The 45th Annual Meeting of the
American Society of Theatre Research
and the
Theatre Library Association

RETHINKING THE REAL

University of California, San Diego
November 15 - 18, 2001
University of California, Irvine and University of California, San Diego
Joint Ph.D. Program in Theatre and Drama

faculty


James Carmody (San Diego) Ph.D. Stanford University, Associate Professor: Moliere and Neoclassical French Theatre, Contemporary French Theatre, Performance Theory

Frantisek Deak (San Diego) Ph.D. Carnegie-Mellon, Dean of Arts and Humanities: Modern European Theatre, Avant-garde Theatre, Performance Theory

Jorge Huerta (San Diego) Ph.D. University of California, Santa Barbara, Professor, Chancellor's Associate's Chair III: U.S. Latina/o Theatre, Twentieth-Century U.S. Theatre.

Daphne Lei (Irvine) Ph.D. Tufts University, Assistant Professor: Asian Theatre, Asian American Theatre, Intercultural Theatre, Gender Theory, Performance Theory.

David McDonald (Irvine) Ph.D. Stanford University, Associate Professor: Dramatic Theory, Irish Drama, Theatre History, Playwriting.

Marianne McDonald (San Diego). Ph.D. University of California, Irvine, Professor: Classical Theatre and Contemporary Versions of the Classics, Ancient Greek, Irish, and Japanese Drama.

Ann Pellegrini (Irvine) Ph.D. Harvard University, Associate Professor: 20th Century American Theatre and Performance, Performance Studies, Queer Theory, Feminist Theory, Cultural Studies, Psychoanalytic Criticism.

Janelle Reinelt (Irvine) Ph.D. Stanford University, Associate Dean: Political Theory and Performance.

Bryan Reynolds (Irvine) Ph.D. Harvard University, Associate Professor and Head of Doctoral Studies at Irvine: Shakespeare, Renaissance Drama, Critical Theory, Feminist Theory, Performance Theory, Cultural Studies.

John Rouse (San Diego) Ph.D. Stanford University, Associate Professor and Head of Doctoral Studies at San Diego: Modern and Contemporary German and European Theatre, Critical Theory.

Janet Levarie Smarr (San Diego) Ph.D. Princeton University, Professor: European Renaissance; Theory

Robert Weimann (Irvine) Ph.D. Humboldt University (Berlin), Professor Emeritus: Shakespeare, Critical Theory, Modern German Theatre.

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A constant and consistent element in theatrical theory and practice, is the issue of what constitutes the real. What is “real” is a question that is repeatedly reconsidered in theater history as well as dramatic criticism and that figures as subject matter in works from Shakespeare through Pirandello to Suzan-Lori Parks. What is real and how do theater and performance represent or negotiate the real? What is the relationship of the real to reproduction? How has the advent of technology impacted on our concepts of the real?
ASTR 2001 Special Events

Keynote Speaker: Luis Valdez, Founder and Artistic Director of El Teatro Campesino Thursday November 15 at 4:30pm, Grand Ballroom V

*Modern Drama* Editorial Advisory Board reception Thursday, November 15 from 5:30pm–7:00pm, Club Max

Book “Gifting” in Honor of Michael Quinn, Thursday, November 15 from 6:00pm–10:00pm, Santa Barbara

UCSD/UCI Joint Doctoral Reception, Friday, November 16 from 5:30pm–7:30pm, Grand Ballroom I – IV

Awards Luncheon, Saturday November 17 from 11:30am–12:45pm, Grand Ballroom I – IV

President’s Reception for Young Scholars, Saturday, November 17 from 5:30pm–7:30pm, Presidential Suite

Panel on the State of Publishing in the Profession with the editors of *Theatre Survey, Theatre Journal, Theatre Topics, Modern Drama*, University of Michigan Press and Cambridge University Press, Sunday, November 18 at 9:00am, Grand Ballroom I, II, and III

