

August 2006

## Bruce McConachie

### Academic Degrees:

PhD, Theatre and Drama, Univ. of Wisconsin  
MFA, Theatre Arts (Play Directing), Univ. of Minnesota  
AB, History, Grinnell College

### Professional Employment:

Professor of Theatre Arts and Performance Studies, University of Pittsburgh, 1997-present

International Fellow, Drama Studies, Queens University, Belfast, UK, Spring term 2005

Visiting Professor of Theatre Studies, University of Helsinki, Finland, Summers of  
1995, '96, '97, '98, '99, '00, '01, '02, '03, '04

Professor of Theatre and American Studies, College of William and Mary, 1990-'96

Senior Fulbright Fellow, American Studies Center, Warsaw University, Poland, 1993-'94

Visiting Associate Professor of Theatre, Northwestern University, Winter and Spring quarters,  
1991

Director, American Studies Program (B.A., M.A., Ph.D.), College of William and Mary, 1985-  
1990

Managing Director, Virginia Shakespeare Festival

Artistic Director, Madison Theatre in the Park

Instructor in Dramatic Arts and the First Level Program, Emerson College, Boston

Co-director, GBM Productions, Chanticleer Dinner Theatre, Ipswich, MA

### Honors, Offices, Awards

President, American Society for Theatre Research, 2000-'03; Immediate Past President, ASTR,  
2004-present

Associate Editor, *Theatre Journal*, 2003-present.

Treasurer, Performance in History Associates, 1998-2003

Member, Advisory Panel to the NEH for Humanities Fellowships and Collaborative Research, 1993, '96, '98.

Executive Committee Member, American Society for Theatre Research, 1990-'93, 1995-'98.

Editorial Board Member, University Press of Mississippi Series in Performance Studies, 1996-2000, Theatre Annual, 1996-2001, Cambridge University Press Series on American Theatre History, 1993-2004, Journal of American Drama and Theatre, 1989-2004.

Executive Editor, Theatre Annual: A Journal of Performance Studies, 1993-1996.

Barnard Hewitt Award for Theatre History for Melodramatic Formations from American Society for Theatre Research, 1993.

Vice President for Research and Publications, Association for Theatre in Higher Education, 1992-93.

Silver Medallion Award for Interpreting the Theatrical Past from the Awards Committee for the Ninth International Triannual Exhibition of Theatre Books, 1991.

President, American Theatre and Drama Society, 1989-91.

Vice President, American Theatre and Drama Society, 1987-89.

Governing Board Member, American Culture Association, 1987-88.

Best Director Award, Minnesota Fine Arts Festival.

Phi Beta Kappa, Grinnell College.

### Fellowships and Grants:

Heinz Foundation Creative Heights Seed Grant for "Barnum and Beyond" (with Lynne Conner and Tavia LaFollette), Spring 2006.

International Fellow, University of Newcastle, Australia, 2005.

Edwards Endowed Publication Fund Award, Univ of Pittsburgh, 2003.

National Science Foundation Grant (with four other scholars and software designers) for "A Live Performance Simulations System: Virtual Vaudeville," 2001-'04

Several grants for the East Liberty Grassroots Theatre (Undergraduate Research Award, 2000;

A.W. Mellon Award, Heinz Endowments, and PA Partners in the Arts, '01)

Travel Grant, Center for Russian and Eastern European Studies, 2001

Visiting Scholar Award, University of Helsinki, 1997.

ACLS Travel Grant for IFTR Conference, 1996

Summer Research Grants from William and Mary, 1995, 1989, 1987, 1982.

Fulbright Fellowship for College Teachers, 1993-94.

Commonwealth Center for the Study of American Culture Fellowship, 1990.

Semester Research Grants from William and Mary, 1989, 1984.

NEH Award for Scholarship at William and Mary, 1984.

NEH Fellowship for College Teachers, 1981-82.

McKnight Fellowship in Radio and Television, University of Minnesota.

### Courses Taught Recently:

Grad Seminar in Theories of Theatre and Drama; Theatre Criticism; Modern European and American Theatre; Grad Seminar in Cold War American Theatre; Grad Seminar in Theatre Historiography; Graduate Seminar in Popular Entertainment; Grad Seminar in Constructing Historical Audiences; Grassroots Theatre; American Theatre History; Material and Methods for Graduate Study in Theatre and Performance

### Professional Service:

#### A. University Service

Member, Lawler Fellowship Committee, 2006; Honors College Oversight Committee, 2003-'06; CIDDE Liaison for Theatre Arts, 2004-'06; Acting Chair, Department of Theatre Arts, 2003-'04; FAS Faculty Grants Committee, 2001-2004; Governing Committee for the Center for American Music, 1997-'04; Director of Graduate Studies for Theatre Arts, 1997-2006; Internal Review Committee for the Department of Music, 1998 (chair); Fellowship Committee for Cultural Studies, 1998; FAS Faculty Grants Committee, 2000-'04; Dean's Ad Hoc Tenure and Promotion Committees, 1997, 1999-2006.

