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**EDUCATION**

Ph.D. Ohio State University English

M.A. Ohio State University English

B.A. John Carroll University English

**BOOKS**

*Ronald Harwood’s Tragic Vision: A Critical Analysis of His Novels, Plays, and Screenplays* Iowa City: University of Iowa P. Fall 2024.

*Phantom Phenomena: The Remarkable Variations of Gaston Leroux’s “Phantom of the Opera.”* New York:

 McFarland P, 2009.

*"A Kind of Alaska": Women in the Plays of O'Neill, Pinter, and Shepard*. Southern Illinois UP, 1993.

**EDITIONS**

Co-Editor (with Alan Nadel) *Dramatic Apparitions and Theatrical Ghosts:  The Staging of Illusion Across Time and Cultures*.  London: Bloomsbury. 2023.

Editor. *The Routledge Encyclopedia of Modernism: Theatre and Performance* (Online). London: Routlege, 2023-Present.

Series Editor. *What is Theatre?* New York:Palgrave-MacMillan. 2010-2023.

Editor, *The Harold Pinter Review*. Penn State Press. 2016-2023.

Co-Editor, *Mommy Angst*: *Motherhood in American Popular Culture.* Westport, CT: ABC-Clio/Praeger P, 2009.

Editor, *Making the Stage: Essays on the Changing Concept of Theatre, Drama, and Performance*. London: Cambridge Scholars P, 2008.

Co-Editor, *Pop-Porn: Pornography in American Culture*, Westport, CT: Praeger P, 2007.

Editor, *MMLA Journal: Special Conference Edition, Performance*. Iowa City: MMLA, 2005.

Editor, *Delights, Desires, and Dilemmas: Essays on Women and the Media.* Westport, CT: Praeger P, 1998.

**ARTICLES**

“Female Artists.” Arthur Miller in Contexts. Eds. Susan Abbotson and Joshua Polster. Cambridge UP (in contract).

“Cinema and Live Performance Movies.” Arthur Miller in Contexts. Eds. Susan Abbotson and Joshua Polster. Cambridge UP (in contract).

“Harold Pinter and the Theatre of the Absurd” (6000 words). *Routledge Companion to Absurdist Literature*. Ed. Michael Bennett. London: Routledge (in contract).

“Writing Under Pressure: Václav Havel, the Absurd, and the Politics of Censorship.” *Palgrave Handbook on Theatre Censorship*. Eds. Anne Etienne and Graham Saunders. (In contract).

“Evil on Screen” (1500 words). *Encyclopedia of Heroism*, edited by Scott T. Allison, James K. Beggan, and George R. Goethals. New York: Springer. October 2023. <https://link.springer.com/referenceworkentry/10.1007/978-3-031-17125-3_503-1>

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“Movie Heroes” (5000 words). *Encyclopedia of Heroism*, edited by Scott T. Allison, James K. Beggan, and George R. Goethals. New York: Springer. September 2023. <https://link.springer.com/referenceworkentry/10.1007/978-3-031-17125-3_124-1>

"Film and Leaders in Politics, Sports. and Society.” *The Sage Encyclopedia of Leadershi*p *Studies*. Eds. George R. Goethals, Scott T Allison, Georgia J. Sorenson. New York: Sage, 2023.

 “John Wick: Keanu Reeves’s Epic Adventure.” *Heroism Science*. Vol. 7. 2 (2022).

 <https://scholarship.richmond.edu/heroism-science/vol7/iss2/4/>

“The Act of Interpretation: *Teaching Shadow of a Doubt*.”  *Thornton Wilder Journal.* Vol. 3.1 (2022). 45-56.

“Harold Pinter’s Pandemic Aesthetic: Pinter, COVID, and Black Lives Matter.” *The Harold Pinter Review*. 5 (2021). v-viii.

“Making the Call: Art and Politics in Ronald Harwood’s *Taking Sides*.” *Humanities: Special Issue on Contemporary British-Jewish Literature: 1970-2020*. 9(4). 2020. 118. <https://doi.org/10.3390/h9040118>

“’It’s my Metier’: The Failed Hero in *Chinatown*.” *Heroism and Science: Special Issue: The Downside of*

 *Heroism.* 5.2 (2020). Article 4. 1-16.

“What sound was that?”: Harold Pinter, Sound, Media, and Other Transmissions.” *Historical Journal of Film, Radio and Television.* June 2020.

“Pornography and Pornification.” *Cambridge History of American Popular Culture*. Accepted. Forthcoming.