### Thursday, November 15, 2001

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<td>9:00am–2:00pm</td>
<td>ASTR Executive Committee Meeting (Continental breakfast at 8:30am)</td>
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<td>Sonoma II</td>
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**1st Plenary Session: “Technologies of Multiple Realities”**

**Janelle Reinel**, University of California, Irvine, Chair

**Bruce McConachie**, University of Pittsburgh, “The Reality Effects of Radio on the Postwar American Theater”

**Katherine Mezur**, University of California, Santa Barbara, “Real-ing/Cold Burn: Burning Men, Standing Women, and Floating Landscapes”

**Elinor Fuchs**, Yale University, “Re-opening the Question of Metatheatre”
4:30pm–5:30pm  
Grand Ballroom V

**Keynote Address: Luis Valdez**  
Founder and Artistic Director of El Teatro Campesino. Generously underwritten by Professor Barbara Grossman and her husband, Steve.

5:30pm–7:00pm  
Club Max

A wine-and-cheese reception hosted by *Modern Drama* to launch two special issues “defining the field,” and to introduce its new editorial team and vision. All welcome.

6:00pm–10:00pm  
Santa Barbara

Book “Gifting” in Honor of Michael Quinn

6:30pm–6:45pm  
Main Entrance

Load-in for shuttle to La Jolla Playhouse’s production of *Dracula*

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**Friday, November 16, 2001**

8:00am–4:00pm  
South Foyer

Registration

7:30am–8:30am  
West Foyer

Refreshments

8:00am–5:00pm  
West Foyer

Book Exhibit

8:30am–10:00am  
Grand Ballroom V

**2nd Plenary Session: “Ethics of Producing the Real”**  
*Alice Rayner*, Stanford University, Chair

- **David Krasner**, Yale University, “The Real and the Folk: Alain Locke and African American Dramatic Theory”
- **Maria Papanikolaou**, Texas A&M University, “‘Woman’ and the Creation of Theatrical Reality: The Rhetoric of Acting Advice”

10:15am–11:45am  
Grand Ballroom V

**3rd Plenary Session: “Staging Racial Realities”**  
*Jorge Huerta*, University of California, San Diego, Chair

- **Heather Nathans**, University of Maryland, and Jennifer Stiles, Tufts University, “No Smoke Without Fire: Shifting Realities of Cultural Identification and Stereotypes”
- **Shannon Steen**, Northwestern University, “Realizing ‘Race,’ Realizing ‘Nation’: Black Atlantic Negotiations of Asia in *The Swing Mikado*”
Lunch Break


*Pamela Bloom,* New York University, Chair

*Franklin J. Hildy,* University of Maryland, College Park, “New Technology and the Explication of Theatre History”

*Karen Brazell* and *Ann Ferguson,* Cornell University, “Performance Research From Your Desktop: The Global Performing Arts Database and Resource Centers”

*Anne Van Camp,* Research Libraries Group, Mountain View, CA, “New Strategies for Research in the Performing Arts”

**First Seminar Sessions**

**SEMINAR 1: “Realist Shakespeare”**

*Daniel J. Watermeier,* University of Toledo and Felica Londré, University of Missouri-Kansas City, Co-Chairs

*Kim Axlone,* SUNY-Binghamton, “The Erosion of the Real: Russian *Hamlets* at the Close of the Millennium”

*Paul Backer,* University of Southern California, “Seeing Shakespeare Sideways: *The Tempest*, Meta-Reality and Quantum Reality”

*Susan L. Carlson,* Iowa State University, “Politicizing Harley Granville-Barker: Suffrage Reality and Savoy Practice”

*Glenda E. Gill,* Michigan Technological University, “*My Soul Looks Back and Wonders, Lord, How I Got Over*: The 1982 Realistic Portrayal of Othello by James Earl Jones on Broadway”

*Gretchen Icenogle,* University of California, Santa Barbara, “Meaty Performances, or The Ham in Hamlet”

*Michael L. Mauldin,* Southwest Missouri State University, “Edwin Booth, Nietzsche, and Redemption of the ‘Real’”