#### B. Service at William and Mary

Search Committee for Graduate Dean, 1995-'96; American Culture Cluster Committee, 1995-'96; Personnel Committee (chair), American Studies, 1994-'96; Director of the Undergraduate Program in American Studies, 1994-'96; American Studies Committee, 1982-present (Chair, '85-89); Convener, Faculty Seminar on Cultural Analysis, 1988; Faculty Assembly, 1989-90; Search Committees for several chaired professorships (Cummings, Wark, Ditman, Kenan), 1985-'91; Dean's Advisory Council, 1986-89; Graduate Studies Committee, 1985-89; Promotion, Retention, and Tenure Committee in Theatre and Speech, 1982-88 (Chaired committee twice); Assistant Chair, Theatre and Speech, 1984-85; Faculty Affairs Committee, 1984-85; Honors and Interdisciplinary Studies Committee, 1984; College Self-Study Committee, 1983.

#### C. Other professional service:

Series Co-editor, "Cognitive Studies in Literature and Performance" with Palgrave-Macmillan, 2006-present. Prof. Blakey Vermeule at Stanford is the other co-editor.

Conference Coordinator, "Controversies in Theatrical and Dramatic History," Pitt, April 2005

Member, ASTR Committee on the NRC Evaluation of Doctoral Programs in Theatre, Dance, and Performance Studies, 1997-present.

Conference Coordinator, "Towards a Modern Japanese Theatre (Revisited): A Conference to Honor J. Thomas Rimer," September 2003.

Coordinator of "Wilksburg Community Performance." Facilitating grassroots theatre in a near suburb of Pittsburgh, 1997-2002.

American Society for Theatre Research. Active member since 1981. Worked with Program Committee and provided local arrangements for the 1989 conference in Williamsburg. Elected to Executive Committee in 1990 and `95. Chaired Publications Committee (1995-96) and Nominations Committee (1997-98). Also served on Program Committee for 1997 Conference and facilitated a conference seminar on "Constructing Historical Audiences," (1997) and "Scholarly Opportunities in Community-Based Theatre" (1999). Elected President in 2000. Member, ASTR Committee on the NRC Evaluation of Theatre, Dance, and Performance Studies PhD programs, 2002-present. Continuing participation in seminars and plenary sessions at conferences.

International Federation for Theatre Research. Participated in `93 Helsinki meeting and presented keynote address at Moscow World Congress, June `94. Roundtable Participant and Presenter in Historiography Working Group in Israel (June `96), Puebla, Mexico (June `97), and Cambridge, England (July `98). Co-chaired Historiography Working Group, 1997-`99; Participated in Sydney and Amsterdam conferences, 2001, 2002. Participant in Historiography Working Group, Worcester, UK, (July 2003), Maryland (June 2005), and Helsinki (2006).

Association for Theatre in Higher Education. Served on Theatre Forum as the representative of ATDS. Elected Vice-President for Research and Publications for 1992-93. The position involved overseeing ATHENews, Theatre Journal, and Theatre Topics, including chairing committees to choose new editors, administering Research Awards committees and the ATHE archives, and substantial other related work on the Board of Governors. Chair and Facilitator of "Publications Symposium" at conventions in 1992 and `93. Participated in several conferences since `93.

American Theatre and Drama Society. Founding member: helped legalize constitution and by-laws. First vice-president, 1987-1989. Planned ATDS conferences, August 1988 and 1989. Facilitated and chaired "Teaching Strategies for American Theatre and Drama," at ATHE in 1988. As President, 1989-91, incorporated the society and wrote NEH proposal for "Reconstructing American Theatre History." Represented ATDS on a "Research Symposium" at ATHE convention in 1994.

Scholarly evaluation. Evaluated articles for Nineteenth Century Studies, Journal of the Early Republic, American Quarterly, Theatre Survey, Theatre Journal, Journal of American Drama and Theatre, Theatre Topics, TDR, Modern Drama, Critical Studies in Mass Communications, and books for Ohio UP, Southern Illinois UP, Rutgers UP, Bedford Books, Greenwood Press, Columbia UP, Penn State UP, Macmillan, Northwestern UP, Univ. of Iowa Press, Univ. Press of New England, Cambridge UP, Univ. of Michigan Press, Duke UP, Routledge, Harvard UP, and Wesleyan UP.

Evaluated peers for promotion and tenure at Williams College, College of Williams and Mary, Univ. of Illinois, Univ. of Pittsburgh, Bradford, TelAviv Univ., Univ. of Maryland, Arizona State, Univ of GA, Univ of MN, UCLA, Georgetown Univ., Washington Univ., Univ. of Alabama, Lewis and Clark College, Northwestern Univ., Univ. of Massachusetts, Univ.of Texas, Wesleyan Univ., Ohio State, Penn State, UC Santa Barbara, NY Univ., Univ of Nebraska, Catholic Univ., Univ. of MD, Baltimore County, Univ. of Iowa, Univ. of Kentucky, Louisiana State, Univ. of Colorado, Bowling Green State Univ., Emory Univ., Univ. of Southern Illinois, Univ. of Oklahoma, Portland State Univ., SUNY Stony Brook, and Geneseo.

Evaluated applications for NEH Fellowships and Collaborative Research Grants in American Studies and the Arts (1992, `97, `98) and for grants from the Social Sciences and Humanities

Research Council of Canada (1991, '01). Served as evaluator for grants from the Commonwealth Center for American Culture and for several Distinguished Professorships.