“Drowning in Your Own Blood: Embodiement in Pinter’s *The Homecoming*.” *The Harold Pinter Review*.

 2 (May 2018). 22-26.

“Arthur Miller Writer: Writer, A Symposium on Rebecca Miller’s HBO Documentary.” *The Arthur Miller Journal*.

13.2 (Autumn 2018): 109-112.

“The Terror of Time: Harold Pinter’s *A Kind of Alaska*.” *The Harold Pinter Review*. 1 (May 2017). 95-105.

“The Times, They are A-Changin’:Time and Politics in Arthur Miller’s *Broken Glass* (1994) and Harold

Pinter’s *Ashes to Ashes* (1996). *Arthur Miller’s Century.* Ed. Stephen Marino. Newcastle upon Tyne, Scotland: Cambridge Scholars P (2017). 135-144.

“Revisiting Pinter’s Women: *One for the Road (*1984), *Mountain Language* (1988), and *Party Time* (1991).

 In *The Theatre of Harold Pinter* by Mark Taylor-Batty. London: Bloomsbury Methuen, 2014. 232- 249.

“From Mathematics to an English Degree Thanks to Harold Pinter.” *The Pinter Review: Memorial Volume 2009-2011.* Ed. Francis Gillen. U of Tampa P, 2011. 85-87.

“Making Monsters: The Philosophy of Reproduction in Mary Shelley’s *Frankenstein*, and the Universal Films *Frankenstein* and *The Bride of Frankenstein. The Philosophy of Horror.* Ed. Thomas Fahy. Lexington, KY: U of Kentucky P, 2010. 212-229.

“Adaptations as Art.” *Seasons* Electronic Journal. July 2010.

“Criticizing the Void:  Theatre Criticism and the Changing Nature of Theatre in the Twenty-First Century.” *Critic in Drama/Drama as Critic*. Ed. Judith Roof. Cambridge Scholars P, 2009. 151-162.

“Talking Drama: Critics on Theatre, Critics, and Criticism, a printed roundtable discussion.” *Critic in Drama/Drama as Critic*. Ed. Judith Roof. Cambridge Scholars P, 2009. 163-165.

Running the House, the Senate, and the Home: Political Moms Nancy Pelosi, Hilary Rodham Clinton and Sarah Palin.” *Mommy Angst: Motherhood in Popular Culture.* Eds. Ann C. Hall and Mardia Bishop. Santa Barbara, California: Praeger/ABC-Clio, 2009. 113-129

Co-author. “Introduction.” *Mommy Angst: Motherhood in Popular Culture.* Eds. Ann C. Hall and Mardia

 Bishop. *Mommy Angst: Motherhood in Popular Culture.* Eds. Ann C. Hall and Mardia Bishop. Santa Barbara, California: Praeger/ABC-Clio, 2009. ix-xvii.

“‘I’ll Have to Hoover That in the Morning’: Moving Lenny Around in *The Homecoming.*” *Hacпeђe: A Serbian Journal of Language, Literature, Art, and Culture*. 12 (2009). 67-73.

**“**Spacing Out: Theatrical Space in Beckett’s *Eluetheria* and Pinter’s *Dumb Waiter*.” *Making the Stage: Essays on the Changing Concept of Theatre, Drama, and Performance*. Ed. Ann C. Hall. London: Cambridge Scholars P, 2008. 37-48.

“Introduction.” *Making the Stage: Essays on the Changing Concept of Theatre, Drama, and Performance*. Ed. Ann C. Hall. London: Cambridge Scholars P, 2008. 1-8.

“Crooked Reading: Postmodernism and David Chase’s *The Sopranos*.” *Considering David Chase: Essays on The Rockford Files, Northern Exposure, and The Sopranos*. Ed. Thomas Fahy. New York: McFarland, 2007. 131-140.

“Freakshows in Jesus Land: Howard Stern in George Bush’s America.” *Pop-Porn: Pornography in American Culture*. Eds. Ann C. Hall and Mardia J. Bishop. Westport, CT: Praeger P, 2007. 111-121.

Co-author. “Introduction.” *Pop-Porn: Pornography in American Culture*. . Eds. Ann C. Hall and Mardia J. Bishop. Westport, CT: Praeger P, 2007. 1-7.

“Marilyn Monroe.” Encyclopedia of Twentieth Century Popular Culture. Eds. Dennis and Susan Hall. Westport, CT: Greenwood Press, 2006. 486-493.