*Johanna Schmitz,* University of California, Davis, “Re-Thinking Reconstruction: Shakespeare’s Globe as ‘real,’ not ‘authentic’”

*Richard Schoch,* Queen Mary, University of London, “Altering Hamlet”

*August W. Staub,* University of Georgia, “Shakespeare and the ‘Reality Enthymeme’: *As You Like It* Inter-structed, *Macbeth* in Scottish Brogue, and *Measure for Measure* as Punk Rock and Wild Western”

*Michele Sullivan,* University of Pittsburgh, “The Idealized Realism of Julia Marlowe”
Andrew W. White, University of Maryland, College Park, “Shakespeare, Thou Art Translated! A Call for Shakespeare in Modern Poetic English”

SEMERN 2: “Performing History, Re-Membering the Real”
Diana Paulin, Yale University, David Román, University of Southern California and Karen Shimakawa, University of California, Davis, Co-Chairs

Elaine Aston, Lancaster University, “A ‘Credible Witness’?: Performing Feminist Histories of Asylum Seekers”

Faedra Chatard Carpenter, Stanford University, “Robert O’Hara’s Insurrection: Que(e)ring History”

Gay Gibson Cima, Georgetown University, “Staging ‘Real,’ ‘Live’ Bodies: Performative Memory, ‘Race,’ and Female Medical Lecturers”

Laurie Beth Clark, University of Wisconsin-Madison, “Testimony, ‘Truth’ and Video Art”

Steve Earnest, California State University, San Bernadino, “History as Montage in Works by Heiner Müller”

Anita Gonzalez, Florida State University, “Cigar Memories: Reconstructing Afro-Cuban Heritage”

Daphne Lei, University of California, Irvine, “Remember to Forget: A Study of Chinese Opera Performance and Paratheatricality in the Bay Area”

Jan Lewis, University of California, Santa Barbara, “What Becomes a Legend Most?: Sophie Tucker and the Re-Scripting of American Jewish Memory”


Jisha Menon, Stanford University, “Of Fault-Lines and Forgetting’”

Shelley Orr, University of California, San Diego, “‘Memories That Distort’: Marguerite Duras Stages Memory”

Richard Poole, Briar Cliff University, “Re-visioning the Com Palaces of Sioux City, Iowa 1887 to 2001: Memory, performance, history and community”


Carol Fisher Sorgenfrei, UCLA, “Remembering and Forgetting: Greek Tragedy as National History in Post-Occupation Japan”

Stephani Etheridge Woodson, Arizona State University, and
Susan R. Applebaum, Independent Scholar, Co-Chairs

Terry Brino-Dean, Indiana University, “Real for Whom? The Drama League of America and Community-Based Theatre”
Leigh Clemons, Louisiana State University, “‘True Women’ and Other Fictions: Representations of ‘Real’ Texan Womanhood in Historical and Contemporary Performance”
Lorenzo Garcia, University of North Texas, “Theatre Praxis: Understanding the Stories of Two Preservice Teachers”
Lynne Greeley, University of Vermont, “Barnstorming: A Festival of Theatre on and about Vermont Farms”
Lori L. Hager, Arizona State University, “Whose ‘real’ is it? Performing difference through national arts agendas and community drama: national funding agendas create, justify, and define the role of community artist”
John Rogers Harris, Ohio State University, “Will the real Josiah Henson, Please stand up!: Performance, Community and the Myth of Uncle Tom”
Julie A. Jordan, Washington University, St. Louis, “Risking the Real: Performance and Reality on the Contemporary American Stage”
Alan Kreizenbeck, University of Maryland-Baltimore County, “Theatre and Social Change: Black Middle-schoolers and White University Students”
Warren Linds, University of British Columbia, “Nomadic A(d)ventures: Journeying into facilitating community-based theatre for social change”
Cindy Rosenthal, Hofstra University, “The ‘common green/common ground’ performance/project: Analyzing the Personal and the Political in NYU’s Creative Partnership with NYC Community Gardens Activists”
Stacie Lee Walker, University of California, Santa Barbara, “The Color Line Project of Junebug Productions: The Sharing of (hi)Stories Among Artists, Educators, Activists, and Their Communities”
Philip Zwerling, University of California, Santa Barbara, “Whose Line Is It Anyway? The Politics of Process in Creating Grassroots Theatre with At Risk Teens”
SEMINAR 4: “Trans/formations: performing ‘the other’”
Jill Lane, Ohio State University, Chair


