorothy Chansky (College of William and Mary) and Lisa Merrill (Hofstra University)

PUBLISHING, NOT PERISHING—CAPRI 105
Rosemarie Bank (Kent State University) and Bob Schanke (Pella, IA)

SURVIVING THE DISSERTATION—CAPRI 106
Annemarie Bean (Williams College) and Angela Pao (Indiana University)

TEACHING—CAPRI 107
Bill Candee (Ohio State University) and Kim Marra (University of Iowa)

**Senior Scholar Sessions:**
KEEPING THE MOMENTUM—CONFERENCE ROOM 13
Jeffrey D. Mason (University of Oregon) and David Savran (CUNY Graduate Center)

MENTORSHIP—CAPRI 108
Margaret Knapp (Arizona State University) and Carol Sorgenfrei (University of California–Los Angeles)

**Theatre Library Association Session:**
Coordinator: Martha LoMonaco

A TASTE OF TOMORROW’S LIBRARY: ARE YOUR STUDENTS (AND YOU) PREPARED?—CONFERENCE ROOM 14
Judy Markowitz (University of Maryland) and Robert Melton (University of California–San Diego)
Seminars:

**THE COST OF TASTE: THEATRE AND ECONOMICS—CAPRI 103**
Convenors: Megan Sanborn Jones (Brigham Young University) and Glen Jones (University of Minnesota—Twin Cities)

Susan Bennett, University of Calgary, “Rewriting the Audience: Theatre and the Tourism Industry”
William Gunn, Brigham Young University, “Bard Economics: Examining Shakespeare’s Cultural Value”
Carter Anne McGowan and Elizabeth S. Hines, Brooklyn College/CUNY Graduate Center and Richard Frankel Productions, Inc., “What’s In a Name? Star Casting as a Hedge Against Economic Uncertainty in Broadway Theatre”
Christine Mangone, Pennsylvania State University, “Disney on Broadway: A Spectacle Beyond the Performance”
Karen Jean Martinson, University of Minnesota, “The American Girl Finishing School: An Education in Discerning Taste”
Arvid Sponberg, Valparaiso University, “TVs, Casinos, Theme Parks, and Theatres”
Olivia Turnbull, Tufts University, “The Final Act: Subsidizing a Crisis in England’s Regional Theatres”

**GLOBAL Queer TASTES: PERFORMANCE IN INTER-ASIAN AND AFRIcANA PERSPECTIVES—CONFERENCE ROOM 13**
Convenors: Eng Beng Lim (University of Washington—Seattle) and Tavia Nyong’o (New York University)

Anurima Banerji, New York University, “The Queer Politics of the Raj”
Ananya Chatterjea, University of Minneapolis, and Thomas DeFrantz, Massachusetts Institute of Technology, “Creating Alternative Communities: Diasporic Encounters”
George Chun-huang Chiu, Tamkang University, and E-chou Wu, Providence University, “A One-day Teacher, a Lifelong Father: Master, Pupil, and Chinese Masculinity in Farewell to My Concubine”
K.K. Seet, National University of Singapore, “My Other(ed) Half: The Polarities of Gay Desire in the Contemporary Asian Film”
Natasha Tinsley, University of Chicago, “Song and Dance in the Public Square: Women Performing African Diaspora Sexuality in Paramaribo, Suriname”

**ROUND TABLE ON CROSS-CULTURAL THEATRE: THEORY AND PRACTICE—CAPRI 104**
Convenor: Ana Puaa (Northwestern University)

Rafaelle Farino, Northwestern University, “Global Theater? The Paradigmatic Presence of a Black Harlequin on the Italian Stage”
Susan C. Haedicke, University of Maryland—College Park, “The Hurly-burly/le tohu-bohu/el caos: Friches Théâtre Urbain’s Multilingual Macbeth for the Street”
Ana Puaa, “Bilingual Production: Should we do it? How to do it”
Vincent Ogu Okany, University of Minnesota, “Rethinking Cross-Cultural Performance: Acting and Directing Bode Sowande’s The Night Before”
Lauren Hobbs Sexton, University of Georgia, “The Distance Traveled: Little Clay Cart in Athens, Georgia”
Edward Ziter, New York University, “Muhammad Mughut and the Anti-Tradition”
Seminars:

'SOMETHING APPEALING, SOMETHING APPALLING, SOMETHING FOR EVERYONE...': CHANGING TASTES IN AMERICAN MUSICAL THEATRE—CAPRI 105

Convenors: Mary Jo Lodge (Central Michigan University), Barbara W. Grossman (Tufts University), and Korey Rothman (University of Maryland—College Park)

Henry Bial, University of New Mexico, “A Taste for Tradition: America’s Enduring Appetite for Fiddler on the Roof”

Bud Coleman, University of Colorado—Boulder, “‘Will the Real Cabaret Please Stand Up?': A Consideration of Musical Theatre Re-creations/Revivals/Revisals”

Chrystyina Dail, University of Maryland, “Ladybugs, Thieves, and Nazis: Exploring the Counter Culture of Mel Brooks’ Musicals”

Brian Eugene Herrera, Yale University, “‘War! The Musical?': Wartime, Entertainments, and the Legacies of WWII’s All-Soldier Musical Revues”

Valerie Joyce, University of Maryland, “Take a Slice of Life and Season to Taste: The Recipe for Musical Biography”

Erica A. Milkovich, University of Oregon, “Tasteless Triumph: Urinetown, September 11th, and the Carnivalesque”

Julie A. Noonan, University of Kansas, “Appealing to the Stars: the Role of Star Performers in the Vocal Creation and Re-Creation of Women Characters in the Musical”

Kathleen Potts, CUNY Graduate Center, “No Longer Divine: The Adaptation of Hairspray from Film to Broadway”

Laurie Schmelina, University of Wisconsin—Stevens Point, “Poultry, Pistols, and Palatable Propaganda: How to Succeed on the Depression-Era Musical Stage”

Judith A. Sebesta, University of Arizona, “From the Barrios to Broadway: Latino/A Musical Theatre”

THEATRE HISTORIOGRAPHY: TASTE, DISTINCTION, PRACTICE—CAPRI 106

Convenors: Jody Enders (University of California—Santa Barbara) and Michal Kobialka (University of Minnesota)


Lynne Conner, University of Pittsburgh, “Sipping Regional Theatre History: Taste as a Site-Driven Concept”

J. Ellen Gainor, Cornell University, “How High was Susan Glaspell’s Brow?: Avant-garde Drama, Popular Culture, and Twentieth-Century American Taste”

Nicole Leonhardt, University of Mainz, “Against the Taste for Tastelessness: the Criticism of ‘Theatromania’ and ‘Aesthetic Decline’ in late Nineteenth-Century Germany”

Bruce McConachie, University of Pittsburgh, “Including and Understanding ‘Wench Acts’ in Histories of Blackface Minstrelsy”

Alice Rayner, Stanford University, “Senses of History: Taste and Touch”

Richard Schoch, Queen Mary College University of London, “Shakespeare, the Victorian”

Robert Shimko, University of Minnesota, “Histories of Sneaking Around: Early Restoration Booksellers Recall a Distasteful Period in Theatre History”

Alan Sikes, Florida State University, “Staging Terezin”

Marion Wilson, CUNY Graduate Center, “Taste, Class, and Academia: A Consideration of Bourdieu, Ziegfeld, and Theatre Historioaphy”

Patricia Ybarra, Brown University, “Taste, Text, Distinction: Performing the Missionary Position in Theater Historioaphy”
Seminars:

**TONGUE IN CHEEK: THE SENSE AND MATTER OF TASTE, FOOD, AND EATING IN THEATRE—CAPRI 107**

Convenors: Sarah Bryant-Bertail (University of Washington), Jennifer Lavy (University of Washington), and Scott W. Cole (University of Washington)

