Association for Theatre in Higher Education
Performance Studies Focus Group

REGENERATION AND RETURN:
PERFORMANCE STUDIES IN NEW ORLEANS

The Fifth Annual PSFG
PreConference

July 24–26, 2007
New Orleans, LA
The 5th annual PSFG preconference takes New Orleans of the past, present, and future as its reference point. Participants were invited to reflect on New Orleans’ rich performance histories and the ways that performance studies has been shaped and reshaped by encounters with and in New Orleans.

Our first panel considers questions of documentation and documentary as related to disasters and their histories. This panel aims to think of performance and disaster together, triangulated with a third term: documentation. If performance studies allows us to rethink what “counts” as a document, how does the documentary perform disaster? Or, what is disastrous about documentary? Our second panel investigates relationships between performances of race and ethnicity and the local, the spatial, and the geographic (what Una Chaudhuri has termed “staging place”). This panel uses the city as a springboard – a point of departure – in order to examine how race and place, the local and the diasporic, are performed.

In addition to the panels, the preconference will again host afternoon working groups. Envisioned as an ongoing conversation that extends beyond the face-to-face dialog at the preconference, the working groups cover topics such as Music as Performance, Mixed Media Performance, Performance (and) Ethnography, and Dance Studies. The working groups will each present a snapshot of their work to all conference participants on Thursday.

Finally, the PSFG will offer two performance events by local artists. The first event, co-sponsored with Religion and Theatre, is a walking tour of the city with Bloody Mary, a local medium and historian who will share her intimate knowledge of New Orleans’ ghosts, cemeteries, and spiritual movements with us. This event will be followed by a panel discussion on Wednesday that addresses intersections between performance and spiritual practices, ritual, authenticity, and theatricality. On Wednesday evening we will again join with R&T, and with the Lesbian, Gay, Bisexual, and Transgender Focus Group for a reception that will be followed by a performance of “The Red Sneaks” by local theatre company Crescent City Lights Youth Theatre.

PreConference Organizers
Paige McGinley, Princeton University
Jason Farman, Washington State University

Performance Studies Focus Group Officers
Joshua Abrams, Focus Group Representative
Gwendolyn Alker, Conference Planner
Peter Civetta, Conference Planner Elect
Barry Kendall, Focus Group Treasurer
TeriLyn Brown, Focus Group Secretary
Kevin Brown, Graduate Student Representative
Jason Winslade, Member-at-Large
Leah Garland, Member-at-Large
Elise Morrison, Member-at-Large
Megan Shea, Member-at-Large
E.J. Westlake, Member-at-Large
Richard Pettengill, Member-at-Large
Kansas?

Yeah. Kansas.

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Delbert Unruh, MA, USA
Kevin Willmott, MFA
Jack B. Wright, Ph.D.

The Journal of Dramatic Theory and Criticism
Latin American Theatre Review
(Dept. of Spanish and Portuguese)

Affiliated Faculty
David M. Bergeron, English
Stuart Day, Spanish and Portuguese
Iris Smith Fischer, English
Caroline Jewers, French and Italian
Paul Stephen Lim, English

So Yeon Park, Art
Eric C. Rath, History
Sherry Tucker, American Studies
Peter Ukpokodu, African Studies
Vicky Unruh, Spanish and Portuguese

See What’s Evolving
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paid for by KU
Wednesday, July 25th

10:00am-10:30am: **Registration and Introductions**  
*4th Floor, Bayside C*

10:30am-12:00pm: **Panel #1: Documentation, Disaster, and Performance**  
*4th Floor, Bayside C*

**Chair:** Paige McGinley, Princeton University

**Panelists:**
- Joel Anderson, Queen Mary, University of London  
  “Document Fever”
- Julie Salverson, Queen’s University  
- Harvey Young, Northwestern University  
  “Performance as Replay in Disaster Documentation”

12:00pm-1:00pm: **Lunch** (on your own)

1:00pm-3:30pm: **Concurrent Working Group Sessions**

- **Mixed Media Performance**
  - **Room:** 4th Floor, Edgewood B
  - **Facilitator:** Jessica Chalmers, University of Notre Dame
  - **Participants:**  
    Jason Farman, Washington State University  
    Leah Garland, SUNY Geneseo  
    Jennifer Parker-Starbuck, Roehampton University  
    Megan Shea, Cornell University  
    Pamela Turner, MultiShades Atlanta/Ben Franklin Academy

As technologies of mediation change – as they are invented, reinvented, repurposed, and refined – mixed-media performance also changes. The primary goal of this working group is information gathering. What are media-oriented theater artists doing now? What media are they mixing and to what effect? We hope to learn about various performance practices in various countries, using various combinations of old and new technologies, live actors and projected images, live and prerecorded video, Internet gaming, cell phones, tape recorders.
• **Music As Performance**  
**Room:** 4th Floor, Bayside C  
**Facilitator:** Elizabeth Patterson, University of Colorado Boulder  
**Participants:** Gwendolyn Alker, New York University  
Rashida Braggs, Stanford University  
Barry Kendall, Commonweal Institute  
Tom King, James Madison University  
Paige McGinley, Princeton University

Although Performance Studies takes the traditional performing arts as part of its purview, the discipline has largely ignored the performance of music. This working group seeks to redress that neglect by investigating what a Performance Studies perspective on music might yield. At our initial gathering in 2004, the working group took non-theatrical music performance (that is, concerts and similar performances rather than musical theatre or opera) in any genre as its main objects of inquiry in order to begin a conversation addressing significant questions like these:

- What are the barriers to building connections between Performance Studies and music?  
- What does Performance Studies have to offer the study of music?  
- How is a Performance Studies perspective different from other points of view (i.e., musicology or cultural studies)?