Aaron Anderson, Northwestern University, “Replication and the Performance of Identity in American Kabuki(s)”

Stephanie Dunson, University of Massachusetts, Amherst, “Privileged Things and Corporeal Erasure: the Legacy of Minstrelsy”

Mark Evans Bryan, Ohio State University, “Renegotiating the Real for Audiences of Blackface Minstrelsy and Whiteface Knockabout Comedy at the Turn of the Century”

Lesley Ferris, Ohio State University, “Trans/Royal: thinking about performing Kings and Queens”

David McDonald, University of California at Irvine, “Playing Dead: Performing the Utmost Other”

Mimi McGurl, Stanford University, “Hedwig and the Angry Critics”

Jennifer Madden, Brown University, “Revulsion and Desire: Kate Bornstein’s Third Space of Gender Play”

Virginie Magnat, University of California, San Diego, “Spirit Possession and the Power of Mimetic Excess”

Sean Metzger, University of California, Davis, “White Skin, Yellow Masks, and Chinese Queues”

Les Wade, Louisiana State University, “Ethical Responsibility in Wyoming: Levinasian Issues and The Laramie Project”

Harvey Young, Cornell University, “Re-Founding the Founding Father as the Foundling Fathered… or Race Play in The American Play”

SEMINAR 5: “Performing Virtual Reality”
Sue-Ellen Case, UCLA, Chair

Derek Burrill, University of California, Davis, “Out of the Box: Performance, Drama and Interactive Software”

Mita Choudhury, Ivan Allen College, Georgia Institute of Technology, “Virtual Bodies, Parts, and Pleasure”

Adriene Jenik, UC San Diego, “Desktop Theater: Keyboard Catharsis and the Masking of Roundheads”

Adrian Kiernander, University of New England, Armidale, Australia, “The Role of Video Documentation Within Studies of Performance”

Sophie Nield, Goldsmiths College, University of London, “‘Presence’ and ‘character’ in performances of ‘real’ and ‘virtual’ bodies: Robert Wilson, The Wooster Group, and Robert Lepage”
Sonoma II

SEMINAR 6: "Stage Nudity, Sexuality and the ‘Real’"

Jeffrey Mason, University of Oregon and J. Ellen Gainor, Cornell University, Co-Chairs

Ann Elizabeth Armstrong, Miami University, “From Object to Subject: Feminist Performance Artists Re-Writing the ‘Gaze’”

Carol Burbank, University of Maryland, College Park, “Beware the Naked Man: Tim Miller’s Stage Nudity and the Performance of Queer Embodiment”

John Clum, Duke University, “Doing the Full Monty—or Not: or, Why Gay Actors Bare it All”

Stephen Di Benedetto, University of Houston, “Shattering Images of Sex Acts and Other Obscene Staged Transgressions in Contemporary Irish and English Plays by Men”


Judith Lynn Hanna, University of Maryland, “Nudity Still Not Nice! and in Adult Entertainment?—Challenges to Exotic Dance”

Odai Johnson, University of Washington, “Performing Erotica: Greek Symposium Theatre”

Esther S. Kim, University of Illinois, Urbana-Champaign, “Mapping Borderless Identity: A Study of Denise Uyehara’s Solo Performances”

André Lepecki, New York University, “Skin and the Opacity of the Body: the ‘Naked Image’ as Call and Becoming”

Cathy MacGregor, University of Wolverhampton, “Little Girls and their Bad Mannered Bodies”

Gretchen Elizabeth Smith, Southern Methodist University, “Actresses and Artists’ Models: Objectification/Pornographication/Glorification of the Nude Body”