- Dorothy Chansky, College of William and Mary, "Dinner With: Contemporary American Plays and Sated Palates"
- James Cherry, CUNY Graduate Center, "When Haute Becomes Outre: Tasteful Dramaturgy and Tina Howe’s The Art of Dining"
- Margaret Coyle, University of Maryland—College Park, "If the Dinner is Worth Eating: The Italian Play The Superior Residence (1760) and the French Play The Spendthrift Miser (1776): Carlo Goldoni’s Performance of Food in Different Cultures"
- Brian Desmond, University of California—Santa Barbara, "Jesus Killed My Appetite"
- Deborah R. Geis, DePauw University, "Super Size Me, Starve Me: Food and the Politics of Excess in Recent American Drama"
- Michael P. Jaros, University of California—San Diego, "Me Pap: The Bitter Taste of the Beckettian Subject"
- Barbara Lewis, University of Kentucky, "Mavericks of Taste: Performing on the Curb of Culture"
- John Warrick, University of Washington, "Fixed in the Mouth of the Serpent: Coalescing the Hell-Mouth in Liturgical Ritual-Drama and Anglo-Saxon England"
- Ann Folino White, Northwestern University, "Creating Plenty through Scarcity: Theatrical/Political Deployment of Food Objects"

**UTOPIAN PERFORMATIVES—CAPRI 108**

Convenor: Jill Dolan (University of Texas at Austin)

- Shannon Baley, University of Texas at Austin, "Taste, Desire, and the Utopian Performative in the Plays of Naomi Wallace"
- Sue-Ellen Case, University of California—Los Angeles, "Negative Utopias: Sarah Kane’s 4:48 Psychosis and Split Britches’ Lesbians Who Kill"
- Mary Karen Dahl, Florida State University, "Glimpses of Utopia: New Left Visions for New Times"
- Ehren Fordyce, Stanford University, "Reza Abdoh"
- Judy Hamera, California State University—Los Angeles, "Dancing Other-Wise: Ethics, Metaphysics, and Utopia in Hae Kyung Lee and Dancers"
- Ric Knowles, University of Guelph, "Documemory, Autobiography, and the Utopian Performative in Canadian Autobiographical Solo Performance"
- Jill Lane, Yale University, "A Radical Actor Prepares: Notes for Reverend Billy"
- Virginie Magnat, University of California—Santa Cruz, "Communitas Re-Imagined: Interdisciplinarity, Cross-Cultural Research, and Utopian Performatives"
- Carol Martin, New York University, "The Open Theatre’s Dystopia"
- Jenny Spencer, University of Massachusetts, "Kushner’s Homebody/Kabul"
- Esther Beth Sullivan, Ohio State University, "Between the Hope for Utopia and the Pull of Dystopia: Kennedy’s Tempered Performance"
- Maurya Wickstrom, College of Staten Island, CUNY, "Wonder in the Heart of Empire: Deborah Warner’s Medea and The Angel Project"
\section*{Seminars:}

\textbf{Considering Bodies in Evaluating Taste—Capri 103}

Convenor: D. Ross (University of Michigan)

- Danielle Mages Amato, Studio Theatre (Washington, DC), “The Postorganic Theatre of Charles L. Mee”
- Stephen Berwind, University of Toledo, “The Shock of the Real: Bodies in Charles Ludlam’s Salammbo”
- Julie Jackson, University of Wisconsin–Madison/Whitewater, “Disfigured Celebrity and Absolute Play in the Embodied Text of Christopher Marlowe’s The Jew of Malta”
- Scott Magelssen, Augustana College, “‘This is a Drama. You are Characters.’ The Tourist as Fugitive Slave in Conner Prairie’s ‘Follow the North Star’”
- Róisín O’Gorman, University of Minnesota, “Wounding Taste Through Wounded Bodies”
- M. Melinda Powers, University of California—Los Angeles, “The Politics of Taste: Legitimization and Marginalization of Bodies in Ancient Rome”
- Erika Rundle, Yale School of Drama, “Primate Dramas: The Non-Human Body in Performance”
- Mark Seamon, Ohio State University, “Anna Deavere Smith’s House Arrest: A Search for American Character In and Around the White House, Past and Present: The Exploit of (Presidential) Bodies”
- Barbara Sellers-Young, University of California–Davis, “Bellydance Superstars: From Scandalous to Mainstream”
- Susan Teneriello, CUNY Graduate Center, “Disabling Notions: Beyond Bodies of Difference”
- E.J. Westlake, University of Michigan, “Who’s Buried in Billy the Kid’s Tomb and Other Tasteless Questions”

\section*{Marginalizing and/or Excluding Certain Forms of American Popular Entertainment—Capri 104}

Convenor: Richard Poole (Briar Cliff University)