American Studies Association. Panel organizer for 1987 and 1990 conventions. Attended conventions in 1987, '90, '94, '99, '00, '03.

American Culture Association. Chairperson for Drama 1985-86; organized drama sessions at national conventions. Elected to the Governing Board in '86 and served through 1988.

Phi Beta Kappa. Marshall of regional chapter at Wm and Mary, 1984-86; Chair of Committee on Nominations of Faculty, Alumni and Honorary Members, 1987-88. Serving on Governing Board of PBK atPitt, 2004-present.

Grant Facilitation and Consultation. Facilitating grants for Wilkinsburg Community Performance and Living East Liberty. Consulted on Alternate Roots Grant for Roadside Theatre production of Junebug /Jack at Williamsburg Regional Library; Facilitated submission and success of "Action, Artifact, and Meaning: Ritual in Eighteenth-Century Virginia," for a grant from the Virginia Foundation for the Humanities. Served on a Virginia Dept. of Education committee to gain grant money to educate Virginia teachers in American Studies. Consultant to Williamsburg/James City County School system for their American Studies curriculum. Advised numerous individuals on successful grant applications.

Production Evaluation. Evaluated play productions at Emerson College, Northwestern University, University of Wisconsin, Virginia Commonwealth University, and William and Mary for personnel committees.

Consultant-producer to Community Performance, Inc. for Pieced Together (1997); to the University of Arizona for improvisational work with actors for a federally funded project on alcoholism (1992); to the Smithsonian Institution and the Center for History Now for the production of "Buyin' Freedom," a living-history presentation at the Museum of History during March and April 1982 dramatizing a slave's attempt to buy his freedom from his Virginia master in the 1790s.

## Research

### A. Books:

Performance and Cognition: Theatre Studies After the Cognitive Turn, co-edited with H. Elizabeth Hart, Routledge (forthcoming 2006)

Theatre Histories: An Introduction, co-written with Phillip Zarrilli, Carol Sorgenfrei, and Gary Williams (New York and London: Routledge, 2006). (Authored about 45% of this textbook.)

American Theater in The Culture of the Cold War: Producing and Contesting Containment, 1947-1962 (Iowa City, IA: Iowa Univ. Press, 2003).

Perspectives on Teaching Theatre, ed. with Rhonda Blair and Raynette Halvorsen Smith, (New York: Peter Lang Press, 2001).

Melodramatic Formations: American Theatre and Society, 1820-1870, (Iowa City: Univ. of Iowa

Press, 1992).

Interpreting the Theatrical Past: Essays in the Historiography of Performance, ed. with Tom Postlewait (Iowa City: University of Iowa Press, 1989).

Theatre for Working-Class Audiences in the United States, 1830-1980, ed. with Daniel Friedman (Westport, CT: Greenwood Press, 1985).

## B. Digital Publications

A Live Performance Simulation System: Virtual Vaudeville, co-authored with David Saltz, et al, ([www.virtualvaudeville.com](http://www.virtualvaudeville.com), 2004)

## B. Refereed publications in periodicals, plus chapters and sections in books

"Towards a Cognitive Cultural Hegemony," *Cognitive Cultural Studies*, Johns Hopkins University Press (forthcoming 2007).

"Theater and War," *Encyclopedia of War and American Culture* (forthcoming, 2006).

"Edwin Forrest," *The Oxford National Biography of Great Britain* (forthcoming, 2005).

"Narrative Possibilities in U.S. Theatre Histories," *Writing and Rewriting National Theatre Histories*, S.E. Wilmer, ed. (Iowa City, IA: Iowa Univ. Press, 2004), 127-52.

"The Dining Room: A Tocquevillian Take on the Decline of WASP Culture," *A.R. Gurney: A Casebook*, Arvid Sponberg, ed. (New York: Routledge), 101-11.

"Cat and the Grotesque in the Cold War," *The Tennessee Williams Literary Journal*, 5:1 (Spring 2003): 47-64.

"Astor Place Riot," Barnum, P.T., "Barnum's American Museum," "Cushman, Charlotte," "Forrest, Edwin," Wood, William," in *The Oxford Encyclopedia of Theatre and Performance*, ed. Dennis Kennedy, 2 vols. (Oxford: Oxford Univ. Press, 2003), I:86; I:113-14; I:114; I:205-06; I:480; II:1459.

"Theatre of the Oppressed with Students of Privilege: Practicing Boal in the American College Classroom," *Teaching Performance Studies*, eds. Nathan Stucky and Cynthia Wimmer (Carbondale, IL: Southern Illinois Univ. Press, 2003), 247-60.

"Using Cognitive Science to Understand Spatiality and Community in the Theater" The Contemporary Theatre Review, 12:3(2002):97-114.

"Plays and Playwrights: Drama in the Eighteenth and Nineteenth Centuries," in *Encyclopedia of American Studies* (New York: Grolier, 2001), 333-36.