“Good Mourning America: Alan Ball’s *American Beauty*.” *Considering Alan Ball:  Essays on Sexuality, Death*, *and America in the Television and Film Writings*.  Ed. by Thomas Fahy. New York:  McFarland, 2006.

Introduction. *MMLA Journal: Special Conference Edition, Performance*. Iowa City: MMLA, 2005.

**“**Giving Propaganda a Good Name: Aaron Sorkin’s *West Wing*.” *Considering Aaron Sorkin: Essays on Politics, Poetics, and Sleight of Hand in the Films and Television Series*. Ed. Thomas Fahy. New York: McFarland, 2004. 115-127.

“Lost in the Funhouse: Crime and Spectacle in Pinter’s Screenplay of Kafka’s *The Trial*.” *The Art of Crime: The Plays and Films of Harold Pinter and David Mamet*. New York: Routledge, 2004. 105-119.

 “Harold Pinter’s Prison House: The Screenplay of Kafka’s *The Trial*.” Eds. Kimball King and Thomas Fahy. New York: Routledge, 2003. 69-81.

“Writing and Driving: Sam Shepard’s Non-Dramatic Works.” *The Cambridge Companion to Sam Shepard*. New York: Cambridge UP, 2002: 247-57.

“’You’re Speaking to Someone and You Suddenly Become Another Person’: Storytelling in Pinter’s *Moonlight* and *Ashes to Ashes*.” *Pinter at 70: A Casebook*. Ed. Lois Gordon. New York: Routledge, 2001: 263-278.

“Daddy Dearest: Harold Pinter’s *The Comfort of Strangers*.” *The Films of Harold Pinter*. Ed. Steven H. Gale. Albany, NY: SUNY, 2001:87-98.

"Joining the Circus: Leaving a Tenure-Track Position." *ADE Bulletin*. 123 (Fall 1999): 25-27.

"Looking for Mr. Goldberg: Spectacle and Speculation in Harold Pinter's *The Birthday Party*." *The Pinter Review: Collected Essays 1997-1998*. Eds. Francis Gillen and Steven H. Gale. Tampa: University of Tampa Press, 1999. 48-56.

"'Gawd, you'd think I was a piece of furniture': O'Neill's *Anna Christie.*" *Staging the Rage: The Web of Misogyny in Modern Drama*. Eds. Katherine Burkman and Judith Roof. Cranbury, NJ: Farleigh Dickinson Press, 1998. 171-185.

"Introduction." .*Delights, Dilemmas, and Desires: Essays on Women and the Media*. Ed. Ann C. Hall. Westport, CT: Praeger, 1998. xi-xxi.

"Maternity and the Masses: Theatre, the Media, and Jane Martin's *Keely and Du*." *Delights, Dilemmas, and Desires: Essays on Women and the Media*. Ed. Ann C. Hall. Westport, CT: Praeger, 1998. 99-110.

"Machismo in Massachusetts: Israel Horovitz's Unpublished Screenplays *The Deuce* and *Strong*  *Men*." Ed. Leslie Kane. Westport, CT: Greenwood Press, 1994. 125-141.

"'Though Women all Above . . . Beneath is all the fiend's': Female Trouble in Shakespeare's *King Lear* and Samuel Beckett's *Happy Days*." *Past Crimson, Past Woe: The Shakespeare-Beckett Connection*. Ed. Anne Marie Drew. New York: Garland, 1993. 31-40.

"'Speaking Without Words': The Myth of Masculine Autonomy in Sam Shepard's *Fool for*

  *Love*." *Rereading Shepard: Contemporary Essays on the Drama of Sam Shepard*. Ed. Leonard Wilcox. New York: St. Martin's, 1992. 150-167.

"Deceit, Desire, and Simon Gray's *Otherwise Engaged*." *Simon Gray: A Casebook*. Ed.

 Katherine Burkman. New York: Garland, 1992. 109-122.

"Playing to Win: Sexual Politics in David Mamet's *House of Games* and *Speed-the-Plow*."

 *David Mamet: A Casebook*. Ed. Leslie Kane. New York: Garland, 1992. 137-160.

"Voices in the Dark: The Disembodied Voice in Harold Pinter's *Mountain Language*." *The Pinter Review: Annual Essays 1991*. Eds. Francis Gillen and Steven H. Gale. Tampa: U of Tampa Press, 1991. 17-22.