- Robin Bernstein, Yale University, “The Continuity between Bad and Good Taste: James Whitcomb Riley as Hawker of Patent Medicine and Nationalistic Poetry”
- Kevin Byrne, CUNY Graduate Center, “Romance and Razors: The Amateur Minstrel Scripts of Arthur Leroy Kaser”
- Leigh Clemons, Louisiana State University, “Why (Doesn’t Anyone Want to) Study Battle Re-Enactments?”
- Eileen Curley, Indiana University, “Guiding the Nineteenth-Century Home Performer: How Published Advice on Staging Home Theatricals Steered Amateurs Towards the Guise of Respectability”
- Ben Fisler, Otero College, “Frontier Showpeople: Advocating Excluded Possibilities”
- Anne Fletcher, Southern Illinois University—Carbondale, “Scenic Erasure”
- Victor Holcamp, University of Washington, “I Went To Church Last Sunday”
- Dawn Larsen, Volunteer State University, “‘Girls of Today Are As Good As Girls of 40 Years Ago, Provided They’re Not the Same Girls’: Reconstructing Historic Toby Shows in Tennessee”
- Dawson Nichols, University of South Carolina, “The Disappearance of Solo Performance”

\textit{Continued...}
**Seminars:**

Jennifer Schlueuer, Ohio State University, “Acquiring Taste: Sheldon Cheney’s Campaign for the Art Theatre”

Jason Davids Scott, University of California—Santa Barbara, “Harold and Friends: Long-Form Theatrical Improvisation”

Elizabeth C. Stroppel, William Patterson University, “But Seriously Folks…: Stand-Up Comedy Classes in a University Theatre Curriculum?”

**PICANTE OR SZECHUAN?: ACQUIRING A TASTE FOR ETHNIC PERFORMANCE—CAPRI 105**

Convenors: Daphne Lei (University of California—Irvine), Nadine George-Graves (University of California—San Diego), and Jorge Huerta (University of California—San Diego)


Glenda E. Gill, Michigan Technological University, “Sean (P. Diddy) Combs’s Walter Lee Younger: A Portrayal of Questionable Authenticity”

Ann Haugo, Illinois State University, “Tribal Fusion: Questions of Taste and Authenticity in Native Theatre”

Elaine Kessler, University of Texas at Austin, “Performing the Cambodian Genocide: A Semiotic Analysis of a Retelling”

Esther Kim Lee, University of Illinois—Urbana/Champaign, “Dressing to Taste: A Study of ‘Oriental’ Costumes on Broadway”

Lauren Love, University of Minnesota, “Theatre de la Jeune Lune Re-Imagines a Jewish Monster”

Debrah "Pete" Richardson, Louisiana State University, “Performing Louisiana: The Marketing of Cultural Identity”


Jeanette Sanchez, University of Washington, “Eres lo que comes (You Are What You Eat): A Study of Mexicanicity Through the Food of Los vendidos by Luis Valdez”

Gretchen Smith, Southern Methodist University, “Can I Order French Toast Now?: The Geography of Barren Landscape in the European Diaspora”

Shannon Steen, University of California—Berkeley, “Of Viruses and Virtue: Resisting the Asian Body as Transnational Vector of Contagion”

**THE SOUND OF SPECTACLE: SEDUCING THE EYE AND THE EAR—GRANDE F**

Convenor: Victor Emeljanow (University of Newcastle)

Giorgio Biancorosso, Columbia University, “Melodrama and its Aura: Jean-Luc Godard’s Contempt”


Melina Esse, University of California—Berkeley, “Resonant Bodies: The Sounding Image in D.W. Griffiths’ Orphans of the Storm”

Megan Evans, Reed College, “Signifying Beijing: Aural Innovation in the Recent Jingju Play Camel Xiangzi”

Johanna Frank, Cornell University, “Something to be Heard: Word-Sounds as/and Music in Gertrude Stein’s Plays”

Kimberly Jannarone, University of California—Santa Cruz, “Technological Noise and the Spectacular Performance”

Continued...
Seminars:

Megan Jenkins, CUNY Graduate Center, “Procession and Dance: Spectacle in Ligeti’s Le Grand Macabre”
Jelena Novak, Music critic (Belgrade), “Postopera Spectacle in the Age of Media”
Douglas O’Keeffe, Northwestern University, “Popular Song and Social Critique: The Battle for Dutch Skipper”
Kurt Taroff, CUNY Graduate Center, “The Music Inside My Head: Music, Mise-en-Scene, and Monodrama”