For our 2007 gathering, we will split our time between two primary topics: First, the group will address current projects in Music as Performance; founding working group member Richard Pettengill (Lake Forest University) will discuss his experience developing proposals for a pending book project addressing MAP themes. Second, we will consider pre-conference themes of “regeneration and return” by examining the relationships that exist and morph among styles of folk music most closely associated with New Orleans: Cajun, Zydeco and Creole are among the styles that will form the nexus of our conversation, with particular attention to the body of work from Beau Soleil. As in past MAP events, conference coordinator Elizabeth Patterson will distribute short essays in the week(s) before our gathering to serve as a springboard for our discussion.
Performance Studies Focus Group PreConference 2007

- Performance (and) Ethnography
  Room: 4th Floor, Estherwood
  Facilitator: Paige McGinley, Princeton University
  Participants: Micaela Carder, Bowling Green State University
                Peter Civetta, Northwestern University
                Kelly Hogan, Knox College
                Karen Robertson, Kennesaw State University
                Shilarna Stokes, Columbia University

- Dance Studies
  Room: 4th Floor, Edgewood A
  Facilitator: Katherine Mezur
  Participants: Joshua Abrams, Roehampton University
                Kevin Brown, University of Colorado Boulder
                Mellie Wong, University of California Irvine
3:30pm-5:00pm: **Joint Conversation with Religion and Theatre to discuss local tour, “spiritual tourism,” and alternative spiritual movements**

*4th Floor, Bayside C*

**Panelists:**
- Ed Lingan, University of Toledo
- Bloody Mary, local historian, medium, and psychic
- Lilith Dorsey, author of *Voodoo and Afro-Caribbean Paganism.*
- Jason Winslade, Northwestern University and DePaul University

5:30pm: **Reception**

Co-sponsored with R&T and LGBT

*The NORD Ty Tracy Theatre at Gallier Hall*

7:00pm: **Performance Event**

Co-sponsored with R&T and LGBT

*The NORD Ty Tracy Theatre at Gallier Hall*

“The Red Sneaks,” by Elizabeth Swados, will be performed by the Crescent City Lights Youth Theatre in cooperation with the New Orleans Recreation Department and the Boys and Girls Club.

**Walking Directions from Sheraton Hotel to NORD Ty Tracy Theatre at Gallier Hall (.4 miles):**

- Leaving the hotel, walk south on Camp Street (away from the French Quarter)
- After a few blocks, turn right on Poydras Street.
- At the next intersection, turn left on St. Charles Avenue.
- Cross over Poydras on St. Charles.
- After a half block or so, you will be at Lafayette Square and Gallier Hall –545 St. Charles.
- You may also reference the New Orleans map on the last page of this program
10:00am-11:30am: **Panel #2: Staging Race, Staging Place: The Local and the Diasporic**  
4th Floor, Bayside C

**Chair:** Jason Farman, Washington State University

**Panelists:**
- **Matthew Causey,** Trinity College Dublin  
  "The Scratch of Authenticity: Delta Blues, Juke Joints and the Sacred Space and Sound of Resistance"
- **Shilarna Stokes,** Columbia University  
  "Staging the 'Mysterious East Side': The Spectacle of Immigrant Life in 1920s New York City"
- **Sara Brady,** Trinity College Dublin  
  "A Bridge between 'Irish' and 'Other': Staging the Gaelic Games"
11:45am-12:45pm: **Working Group feedback session and concluding conversation**  
4th Floor, Bayside C

1:30pm: **ATHE Begins**

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THE MARTIN E. SEGAL THEATRE CENTER IS PROUD TO SUPPORT THE PERFORMANCE STUDIES FOCUS GROUP

The Martin E. Segal Theatre Center (MESTC), The Graduate Center, CUNY, is a non-profit center for theatre, dance, and film affiliated with CUNY’s Ph.D. Program in Theatre. The Center's primary focus is to bridge the gap between the academic and professional performing arts communities by providing an open environment for the development of educational, community-driven, and professional projects in the performing arts. As a result, MESTC is home to theatre scholars, students, playwrights, actors, dancers, directors, dramaturgs, and performing arts managers, as well as both the local and international theatre communities. In addition, the Center publishes a series of highly regarded academic journals, as well as single volumes of importance, including plays in translation, all written and edited by renowned scholars. For further information, please visit: [http://web.gc.cuny.edu/mestc](http://web.gc.cuny.edu/mestc)

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<th>The Graduate Center, CUNY was founded in 1961 as the doctorate-granting institution of The City University of New York, the nation's largest urban university system. Here, 4,000 students and over 1,700 faculty scholars, drawn from throughout the CUNY system and New York City's leading cultural and scientific institutions, join in the shared enterprises of teaching, learning, researching, and expanding the boundaries of knowledge. The National Research Council's most recent assessment placed more than a third of the school’s rated doctoral programs among the nation’s top 20.</th>
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New Orleans
The NORD Ty Tracy Theatre at Gallier Hall
545 St. Charles

Sheraton
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Sheraton New Orleans
500 Canal Street
New Orleans, Louisiana 70130
Tel: (504) 525-2500

Fourth Floor Map