"High Anxiety: Women in *The Iceman Cometh*." *The Recorder: A Journal of The*

  *American Irish Society*. Ed. Terrence P. Moran and Lowell Swortzell. III (1989): 45-51.

"'The Beat Goes On': Sexual Politics in Harold Pinter's *The Lover*." *The Pinter Review: Annual Essays 1988*. Eds. Francis Gillen and Steven Gale. 2 (1988). 54-59.

"Educating Reader: Chaucer's Use of Proverbs in *Troilus and Criseyde*." *Proverbium* 3 (1986): 47-58.

**PODCAST/Interviews**

“On Dramatic Apparitions and Theatrical Ghosts.” Listening to Literature. WRUU Nov. 10, 2023

Arthur Miller Society Podcast. Episode 6. October 2021. https://arthurmillersociety.net/podcasts/

**RECIPES**

“Hungarian Kiflis.” *MLA Members Cook.* New York: MLA, 2018.

**POEMS**

“Visiting My Father” and “Crows” in *Swords and Cyclamens*, Winter 2014.

**PLAYS (PRODUCTIONS AND PUBLICATIONS)**

*Teacher’s Lounge: A Play*.  *The Harold Pinter Review.*  4 (2020). 103-114.

*Eighth Grade Girls*. *Mother-Daughter Monologues*. *Vol. 3: Midlife Catharsis*. Columbus, Ohio: ICWP P, 2009. 73-76.

*Mary and Tom*. The Limbo Project. Columbus, Ohio, April 2008.

*Yoga Warriors*, co-author. Produced by Women and Play and Japa Yoga, Columbus, Ohio, April 2007.

*Voices Out of the Darkness*, Produced by the Davis Discovery Center, Columbus, Ohio,

 January 1993.

*My Grandmother's Vampires*, Produced by the Contemporary American Theatre Company,

 Columbus, Ohio, May 1992.

*Breasts* and *Fortune Teller*, Produced by the Women's Playwriting Group at CATCO, Columbus, Ohio, May 1989.

Excerpt from *Sacred Hearts* in *Summer: The Ohio Journal* (1985): 42-61.

**SCREEENPLAY**

Co-author. *Pinter Meets Duras and Varda on the Beach: A Screenplay*. *The Harold Pinter Review*. 4 (2020). 73-85.

**REVIEWS**

Rev. of *Transdisciplinary Beckett: Visual Arts, Music, and the Creative Process* by Lucy Jeffrey. Columbia UP, 2022. *The Harold Pinter Review*. 6. 2023.

Rev. of Lady Antonia Fraser’s The King and the Catholics: England, Ireland, and the Fight for Religious Freedom, 1780-1829. New York: Doubleday, 2018. Pp. xvi + 319. *The Harold Pinter Review* 6 (2022).

Theatre Review of Harold Pinter’s *The Birthday Party*. Dir. Ian Rickson. *The Harold Pinter Review*. 3 (2019).

 90-92.

Rev. of Lady Antonia Fraser’s *My History: A Memoir of Growing Up*. London: Weidenfeld and Nicholson, 2015.

 *The Harold Pinter Review*. 3(2019). 86-90.

Rev. of David Kazanjian’s *The Brink of Freedom: Improvising Life in the Nineteenth-Century*

*Atlantic World*. Duke University Press, 2016. *MMLA Journal*. Spring 2018. 122-125.

Rev. of Lady Antonia Fraser’s *Our Israeli Diary, 1978: Of That Time, Of That Place.* London: Oneworld,

 2017. *The Harold Pinter Review*. 2 (2018). 119-121

“A Tonic for Electronics.” Rev. of Harold Pinter’s *The Disappeared and Other Poems. With Images by Tony Bevan.* Enitharmon Press, 2002.  *The Harold Pinter Review.* 1 (2017): 149-152.

Rev. of Harold Pinter’s *The Caretaker*. “Jonathan Pryce in Harold Pinter.” *The Harold Pinter Review: Collected Essays* 2008-2011. Eds. Frank Gillen and Steven Gale. Tampa: U of Tampa P, 2011. 178-180.

Rev. of *Harold Pinter’s Politics: A Silence Beyond Echo* by Charles Grimes. *The Harold Pinter Review: Collected Essays: 2005-2008.* Eds. Frank Gillen and Steven Gale. Tampa: U of Tampa P, 2009. 256-57*.*

Rev. of *The Room* and *Celebration* by Harold Pinter. *The Harold Pinter Review: Collected Essays 2001-2002*. Eds. Frank Gillen and Steven Gale. Tampa: U of Tampa P. 2004.