"Approaching the 'Structure of Feeling' in Grassroots Theatre," *Performing Democracy*:

*International Perspectives on Urban Community-Based Performance*, eds. Susan Haedicke and Tobin Nellhaus (Ann Arbor: Univ. of Michigan Press, 2001), 29-57 [Revised and enlarged edition of a previously published essay in Theatre Topics]

"Social Practices and the Nation-State: Paradigms for Writing National Theatre History," *Theatre, History, and National Identities*, eds. Helka Makinen, S.E. Wilmer, and W.B. Worthen (Helsinki: Helsinki Univ. Press, 2001), 119-39.

"Doing Things with Image Schemas: The Cognitive Turn in Theatre Studies and the Problem of Experience for Historians," Theatre Journal, 53:4 (December 2001), 569-94.

"General Introduction," and "Introduction to Part IV: Dealing with Difference," in Perspectives on Teaching Theatre, 1-2; 173-74.

"Minstrelsy" and "Vaudeville" in The Oxford Companion to United States History (New York: Oxford UP, 2001).

"Method Acting and the Cold War," Theatre Survey, 41:1 (May 2000), 47-67.

"Forrest, Edwin," The American National Biography, 24 Vols. (New York: Oxford Univ Press, 1999), 8:259-61.

"Maeder, Clara Fisher," The American National Biography, 24 Vols. (New York: Oxford Univ Press, 1999), 14:312.

"Wood, William Burke," The American National Biography, 24 Vols. (New York: Oxford Univ Press, 1999), 23:783-84.

"Slavery and Authenticity: Performing a Slave Auction at Colonial Williamsburg," Theatre Annual: A Journal of Performance Studies, 51 (1998), 71-81.

"Introduction [to Essays on Theatre Audiences]," co-authored with Tracy C. Davis, Theatre Survey, 39 (November 1998), 1-5.

"Approaching the 'Structure of Feeling' in Grassroots Theatre," Theatre Topics, 8(March 1998), 33-54.

"Cultural Systems and the Nation-State: Paradigms for Writing a National Theatre History," New England Theatre Journal, 8(Fall 1997), 29-44.

"Catharsis and the Materiality of Spectatorship," Asaph: Studies in Theatre 14 (1997), 95-100.

"American Theatre in Context, 1600-1870," in The Cambridge History of American Theatre, Vol 1, (CUP, Cambridge and New York, 1997), 111-181. (The book was awarded the Hewitt Prize by ASTR in 1999).

"Parlor Combat," Journal of American Drama and Theatre, 9 (Fall 1996), 57-70.

"Theatre History and the Nation-State," Theatre Research International, 20 (1995), 141-48.

"Approaching Performance History Through Cognitive Psychology," Assaph: Studies in Theatre, 10 (1994), 113-22.

"The 'Oriental' Musicals of Rodgers and Hammerstein and the U.S. War in Southeast Asia," Theatre Journal, 46 (October 1994), 375-388.

"Historicizing the Charleston Theatre Riot," Theatre Symposium 2 (1994), 40-44; 49-64, passim.

"Museum Theatre and the Problem of Respectability for Mid-Century Urban Americans," in The American Stage: Social and Economic Issues from the Colonial Period to the Present, ed. Tice Miller and Ron Engle (Cambridge: Cambridge Univ. Press, 1993), 65-80.

"Metaphors We Act By: Kinesthetics, Cognitive Psychology, and Historical Structures," Journal of Dramatic Theory and Criticism (Spring 1993), 1-21.

"Historicizing the Production of Meaning in the Theatre," New England Theatre Journal ,4(1993), 1-18.

"The Count of Monte Cristo," "The Drunkard," "East Lynne," "Hazel Kirke," "Horizon," "The Industrial Drama Movement," "Iron Clad Agreement," "Madame Butterfly," "Men and Women," "The Octoroon," "Our American Cousin," "The Poor of New York," "Ten Nights in a Barroom." In The Cambridge Guide to American Theatre, ed. Tice Miller and Don Wilmeth (Cambridge: Cambridge Univ. Press, 1993), 129, 158, 161, 226, 236-37, 246-47, 250, 296, 310, 349, 359, 380, 459-60.

"Historicizing the Relations of Theatrical Production," in Critical Theory and Performance, ed. Janelle Reinelt and Joseph Roach (Ann Arbor: Univ. of Michigan Press, 1992), 168-78.

"Role-Playing and Authenticity in Midcentury Melodrama," Journal of Am. Drama and Theatre, 4(Winter 1992), 45-62.

"Pixerecourt's Early Melodramas and the Political Inducements of Neoplatonism," in Themes in Drama: Melodrama, Themes in Drama Series, ed. James Redmond, 14 (Cambridge Univ. Press, 1991), 87-103.

"Out of the Kitchen and Into the Marketplace: Normalizing Uncle Tom's Cabin for the Antebellum Stage," Journal of American Drama and Theatre, 3(Winter 1991), 5-28.

"New Historicism and American Theatre History," in The Performance of Power: Theatrical Discourse and Politics, ed. Sue-Ellen Case and Janelle Reinelt (Iowa City: Univ. of Iowa Press, 1991), 263-71.

"Report from the Netherlands," Western European Stages, 2(Fall 1990), 53-57.

"Pacifying American Theatrical Audiences, 1820-1900," in For Fun and Profit: The Transformation of Leisure into Consumption, ed. Richard Butsch (Philadelphia: Temple University Press, 1990), 47-70.