TASTING LAS VEGAS—CAPRI 106
Convenor: Laurie Beth Clark (University of Wisconsin)
Elaine Aston, Lancaster University, “Performing the Female Grotesque: Age and Gender Concerns in Vegas”
Jessica Chalmers, University of Notre Dame, “The Academic Conference Through the Eyes of its Venue: A Dialogue”
Peter Civetta, Cornell University, “I Now Pronounce You—Confessions of a Wedding Chapel Minister”
David Jortner, Allegheny College, “Raise, Call, or Fold: Professionalism, Spectatorship, and Identity at the World Series of Poker”
David R. Kilpatrick, University of Missouri-Columbia, “The Theatre Lobby: The Transition from the Real to the Imaginary”
Kirsten Pullen, University of Calgary, “Zsa Zsa Gabor Slept Here: Las Vegas and the Performance of Femininity”
Robin Roberts, Louisiana State University, “Tasting Star Trek, Eating at Quark’s Bar and Restaurant, and Going Where No Theatre Critic Has Gone Before: The Star Trek Hilton”
Doug Rosson, Bradley University, “What the Locals Do: Alternative Theatre in Las Vegas”
Samuel Shanks, CUNY Graduate Center, “Quotational Cuisine: Las Vegas’ Emerging Restaurant Scene”
Matthew Smith, Boston University, “Las Vegas and the Total Work of Art”

TASTING THE LIMITS—CONFERENCE ROOM 13
Convenors: Adam Versényi (University of North Carolina-Chapel Hill) and Jean Graham-Jones (CUNY Graduate Center)
Phaedra Bell, Stanford University, “Accounting for Pipilotti Rist’s Tastes…of Your Body, a Performer in Her Work”
Marla Carlson, CUNY Graduate Center, “Tasting Compassion, Spitting it Out”
Mark Cosdon, Allegheny College, “Farting for Money: The Flying Karamazov Brothers’ Le Pètömame”
John Fleming, Texas State University, “Upsetting Assumptions: The Humanity of the ‘Other’ in Romulus Linney’s Theatre”
Heidi J. Holder, Central Michigan University, “‘Wrath’s Whirlwind’: Violence and Excess in the Victorian Working-Class Theatre”

Continued...
Seminars:

Gretchen Icenogle, University of California—Santa Barbara, "Living Like Pigs: Moral and other Grotesqueries in Wallace Shawn’s Aunt Dan and Lemon"

Jennifer Johung, University of California—Berkeley, "Writing the Un-Seeable: Sarah Kane’s Blasted and the Limits of Live Theater"

Martin Puchner, Columbia University, “The Aesthetics of Disgust”

Kara Reilly, University of Washington, “Sodom on the Stage of History”

Kerrie Schaifer, University of Newcastle, “Cannibal Theatres”

Vanguard Sex: Sexualized Subcultures, Sexual Practice, Social Change, and Avant-Garde Performance—Capri 107

Convenors: Katherine Mezur (University of California—Berkeley) and Mike Sell (Indiana University of Pennsylvania)

Michael M. Chemers, Carnegie Mellon University, “Wild and Untamed Thing: The Erotic, Quixotic, and Neurotic Rocky Horror Performance Cult”

Wendy Clupper, University of Maryland—College Park, “Hot Sex: Exhibitionism as Performance at Burning Man”

Penny Farfan, University of Calgary, “Queer Comedy: Coward’s Private Lives”

Rhona Justice-Malloy, Central Michigan University, “A Kiss is Just a Kiss, Except When It’s Madonna and Britney”

Robert I. Lublin, University of Massachusetts—Boston, "'I Love You Now': Time and Desire in the Plays of Sarah Kane”


Christopher Olsen, Millersville University, “Puppetry of a Penis: Re-Writing the Male Nude Body in Contemporary Performance”

Scott Proudfit, Northwestern University, “Imagining Past Heterosexuality: Mainstream (Mis)Readings of Lesbian Performance”

Jasmina Sinanovic, CUNY Graduate Center, “The New Burlesque: A New Format for the Old Form”