Rev. of *Betrayal* by Harold Pinter. *The Harold Pinter Review: Collected Essays 2001-2002*. Eds. Frank Gillen and Steven Gale. Tampa: U of Tampa P. 2004.

Rev. of *The Lover* by Harold Pinter. *Theatre Journal*. 53 (2001): 659-661.

*“Women at Play Stage Beckett Shorts* (*Play, Come and Go, Not I). The Beckett Circle*. Spring 2001 (24).

“Finding Themselves: The Mandrake Theatre Company’s Production of Harold Pinter’s *The Dwarfs*.” *The Pinter Review: Collected Essays 1999 and 2000*. Eds. Frank Gillen and Steven Gale. Tampa: U of Tampa P, 2000: 152-153.

Rev. of *The Old Religion* by David Mamet. *The David Mamet Review*. 5 (Fall 1998): 14.

Theatre Review of Samuel Beckett's *Happy Days*. *Beckett Circle*. Spring 1997.

*Life Notes: Personal Writings By Contemporary Black Women*. Edited by Patricia Bell-Scott. And *Writing Women's Lives: An Anthology of Autobiographical Narratives By Twentieth Century American Women Writers*. Ed. By Susan Cahill. *The Columbus Dispatch*. May 1994.

Theatre Review of the London production of Simon Gray's *Hidden Laughter*. *Simon Gray: A Casebook*. Ed. Katherine Burkman. New York: Garland, 1992: 179-184.

Theatre Review of Stuart Pimsler's *Alaskan Perspectives*. *The Pinter Review: Annual Essays 1991*: 50-52.

Theatre Review of Actor's Theatre of Louisville's Classics in Contexts Festival: The Moscow Art Theatre. *Theatre Journal* 4 [2] (May 1990): 262-266.

*New British Drama in Performance on the London Stage: 1970-1985* by Richard Allen Cave. *The Pinter Review: Annual Essays 1989*: 110-111.

*Flywheel, Shyster, and Flywheel: The Marx Brothers Lost Radio Show*. Ed. Michael Barson. *The Columbus Dispatch*. February 19, 1989.

*A Raisin in the Sun and The Sign in Sydney Brustein's Window (25th Anniversary Edition)* by Lorraine Hansberry. *Feminisms*. 1 (1988): 8-9.

*Playbook* by Maxine Klein, Lydia Sargent, and Howard Zinn. *Women Studies Review*. 9 [2] (Spring 1987): 17.

*Adam's Task: Calling Animals by Name* by Vicki Hearne. *The Columbus Dispatch*. October 12, 1986.

*The Lover of Horses* by Tess Gallagher. *The Columbus Dispatch*. September 14, 1986.

*Naked to Naked Goes* by Robert Flanagan. *The Morning Edition*. WOSU Radio 820 AM. July 1986.

*Stones of the Abbey* by Ferdinand Pouillon. Trans. Edward Gillott. *The Ohio Journal*. 10 [1] (Spring 1986): 30.

**NON-ACADEMIC DRAMATURGICAL WORK AND PROGRAM** **NOTES**

During the three years I worked as a Dramaturg for The Contemporary American Theatre Company (CATCO), I wrote over 40 study guides and program notes for the theatre’s productions. Plays ranged from classics such as Tennessee Williams’ *The Glass Menagerie* to more unusual pieces such as Harold Pinter’s *The Homecoming*. I continue to write program notes and serve as a dramaturg for several productions per year. While teaching at Ohio Dominican College I served as a dramaturg for John Steinbeck’s *Of Mice and Men* (1995), Harold Pinter’s *The Birthday Party* (1996), Alan Ball's *Five Women Wearing the Same Dress* (1996), Jeffrey Hatcher's adaptation of Henry James's *Turn of the Screw* (1997), Paula Vogel’s *How I Learned to Drive* (1998), Edward Albee’s *Three Tall Women* (1999), Douglas Post’s *Murder in Green Meadows* (2001), *The Exonerated* (2005), *Bad Dates* (2005), *The Pillowman* (2008), *Almost Maine* (2009) and *The Seafarer* (2009).

**WORKSHOPS**

During my three years as Educational Director/Dramaturg at The Contemporary American Theatre Company, I offered over 100 workshops in playwriting to nearly 1000 area teachers and students.

**ACTING WORKSHOPS**

“Shakespeare Intensive with Julia Carey.” Run at it Shouting Theatre. London, UK. May 2022.