Major Publications pre-1990: "The Theatre of Edwin Forrest and Jacksonian Hero Worship," in When They Weren't Doing Shakespeare: Actors and Culture on the Nineteenth-Century Stage, (Athens, GA: University of Georgia, 1989), 3-18; "Reading Context Into Performance: Theatrical Formations and Social History," Journal of Dramatic Theory and Criticism, 3 (Spring 1989), 229-238; "Using the Concept of Cultural Hegemony to Write Theatre History," in Interpreting the Theatrical Past, 37-58; "New York Operagoing, 1825-1850: Creating an Elite Social Ritual," American Music, 6(Summer 1988), 181-93; "The Cultural Politics of Paddy on the Antebellum Stage," Studies in Popular Culture, 10(1987), 1-13; "William B. Wood and the `Pathos of Paternalism,'" Theatre Survey, 28 (1987), 1-14; "Towards a Postpositivist Theatre History," Theatre Journal, 37(December 1985), 465-86; "'Theatre of the Mob': Working-Class Riots and Apocalyptic Melodrama in Antebellum New York," in Theatre for Working-Class Audiences in the United States, 1830-1980, 17-46; "Shore Acres and the Family in the Tradition of the Irish-American Theatre," Theatre Studies (1983-84), 16-28; "H.J. Conway's Dramatization of Uncle Tom's Cabin: A Previously Unpublished Letter," Theatre Journal, 34 (May 1982), 149-155.

### C. Invited scholarly papers and talks:

"A Cognitive Approach to Cultural Hegemony," Cognitive Science and Literature Conference, Univ. of Connecticut (April 2006).

"From Text to Utterance to Mind," American Society for Theatre Research, Toronto (November 2005).

"Melodrama and Hegemony," Coimbra University, Portugal (May 2005).

"A Cognitive Approach to Brechtian Theatre," Keynote address for "Theatre, War, and Propaganda," SETC Theatre Symposium, Auburn University, Auburn, AL (April 2005). (Also presented a conference summary.)

"*The King and I* and the Cold War," Providence College, Providence, RI (March 2005); and Univ of Newcastle (August 2005).

"Response to `National Theatres of Europe' Conference," Trinity College, Dublin (March 2005).

"Spectators and Audiences: A Cognitive Exploration of the Vaudeville Experience," Keynote speech for "American Studies and the Arts," Iowa University (February 2005) and later presented at Queens University, Belfast (April 2005).

"Engaging Audiences in Performance: A Cognitive Approach," Trinity College, Dublin, (January 2005); Warwick Univ, Warwick (February 2005); Univ College Dublin, Dublin (April 2005); and Univ of Sydney (August 2005).

"NEH Proposal for Engaging Audiences," International Centre for Advanced Theatre Studies, Helsinki, Finland (August 2004).

"Two Cheers for Narrative," State of the Profession Panel, ASTR Conference, Durham, NC (November 2003).

"Cognitive Studies and Epistemic Competence in Cultural History: Moving Beyond Freud and Lacan," International Centre for Advanced Theatre Studies, Helsinki (August 2003).

"Metamora Revisited," Conference in Honor of Don Wilmeth, Brown University (September 2003)

"Narrative Possibilities in U.S. Theatre Histories," International Center for Advanced Theatre Studies, Helsinki (August 2002)

"Radio and Cold War Culture," Bowling Green State Univ., Bowling Green, Ohio (April 2002).

"*The King and I* in the Cold War," Carnegie Mellon Univ, Pittsburgh (December 2001).

"Approaching Cold War Theater Through Cognitive Psychology," at Universities of Roehampton and Bristol, UK (February 2001).

"Changing Modes of Communication and the Periodization of Theatre History," Univ of Exeter, UK (March 2001).

"Radio and Post-war American Theatre," Jagiellonian University, Cracow, Poland (March 2001).

"A Raisin in the Sun vs Cold War Liberalism: Hansberry's Socialism and White Guilt in 1959," Univ. of California, Santa Barbara (April 2000).

"The News for Theatre Studies from Cognitive Science," University of Minnesota (October 1999).

"The Future of Theatre History in American Studies," Middle Atlantic American Studies Association, Harrisburg, PA (April 1999).

"The American Boy in Cold War Theatre," Dept of Theatre Studies, University of Washington, Seattle (December 1998)

"The Grassroots Alternative," ASTR State of the Profession Panel, American Society for Theatre Research Conference, Washington. DC (November 1998)

"Theatrical Story Telling," Regional Coalition of Community Builders, Pittsburgh (Nov 1998)

"Swamp Gravy and Social Justice," Wesleyan College Lecture Series, Macon , GA (October 1998)

"Slavery and Authenticity: Performing a Slave Auction at Colonial Williamsburg," Acts of Reconstruction Conference at the Interdisciplinary Humanities Center, UC, Santa Barbara, CA (February 1998)

"Performance in History: An Introduction to an Interactive Tool for Teaching and Researching Historical Performance," ASTR, San Antonio, TX (November 1997).

"Catharsis and the Materiality of Spectatorship," International Federation of Theatre Research, Tel Aviv Univ., Israel (June 1996)

"Parlor Combat," State of the Profession Address to the American Society for Theatre Research. ASTR Conference (November 1995).