Karl Toepfer, San Jose State University, “A Hierarchy of Nudity in Theatre”
5:30pm-7:30pm  
Grand Ballroom I-IV  
**UCSD/UCI Joint Doctoral Reception** for all conference participants. Hosted by **Jill Beck**, Dean, School of the Arts, UCI and **Frantisek Deak**, Dean, Division of Arts and Humanities, UCSD

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**Saturday, November 17, 2001**

8:00am-4:00pm  
South Foyer  
**Registration**

7:30am-8:30am  
West Foyer  
**Refreshments**

8:00am-5:00pm  
West Foyer  
**Book Exhibit**

8:15am-9:45am  
Grand Ballroom V  
**5th Plenary Session: “Embodying the Real”**

**James Harding**, Mary Washington College, Chair

**Samuel Leiter**, Brooklyn College CUNY, “Female-role Specialization in *Kabuki*: How real is Real?” (Read by **Carol Sorgenfrei**)

**Barbara Webb**, Northwestern University, “African Americans and the ‘Plantation Extravaganza’: Staging the Southern ‘Real’ in the Urban North at the Turn of the Century”

**Jody Enders**, University of California, Santa Barbara, “A Medieval Miracle?”

10:00am-11:30am  
Grand Ballroom V  
**6th Plenary Session: “Staging Actuality, Re-thinking the Actual”**

**Catherine Schuler**, University of Maryland, Chair

**Charlotte Canning**, University of Texas-Austin, “Did That Really Happen?: Feminism, History, and Citizenship in Performance”

**Scott Magelssen**, University of Minnesota, “Living History Museums and the Construction of the Real through Performance”

**Barry Witham**, University of Washington, “Playing with Violence”

11:30am-12:45pm  
Grand Ballroom I-IV  
**Awards Luncheon**

12:45pm-1:15pm  
Grand Ballroom I-IV  
**ASTR Business Meeting**
1:30pm–3:00pm
Grand Ballroom V

7th Plenary Session: “The Geo-historic Real, Placing the Real”
Sonja Kuftinec, University of Minnesota, Chair

Michael Peterson, University of Wisconsin, Madison, “Desert of the Real: Performance in the New Las Vegas”

Patricia Ybarra, University of Minnesota, “Performing the ‘Real’ Mexico”

Rosemary K. Bank, Kent State University, “‘Real Indians’ and ‘Authentic Americans’ in Nineteenth-Century Stagings of the Native”

3:15pm–5:15pm
Sonoma I

Second Seminar Sessions

SEMINAR 7: “Materialism and the Material: Questions of Perception, Theory, and Practice”
Andrew Sofer, Boston College, Chair

Rhonda Blair, Southern Methodist University, “The Materiality of the Actor’s Body and Questions of Consciousness”

Chase Bringardner, University of Texas-Austin, “Uncovering the Hidden Dragon: Cultural Commodification in Cirque du Soleil’s Dralion”

Donnalee Dox, Texas A&M University, “Materiality as Hermeneutic Strategy in Christian Living Nativity Scenes”

Jon Erickson, Ohio State University, “On Presence and Materiality”

Jan L. Hagens, University of Notre Dame, “Vicissitudes of Materialism”


Kimberly Jannarone, University of California, Santa Cruz, “The Eponymic Burden: Artaud and his Théâtre Alfred Jarry”

Peter Novak, University of San Francisco, “Real Bodies as Texts: Shakespeare and American Sign Language”

James Peck, Mulenberg College, “Oldfield’s Funeral(s) and the Whig Ascendancy: A Corpse in Westminster, Objet on the Auction Block”

Nicholas Ridout, Wimbledon School of Art, “That is it. But how do you know what I am talking about?: Societas Raffaello Sanzio, Artaud, and Materialist Praxis”

Matthew Wagner, Arizona State University, “Theatre, Theory, and Material (In)consequence in the Classroom”
SEMINAR 8: “Documentary Theatre”