“Screen Acting with Mel Churcher.” Run at it Shouting Theatre. London, UK, September 2022.

**PRESENTATIONS**

**Invited/ Keynote**

*Th The Bookwoman’s Daughter* (Kim Richardson) Book Discussion. Kentucky Humanities Reads Project. Northeast Library.English Speaking Union, September 2023.

*e Bookwoman’s Daughter* (Kim Richardson) Book Discussion. Kentucky Humanities Reads Project. Oxmoor Farms Book Discussion. August 2023.

*Dear Ann* (Bobbie Ann Mason) Book Discussion. Kentucky Humanities Reads Project. Oxmoor Farms Book Discussion. August 2022.

 *Dear Ann* (Bobbie Ann Mason) Book Discussion. Kentucky Humanities Reads Project. Pewee Valley Presbyterian Church Book Club. September 2022.

*Hanna Coulter* (Wendell Berry) Book Discussion. Kentucky Humanities Kentucky Reads Project. Louisville PageTurners. June 22, 2021.

*Hanna Coulter* (Wendell Berry) Book Discussion. Kentucky Humanities Kentucky Reads Project. Bullit County Public Library. September, 2021.

 *Hanna Coulter* (Wendell Berry) Book Discussion. Kentucky Humanities Kentucky Reads Project. Pewee Valley Presbyterian Church Book Club September 2021.

“Drama in the Fifties.” Rice University, Graduate Student Workshop. April 2017.

“Tea and Company.” Center for Dominican Studies. Ohio Dominican University. September 2015.

“The Common Good in Arts and the Media.” Center for Dominican Studies. Ohio Dominican University.

 November 2014.

“Better in Hot Water: A History of Tea With a Splash of Literature.” Martin DePorres Fundraiser. August 2014.

“Texting Truth, Posting Prayer, and Skype-ing the Spirit:  Justice and the Media.” Spirituality Speaker Series.

 Dominican Center. October 2014.

“Talking Dirty: The Politics of Political Discourse.” MEGGA Symposium. Miami U. 16 March 2012.

“Catherine of Sienna and the Question of Mysticism.” Dominican Center. Ohio Dominican University, Spring 2009.

A series of three lectures on the Elderquest and two films, *Wild Strawberries* and *A Trip to Bountiful*. LifeLong Learning Institute. Columbus, Ohio. Spring 2006.

“Breaking the Silence in Our Everyday Preaching.” Voices of Hope Conference. Detroit, MI, Fall, 2005.

Ohio Women on Stage, coordinator and speaker, CATCO, March 2005.

“Choosing Administration.” Midwest Modern Language Association, Fall 2004.

Moderator, “The National Endowment for the Arts: Reading at Risk.” Midwest Modern Language Association,

Fall 2004.

**Presentations**

“Going Overboard: Hélène Cixous’ “Aller à la Mer,” a Feminist Theoretical Performance.” Louisville Literature and Culture Conference, 2024.

Director and Performer. Helene Cixous’s *Portrait of Dora*. Louisville Literature and Culture Conference, February 2024.

“Testing Capitalism’s Mettle: Alfred Hitchcock’s Everyday Heroes in *North by Northwest* (1959). Everyday Heroism Conference. New Zealand. October 2023.

Director and reader. Edward Albee’s *Counting the Ways*. Comparative Drama Conference. April 2023.

“Domesticating Menace: Harold Pinter’s *The Servant*.” The Louisville Literature and Culture Conference.University of Louisville. 24 February 2023.

Director and reader. Vaclav Havel’s *Audience*. The Louisville Literature and Culture Conference.University of Louisville. 24 February 2023. 23 February 2023.

“The Politics of the Absurd: The Theatre of Vaclav Havel.” The Louisville Literature and Culture Conference. University of Louisville. 25 February 2022.

Director and Performer. Eugene Ionesco’s *Bald Soprano*. The Louisville Literature and Culture Conference. University of Louisville. 24 February 2022.

Co-author and performer. "From Haymarket to Holland Park: The Pinterian Enactments of Talking About Walking." New Poetics of Space: Literary Walks in the Time of Pandemic and Climate Change Conference. Mid-Sweden U. 7 December 2020.

“Of Outlaws and Spirits: Sam Shepard’s *Fool for Love* and David Mamet’s *The Shawl* and *Prairie du Chien*.”

 Louisville Conference on Literature and Culture. 18-21 February 2020.