Volatile Stages: Spectacular Theatre and the Theatre of Spectacle—Capri 108

Convenors: Jennifer Parker-Starbuck (CUNY Graduate Center / University of Hull—Scarborough School of Arts) and Josh Abrams (University of Hull—Scarborough School of Arts)

John Ball, University of Pittsburgh/Point Park College, “Cronje’s Last Stand: The 1905 Boer War Spectacle, Coney Island, and the Rhetoric of Militant Decency”

Cindy Brizzell-Bates, Siena College, “‘Let Justice be done though the Heavens fall!’: Theatrical Spectacle in Representations of the Astor Place Riots”

Catherine Cole, University of California—Santa Barbara, “Mothers of the Guguletu 7: Spectacles of Violence in South Africa”

Jon Erickson, Ohio State University, “Spectacle, Taste, and Moral Discrimination”

Jason Farman, University of California—Los Angeles, “The Spectacle of Surveillance: Performing the Space of the Panoptic”

Anita Gonzalez, State University of New York—New Paltz, “Spectacles of Cruising”

Branislav Jakovljevic, University of Minnesota, “Theater, Spectacle, and Libidinal Economy”

continued...
Seminars:

Deirdre O’Leary, CUNY Graduate Center, “A Mighty Wind: Telescoping Iraq in Katie Mitchell’s Iphigenia at Aulis”

Nicholas Ridout, Queen Mary College University of London, “Making Light Work: The Technological Self-Transcendence of Opera”

Megan Shea, Cornell University, “Snap Into a Slim Sim: Allure and Mimesis in the Sims Online”

Les Wade, Louisiana State University, “The Taste of Blood and Cum: Deconstructive Spectacle and the New Brutalism in Recent British Drama”

Steve Wilmer, Trinity College Dublin, “Nazi Theatre and Spectacle”

Jennifer Worth, CUNY Graduate Center, “Real American Entertainment: The Spectacle/s of Branson, Missouri”

Christin Yannacci, University of Texas at Austin, “The Spectacular Aesthetics of Futurama: Norman Bel Geddes, Modern Design, and the Reinterpretation of the American Landscape”

Ted Shawn as Montezuma, Jacob’s Pillow Dance Festival, 1939.
Photo by John Lindquist
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Notes:

Wendy Arms?

1874 Acting

- Begun by Cudbert in Memoir - Importance of this or 608 notes
- Connection of actor to a major role - most memorable
- 1874 event of significance: actor critical in making decision
- Historic transparency - 18th c. action - level of credibility
- Captivation - illusion - accessibility - original parallels
- Indeterminacy - Emptiness - female, father, son, daughter. Unbeatable fantasy stage
- Complete tragedy
- Actor performing honestly, genuinely, thriftily
- Relation of gesture & expression, self
- Body & face
- Context where some sign of true emotions
- Actor as Incubator as model for accessibility project
- Healthcare of actor as incubator designated
- The actor could do this
- Reception on acting: put on to 2 positions
- F. H. Schneider - interested in game goals
- Shift from anecdote power to Thesauri - honest, upfront man

"I've gone to a doll house." - Comment by performer

Women's point of view: Women feel to know where men to dig for value. Women's point of view: Women demand little people can spin big ideas. Women's point of view: Little people can spin big ideas. Women's point of view: Little people can spin big ideas. Women's point of view: Little people can spin big ideas. Women's point of view: Little people can spin big ideas.

Wooden Group - Pohon. Pohon in Richard Brown, always constructed, creating allegories, epiphanies.

Thesis of beauty: being. It is...need to verify and object to make it.

Voracious: a thoughtful, complete, thought to play a role of summarizing into it. (not sure whether)

The bright set: a whole variety of set pieces, without a point of view.
Carol
—Lemina and the Lulu, London.
—Tavagnone, playwright, performer. I'm sure I'll see a cult icon of the stage.

Daniel Saxon (For Space)
—Summers' young confidant, now from... and music of
—camerata enterprise, but struggling to contain about
—from the more serious work... class distinction, high turnover

Gordon Strachan: I need a copy of this.

ASTR
—The ancient book, man (instead of multiplied)
—2064, MG. Young people, where and when
—Lands of the dead, off by away, Manchester
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