"Cultural Systems and the Nation-State: Paradigms for Writing National Theatre History." First presented at Symposium on Theatre and Nationalism, Helsinki Univ. (July 1995); Later at Univ. of Wisconsin (February 1996) and Univ. of Pittsburgh (March 1996)

"Notes Toward A History of Public Performance in the U.S." Different versions of this paper presented at Abo University, Finland (March 1994); Univ. of Stockholm (March 1994); Helsinki Univ. (November 1993).

"Theatre History and the Nation State." Keynote Address at International Federation of Theatre Research, Moscow (June 1994); presented previously at Univ. of Manchester, (May 1994); Helsinki Univ. (March 1994); Lund Univ., Sweden (March 1994).

"The `Oriental' Musicals of Rodgers and Hammerstein and the U.S. War in Southeast Asia." Different versions of this paper presented at invited lectures: Univ. of Manchester (May 1994); Univ. of Gdansk (April 1994); Univ. of Stockholm (March 1994); Univ. of Lodz (February 1994); Univ. of Helsinki (November 1993).

"The Dining Room: A Tocquevillian Take on the Decline of WASP Culture," Abo Univ, Finland (March 1994); Univ. of Lodz (February 1994).

"Historicizing the Production of Meaning in the Theatre," at Cornell University (Ithaca, NY: March 1992).

"Deconstructing `American Studies as Cultural Criticism,' by Giles Gunn," Valparaiso University (Valparaiso: May 1991).

"Pacifying American Theatrical Audiences, 1820-1900," at Brown University (March 1990).

Other invited scholarly papers and talks, pre-1990.

## E. Reviews of Books and Theatre Productions

*Local Acts: Community-Based Performance in the United States*, by Jan Cohen-Cruz, Theatre Survey, 47(November 2005): 140-42.

Review of *Early American Theatre from the Revolution to Thomas Jefferson* (Nathans), *Theatre, Culture, and Temperance Reform in Nineteenth-Century America* (Frick), and *Theatre, Society, and the Nation* (Wilmer), Nineteenth-Century Theatre and Film, 31 (December 2004): 89-92.

*The Making of American Audiences: From Stage to Television, 1750-1990*, by Richard Butsch, Theatre Survey, 42:2(November 2002), 93-94.

"American Theater History Coming of Age," [review of *The Portable Theater: American Literature and the Nineteenth-Century Stage*, by Alan Ackerman and *Performing America: Cultural Nationalism in American Theater*, ed. by Jeffrey D. Mason and J. Ellen Gainor] in American Literary History, 14:1 (Spring 2002), 141-49.

*Wearing the Breeches: Gender on the Antebellum Stage*, by Elizabeth Reitz Mullinex, The Journal of American History (December 2001), 1066-67.

*Behind the Burnt Cork Mask: Early Blackface Minstrelsy and Antebellum Popular Culture* by William J. Mahar, The Journal of American History, 87:2 (June 2000), 226-27.

"Theatrical Experiences of Audiences," [Review Essay of Listening in Paris: A Cultural History, by James H. Johnson; The Victorian Music Hall: Culture, Class, and Conflict, by Dagmar Kift; and Theatre, Opera, and Audiences in Revolutionary Paris: Analysis and Repertory, by Emmet Kennedy, et al], Nineteenth Century Theatre, 26(Winter 1998), 138-46.

*The Theatre in America During the Revolution*, by Jared Brown, American Historical Review, (October 1997), 1220-21.

*Cities of the Dead: Circum-Atlantic Performance*, by Joseph Roach, Theatre Survey, 37 (November 1996), 141-44.

*Love and Theft: Blackface Minstrelsy and the American Working Class*, by Eric Lott, TDR, 40 (Spring 1996), 175-78.

The Kontakt Theatre Festival, '94, in Torun, Poland, Theatre Journal, 47 (March 1995), 93-95.

Avvakum and Carmina Burana, at the Gardzienice Theatre, Theatre Journal, 46 (October 1994), 407-08.

*Inventing Times Square*, ed. William R. Taylor, Theatre Survey, 34 (Spring 1993).

Major reviews pre-1990: *The Age and Stage of George L. Fox*, by Laurence Senelick, Nineteenth Century Theatre, 17 (Summer and Winter 1989), 119-23; *American Theatre Companies, 1749-1887*, Theatre History Studies, 7 (1987), 160-63; *Stage Left: Canadian Workers Theatre, 1929-1940*, *Theatres of the Left, 1880-1935*, and *Left-Wing Dramatic Theory in American Theatre*, Theatre Journal, 38 (December 1986), 502-04.

## F. Other Publications

"A Bus Stop at Freud's Café," Shaw Festival Program for *Bus Stop*, 2005: 6-11.

Living East Liberty, for the East Liberty Grassroots Theatre Project, performed November 2001.

Obituary for Richard Moody, ASTR Newsletter (Spring 1996), 6.

Walk Together Children, with Hermine Pinson, for the Williamsburg Grassroots Theatre Project, for performance by the William and Mary Theatre, April 1996.

"Editorial Comment," Theatre Annual: A Journal of Performance Studies, 49 (1996), i-ii.