Panel Proposal, Actor, and Chair. “A Reading and Discussion of Edward Albee’s *Counting the Ways*.”

 Louisville Conference on Literature and Culture. 18-21 February 2020.

Panel Proposal, Co-Author, and Chair. “Playing on the Beach with Pinter, Duras, and Vardas: A

 Screenplay.” Louisville Conference on Literature and Culture. 18-21 February 2020.

“Teachers’ Lounge: A Short Play.” MMLA. Chicago, Il. November 14-17, 2019.

“Art and Politics / Politics and Art: Harold Pinter’s and Arthur Miller’s Grand Experiment.” 13th International

Arthur Miller Conference. Ashland University. 18-20 October 2019.

“Containers and Containment: The Pinter Trade in America.” Harold Pinter: Histories and Legacies. University of

Leeds. 19-21 September 2019.

Panel Proposal, Actor, and Chair. “A Reading of Pinter’s Ashes to Ashes.” Louisville Conference on Literature and

Culture. 21-23 February 2019.

Panel Proposal and Chair. “Triangulations: Beckett, Pinter, McDonagh.” Louisville Conference on Literature and

Culture. 21-23 February 2019.

Panel Proposal and Chair. “A Reading of Sam Shepard’s Stages of the Moon.” Louisville Conference on Literature

 and Culture. 21-23 February 2019.

“Brows, Bones, and Breasts: [Graphic Representations of] Early Female Film Stars.” Modernist Studies

 Association, Columbus, OH, November 8-11, 2018.

“Transmissions: Voice, Media, and Harold Pinter.” Pinter on Film, Television, and Radio: An International

 Conference at the University of Reading and the British Library, UK, 19-20 September 2018.

Panel Proposal and Chair. “Who Clears Up After We’re Gone? Order, Performance, and

Harold Pinter’s *The Dumb Waiter*.” Louisville Conference on Literature and Cult

ure, 2018. Two Panels.

“Drowning in Your Own Blood: Embodiment in Harold Pinter.” MMLA. Cincinnati, OH. November 2017.

“Theatre and Laboratories.” Association for the Study of Arts of the Present (ASAP). Berkeley, CA.

 October 2017.

“Arthur Miller, Art, Politics, and the American Presidency.” Comparative Drama Conference,

 Orlando, FL. April 2017.

“Harold Pinter, Robin Williams, Somnabulants, and Galloping Horses.“ Meet the Professor. University of

 Louisville, March 2017.

Chair, Roundtable, “Drama Drama: The Demise or Future of Drama in the Academy.” MLA, Philadelphia,

 January 2017.

Chair, Panel. “Blurring Boundaries: Pinter and Beckett” MLA (Presidential Theme), Philadelphia, January

 2017.

“Terror and Time: Harold Pinter’s *A Kind of Alaska*.” Midwest Modern Language Association,

 St. Louis, MO, November 2016.

“Pinter or Miller Time?: Miller’s *Playing for Time* and Pinter’s *The French Lieutenant’s Woman.*” Modern

 Language Association. Austin, TX. January 2016.

“Online Instruction: The New MA in English Roundtable Discussion.” Midwest Modern Language Association. Columbus, OH. November 2015.

“Playtime: Arthur Miller and Harold Pinter.” Midwest Modern Language Association. Columbus, OH. November 2015

“The Times They are A Changin’: Time in Arthur Miller and Harold Pinter.” Arthur Miller Centennial

 Converence. St. Francis College, Brooklyn. October 2015.

“Buckeye Road: Selections from a Collection of Short Stories.” College English Association of Ohio. April 2015.

“Spawn of SamL Children in and of Samuel Beckett.” Louisville Conference on Literature and Culture Since 1900.

 February 2015.

“Experimentation in the Suburbs: Breaking Bad.” Louisville Conference on Literature and Culture Since 1900.

 February 2014.

“Pinter and Newspapers.” Modern Language Association. Chicago, January 2014.

 “What Would You Do if You Weren’t Afraid? Now Go and Do It.” ACE Women’s Network—Ohio Conference.

 November, 2014.

“Texting Truth, Posting Prayer, and Skype-ing the Spirit:  Justice and the Media.” Spirituality Speaker Series.

 Dominican Center. October 2014.

“The Sounds and the Fury of America’s Big Boxes, Malls, and Grocery Stores.” Louisville

 Conference on Literature and Culture Since 1900. February 2013

“Pinter and Booze.” Modern Language Association. Boston, January 2013.