Annemarie Bean, Williams College, Chair

Ry whole Barber, University of Minnesota, “Tempest (Terrorist) in a Teacup: Mercy Otis Warren and Anti-Documentary Drama”

Mark Fearnow, Hanover College, “Documents and Commitment: The Federal Theatre Project’s Power”

Anne Fletcher, Southern Illinois University-Carbondale, “John Wexley’s They Shall Not Die and Other Dramatizations of the Scottsboro Case”


Joanne Klein, St. Mary’s College of Maryland, “Re-Enacting the Discourses of Testimony: Doing and Undoing Truth on Stage”

Yuko Kurahashi, Kent State University, “Subjective and ‘Objective’ Visions in Documentary Realism: El Teatro de la Esperanza’s Guadalupe and Cherrie Moraga’s Watsonville”

Carol Martin, New York University, “The Anti-Theatrical Secrets of Columbine”

Tina Redd, University of Washington, “Caste on Trial: The Calculated Success of Hughes Allison’s Courtroom Dramaturgy”

Janelle Reinelt, University of California, Irvine, “The Stephen Lawrence Case and the Documentary Impulse”


Kirsten Sheperd-Barr, North Carolina State University, “Science on Stage”

Albert Wertheim, Indiana University, “World War II War Zones On Stage”

SEMINAR 9: “Nothing Left to the Imagination: When Everything is Performance, Who Needs Theatre?”

Noreen Barnes-McLain, Virginia Commonwealth University, Chair

Tate Davis, University of California, Berkeley, “Painfully Funny: Living Through the Works of Tom Green”

Tim Good, Elmhurst College, “Cultural Effects of Manipulating the Real/Theatrical Moment: The Living Theatre Performs ‘Not in My Name’”
**Santa Barbara Grand Ballroom VIII**

**Gitta Honegger**, Arizona State University, “Survivor in Haider’s Austria: Theater director Christoph Schlingensief’s mise­-en-scène of Austrian politics”

**Barry Kendall**, Stanford University, “Acting is Believing, But Is Believing Acting?”

**William Davies King**, University of California, Santa Barbara, “Performing the Holy Ghost”

**Christine Mather**, Louisiana State University, “What Becomes a Legend Most: Bernhardt as Lecouvr­eur”

**Doug Rosson**, Florida State, “Performance, Performativity and the ‘Real’: Modalities of Com­portment Towards the World”

**Alan Sikes**, University of Minnesota-Twin Cities, “Send in the Clones: Performativity and the Codification of the Body”

**Leigh Woods**, University of Michigan, “Celebrity and the Real”

**SEMINAR 10: “The Real Appeal of the Unreal: Performance Fantasies and the Possible”**

**Jill Dolan**, University of Texas-Austin and Stacy Wolf, University of Texas-Austin, Co-Chairs

**Geraldine Harris**, Lancaster University, “Between Fantasy and The Possible in the Work of Split Britches”

**Hillary Arlen Rosenberg**, CUNY, “Staging an Aryan Utopia in Nazi Berlin”

**Rebecca Rugg**, Yale University, “Leave ‘Em Wanting More: Solo Showstoppers in Musical Theater”

**Willmar Sauter**, Stockholm University, “Unreal Realities—Myths, Mysteries, and Mystifications”

**Mady Schutzman**, California Institute of the Arts, “The Escape Artist: from ‘Jackass’ to Visionary”

**Iris Smith**, University of Kansas, “A Dog’s Life: Idealism, Abjection, and the Real in Recent Avant-Garde Theatre”

**John Troyer**, University of Minnesota, “Staging the Great American Funeral: The Postmortem Condition I—Inventing the Corpse”

**Grand Ballroom VIII**

**SEMINAR 11: “Realizing a Discipline: Institutional and Theoretical Histories of Theatre and Performance”**

**Shannon Jackson**, University of California, Berkeley, Chair

**Phil Auslander**, Georgia Institute of Technology, “Is Theatre a Medium?”

**Steve Bottoms**, University of Glasgow, “On Titillating the Impotent: The Efficacy-Effeminacy Braid”

**Dorothy Chansky**, College of William and Mary, “Re­cupera­ting a Transitional Life: Alice Gerstenberger and the Experimental Trap”
**Grand Ballroom VII**