"Editorial Comment," Theatre Annual: A Journal of Performance Studies, 48 (1995), 3-4.

"Editorial Comment," Theatre Annual: A Journal of Performance Studies, 47 (1994), 3-4.

"The Essential Relationship: Curriculum and Production," authored with Brandt, et al, Joint Publication by ATHE and USITT, 1993.

"Notes from the President," American Theatre and Drama Society Newsletter (Fall, 1989; Spring and Summer, 1990; Winter 1991).

Other Publications, pre-1990: "The Tempest and the New World" in "The Tempest Study Guide" for the Virginia Shakespeare Festival, Summer 1988; "Goin' Home to Freedom: An Adaptation of Uncle Tom's Cabin for Modern Audiences," written for performance by the William and Mary Theatre, 1986; "Teaching Dramatic Literature and Revitalizing a Liberal Arts Curriculum," Theatre News (May/June 1985), 2, 14; "Economic Values in American Melodrama, 1815-1860," (Dissertation, University of Wisconsin). Many extensive notes in theatre programs at William and Mary.

## G. Contributed Scholarly Papers and Talks

"Spectators, Ethics, and Metaphorical Systems in Twelfth Night," Theatre Historiography Working Group, IFTR Conference, Univ. of Maryland (June 2006).

"Remembering an Event That Never Happened: Snapshots of Nuclear Holocaust in Cold War American Performances," International Federation of Theatre Research, Amsterdam (July 2002).

"Metamora's Revenge: Racialism and Stardom in the Reception of a Famous 'Indian' Play," American Indian Workshop Conference, Dublin, Ireland (March 2002).

"The Cognitive Turn in Theatre Studies," International Federation of Theatre Research, Sidney, Australia (July 2001).

"The Reality Effects of Radio on the Postwar American Theater," American Society for Theatre Research, San Diego (November 2001).

"The Limitations of Representation in the Theatre: Peter Weiss and Kinoshita Junji on War Guilt," Conference on War, Defeat and Memory, Univ. of Pittsburgh (November 2000).

"The Method Boys," ATHE conference, Toronto (July 1999)

"Educating Community Performers in Space and Place," ATHE, Toronto (July 1999).

"The Problematics of Playing Oppression: Boal in the Classroom," ATHE, Chicago (August

1998).

"Martha Graham's 'Greek Trilogy': Sex, Gender, and the Atomic Bomb in Containment Culture," International Federation of Theatre Research, Puebla, Mexico (June 1997)

"Performance in History: An Introduction to an Interactive Tool for Teaching and Researching Historical Performance," IFTR, Puebla, Mexico (June 1997) and ATHE, Chicago (August 1997).

"Republicanism and Early American Theatre, 1765-1815," International Federation of Theatre Research Conference, Tel Aviv Univ., Israel (June 1996).

"'I Never Knew You Could Use Theatre to Help People:' Practicing Boal in the College Classroom," Pedagogy of the Oppressed Conference, Omaha, Nebraska (March 1996)

"Notes Toward a History of Public Performance in the U.S.," Association for Theatre in Higher Education Convention (Chicago, August 1994).

"Historicizing the Production of Meaning in the Theatre," International Federation of Theatre, Historiography Working Group (Helsinki, Finland, August 1993).

"Hollywood Musicals of the '50s and the War in Southeast Asia," Film and American Culture Conference (Williamsburg, April 1993).

"The Context of the Charleston Theatre Riot," SETC Symposium (Charleston, March 1993).

"'A Teachable Moment': Contemporary Radical Responses to the Quincentenary," William and Mary Lecture Series (April 1992).

"Metaphors We Act By: Kinesthetics, Cognitive Psychology, and Historical Cultures," Association for Theatre in Higher Education Convention (Atlanta: August 1992).

"Improvising Our Way Toward a Production of I Never Called It Rape," ATHE Convention (Atlanta: August 1992).

"Manners and Morals in Midcentury American Melodrama," American Society for Theatre Research (Seattle: November 1991)

"A Problematic for American Theatre History," Association for Theatre in Higher Education Convention (Seattle: August 1991).

"Position Paper," Panel on "Boundaries of American Theoretical Practice," Association for Theatre in Higher Education (Seattle: August 1991).

"'The Fall of the House of Prozorov:' Audience Response to Chekhov's Three Sisters," Northwestern University (Evanston: May 1991).

"A Cultural Materialist Perspective on Historicizing the Relations of Theatrical Production," American Society for Theatre Research (Toronto: November 1990).

"Out of the Kitchen and Into the Marketplace: Normalizing Uncle Tom's Cabin for the

Antebellum Stage," American Studies Assn. (New Orleans: November 1990).

"Museum Theatre and the Problem of Respectability for Mid-Century Urban Americans," Conference on Race, Gender, and Sentimentality in Nineteenth-Century American Culture (Cornell University, March 1990).

"Pixerecourt's Early Melodramas and the Political Inducements of Neoplatonism," Themes in Drama Conference (Riverside, CA: January 1990).