**SEMINAR 12: Special Topics Seminar, “Border Realities: Race and Space in Chicana/o and Latina/o Theater”**

**Yvonne Yarbro-Bejarano**, Stanford University, Chair

- **Tracy C. Davis**, Northwestern University, “Rehearsing Armageddon, Scripting Nuclear Survival”
- **Katie Johnson**, Miami University of Ohio, “Rethinking Realism in Belasco’s *The Easiest Way*: Female Interiors and the Male Gaze”
- **Martin Puchner**, Columbia University, “Kenneth Burke and the Dramatism of Performance”
- **DeAnna Toten Beard**, The University of North Carolina at Wilmington, “Pointing a Camera at a Pig-Sty: Realism vs. The Real in American Criticism of the 1910s”
- **Steve Wilmer**, Trinity College, Dublin, “Religious Ritual as Political Theatre: An Interdisciplinary Approach”

**Cecilia J. Aragon**, Arizona State University, “Crossing Borders: The Coming of Age Experience in Josefina López’s *Simply Maria* and José Cruz González’s *The Highest Heaven*”

**Brandi Wilkins Catanese**, Stanford University, “Activating Space: Politics and Transgression in *Heroes and Saints*”

**Hope Medina**, University of California, Davis, “Locating JLo”

**Deborah Paredez**, Northwestern University/Vassar College, “Remembering Selena, Re-membering *Tejano/o Citizenship*”

**Elizabeth Ramirez**, University of Oregon, “Chicanas/Latinas on the American Stage: The REAL Story”

**Ramón H. Rivera-Servera**, University of Texas at Austin, “*Kasandra*: Border Cabaret, Autobiography, and the Performance of Gender in Tijuana”

**Jon Rossini**, Texas Tech University, “*Divas*, Agents, and Solo Performance: Symbiosis, Transference and Permeability”

**Diana Taylor**, New York University, “*La raza cosmetica*: Walter Mercado Performs Latino Psychic Space.”


**Telory Williamson**, Stanford University, “Policing the Border: Disability and the Campesina Condition in Cherrié Moraga’s *Heroes and Saints*”

**Lisa Wolford**, Bowling Green University, “Artificial Savages from the 26th Century: Pocha Nostra’s Jurassic Aztlán”

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5:30pm–7:30pm

President’s Reception for Young Scholars
Sunday, November 18, 2001

9:00am–10:30am
Grand Ballroom I, II, III


Michal Kobialka, University of Minnesota, Chair
Rosemary K. Bank, Kent State University, Editor, Theatre Survey
Susan Bennett, University of Calgary, Editor, Theatre Journal
Vicki Cooper, Editor, Cambridge University Press
LeAnn Fields, Executive Editor, University of Michigan Press
Ric Knowles, University of Guelph, Editor, Modern Drama
Stacy Wolf, University of Texas at Austin, Editor, Theatre Topics

Special Thanks

Brandi Wilkins Catanese
Telory Williamson
Dean Jill Beck, UCI
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Walt Jones, Chair of the Theatre and Dance Department, UCSD
Ginger Huerta
Patti Harp
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Additionally, UCSD offers a PhD in Theatre & Drama sharing faculty and resources in an innovative Joint Program with UC Irvine.

From top: The company of Faust Fragments, directed by guest artist Brian Kulick, Melody Butts, Ricardo Chavez, Quincy Tyler Bernstine, and David Kupchinay in the workshop premiere of Charles L. Mee’s Big Love, directed by Les Waters. Jennifer Smith-DeCastroverde and Diksa Marshall in Faust Fragments. The company of Medea in the final moments of the play.

at right: Natalie Griffith in Erik Ehn’s adaptation of Faulkner’s The Sound and the Fury.

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