Major contributed scholarly papers and talks, pre-1990: "Domesticating the Midcentury American Theatre," Culture and Communication Conference (Philadelphia: October 1989); "A Primer on Neo-Marxism and Culture," American Culture Association (St. Louis, Missouri: April 1989); "Theatrical Benefits in the Age of Capital: The Example of John Howard Payne," American Society for Theatre Research (Columbus, Ohio: November 1988); "American Theatrical Experience: From Audience Control to Consumer Culture, 1820-1900," American Studies Association (Miami, Florida: October 1988); "Reading Context Into Performance: Theatrical Formations and Cultural History," Association for Theatre in Higher Education (San Diego, CA: August 1988); "From Rioting to Voyeurism: Conventions of Audience Response in America, 1820-1900," American Culture Association, (New Orleans: March 1988); "David Belasco's The Heart of Maryland: Late Victorian Theatre and the Culture of Consumption," American Studies Association, (New York: November 1987); "The Uses of Nineteenth-Century American Theatre History for American Studies," American Studies Association, (New York: November 1987); "Overview of Modernizing Trends in the American Theatre," American Culture Association, (Montreal, Canada: March 1987); "Probability and Judgment: Validating the Insights of Historical Research Into Cultural Performance," ASTR (Charleston, SC: November 1986); "The Sentimental Persuasion in American Working-Class Theatre in the Late 1850s," ATHE (New York: August 1986); "Popular Drama as Ritual Experience," American Culture Association convention, (Louisville, Kentucky: April 1985); "Towards a Burkean Approach to Popular Drama and Social History," Symposium on a New Poetics of the Theatre, (College of William and Mary: April 1985); "The Cultural Politics of Paddy in the Midcentury American Theatre," American Theatre Association, (1984); "Boucicault's Well-Made Melodramas and the Triumph of Middle-Class Hegemony in the late 1850s," ATA Convention, (1984); "Herne's Shore Acres and the Family in the Tradition of the Irish-American Theatre," Festival of the American Experience: The Melting Pot, (Ohio State University: July 1983); "The Concept of Modernization as a Framework for Nineteenth-Century American Theatre History," ASTR (November 1982).

## H. Major Theatrical Experience

Director, A Streetcar Named Desire, Queens University Players (May 2005)

Actor, Bishop Carlisle, Richard II, (Karla Boos, Dir) Quantum Theatre (June 2004)

Director, Uncle Vanya, by Chekhov, Pitt Theatre (January 2003)

Actor, Egeon/Pinch in Comedy of Errors, Unseamed Shakespeare Company (Summer 2002).

Actor, Pompey/Friar Thomas in Measure for Measure, Unseamed Shakespeare Company (Summer 2000).

Director, Marat/Sade, by Weiss, Pitt Theatre (November 1997).

Director, Walk Together Children, by Pinson and McConachie, William and Mary Theatre (April 1996)

Director, Top Girls, by Caryl Churchill, William and Mary Theatre, (November 1992)

Actor, Ross in Macbeth, Virginia Shakespeare Festival (Summer 1992)

Director, How To Be A Better Lover, improvised piece on date rape performed in Wm and Mary community (Fall 1991)

Director and Actor (of several roles), The Water Engine, by D. Mamet, Wm. and Mary Earth Follies, for Earth Day (Spring 1990)

Director, The Three Penny Opera, by Brecht and Weill, WMT (October 1988)

Director, Hothouse, by Megan Terry, WMT (April 1988)

Director, The Life and Adventures of Mean Man and Year After Year, by James Schevill, WMT (November 1986)

Also directed at William and Mary: Major Barbara, by Shaw; The Good Woman of Setzuan, by Brecht; Of Mice and Men, by Steinbeck; Waiting for Godot, by Beckett; Woyzeck, by Buchner; Romeo and Juliet, by Shakespeare.

Also acted at William and Mary: Judge, Trial by Jury; Cleomenes, The Winter's Tale, (Virginia Shakespeare Festival); Lord Chancellor, Iolanthe; Duke Orsino, Twelfth Night, (Virginia Shakespeare Festival)

Director, Mr. Mockinpott, by Peter Weiss (adapted by D. Friedman) Madison Theatre in the Park.

Acted at the Univ. of Wisconsin: Chulkaturin, The Journey of the Fifth Horse; Chandebise/Poche, A Flea in Her Ear, etc.

Directed at Emerson College: Ecological Conscience, (story theatre production); Brecht on Brecht, etc.

Acted for Chanticleer Dinner Theatre: Littlechap, Stop the World, I Want to Get Off; Barnabee, The Fantasticks; Adam, The Apple Tree, etc.

## I. Related Theatrical Work:

Consulting: On historical American theatres for "Stephen Foster," WITF (Harrisburg), 1999; on casting and production for Pieced Together, by Jo Carson, for Community Performance, Inc., 1997.

Scripting and narration for the video of Walk Together Children for local broadcast in the Williamsburg area (June 1996).

Workshop with Augusto Boal, ATHE Convention (August 1993)

Assistant Director to Douglas Campbell of the Guthrie Theatre and to Mde. Culberg in Madison for the televised ballet adaptation of O'Neill's A Touch of the Poet.

As Director of Radio Plays for KUOM, at the University of Minnesota, I directed about 20 productions including Under Milk Wood, The Bald Soprano, The Dark Lady of the Sonnets, A Slight Ache (Pinter), and Gadshill Robbery (from Henry IV, Pt. I).