“Ghosts and Machines: Estevez’s *The Way* and Cline’s *Ready Player One*.” Midwest Modern Language

 Association. November 2012.

“Let’s Hear it for the Boys: Lucy Prebble’s *Enron*. Midwest Modern Language Association. November 2012.

“Ronald Harwood’s Tragic Vision: *Taking Sides*.” The Louisville Conference on Literature and Culture Since 1900. February 2012.

“The C-Word: Women in Comedy.” Midwest Modern Language Association. November 2011.

“*In Bruges:* Martin McDonagh’s Revision of Harold Pinter’s *The Dumb Waiter*.” Midwest Modern Language Association. November 2011.

“Deconstructing Realism: Pinter’s Kitchen Counters.” MLA. Los Angeles, January 2011.

“Pinter’s Theatre of Desire.” MMLA. Chicago, November 2010.

“Catherine of Sienna and the Question of Mysticism.” Dominican Center. St. Christopher’s Church. Fall 2010.

“Misperceiving Pinter” (with Andrew S. Paul and Alan Stanford). Pittsburgh Irish and Classical Theatre. 14

 August 2010.

“Don’t Let Them Tell You What to Do: The Life and Work of Harold Pinter.” English Speaking Union, Ohio State University, Spring 2009.

“Moving Lenny Around in Harold Pinter’s *The Homecoming*.” Modern Language Association. San Francisco, CA, December 2008.

“Spacing Out: Theatrical Space in Beckett’s *Eluetheria* and Pinter’s *Dumb Waiter*.” Midwest Modern Language Association. Cleveland, Ohio, Fall 2007.

“Staging the Pen: Incorporating Creative Writing and Drama into the Freshman Composition Curriculum.” College English Association of Ohio, Spring 2007.

“A Pornographic Version of Car Talk:  Howard Stern and Conservative America.” Popular Culture Association. Boston, Massachusetts. Spring 2007.

**“**What is Going On Under That Opera House? Film Versions of Gaston Leroux’s *Phantom of the Opera*.” Popular Culture Association. Atlanta, Georgia. Spring 2006.

A series of three lectures on the Elderquest and two films, *Wild Strawberries* and *A Trip to Bountiful*. LifeLong Learning Institute. Columbus, Ohio. Spring 2006.

“Freakshows in Jesus Land: Howard Stern in George Bush’s America.” Midwest Modern Language Association, Milwaukee, WI, Fall 2005.

Panel Organizer and Respondent. “The Roving Eye: Women in Reality Television.” Midwest Modern Language Association, St. Louis, MO, 2004.

"Ethics and Theatre, Parts I and II." CATCO, April 2004. Received Ohio Humanities Council Funding for the

 project as project co-director.

 “Voicing Desire: The Representation of Women and Voice in Variations of Phantom of the Opera.” Midwest

 Modern Language Association, Fall 2004.

**“**Herding Cats: On Service Learning, Playwriting, and Women’s Studies.” MMLA, Chicago, November 2003.

Panel Proposal and Respondent to “Born Astride a Grave: The Plays of Samuel Beckett and Harold Pinter.” MMLA, Chicago, November 2003.

“Is there a Self in this Class: Pam Gems and the Question of Biography.” International Comparative Literature Conference. Columbus, Ohio, April 2003.

“’A Bit of a Tick:’ Harold Pinter in American Popular Culture.” Modern Language Association. New York, New York. December 2002.

“Like his Schoolmates”: Alienation, Identity, and Totalitarianism in Peter Weiss’s Drama *The Investigation*. Midwest Modern Language Association. Minneapolis, MN, November 2002.

“Raising Successful Children.” Grandview Heights Public Library, September 2002.

“Drama Across the Curriculum,” CATCO Educator’s Workshop. August 2002.

“’A Bit of a Tick’: Pinter in American Popular Culture.” MLA, New York, December 2002.

“Alienation in Peter Weiss’s *The Investigation*.” MMLA, Minneapolis, MN, November 2002.

“My Three Moms: Edward Albee’s *Three Tall Women*.” Comparative Drama Conference, Columbus, OH, April 2002.

“Lost in the Funhouse: Harold Pinter’s Screenplay of Kafka’s *The Trial*.” MLA, New Orleans, LA, 29 December 2001.

**“**Staging the Brain: John Mighton’s *Possible Worlds*.” MMLA, Cleveland, Ohio, 2 November 2001.

“How Well are We Teaching Writing.” Roundtable Discussion. College English Association of Ohio. 26 October, 2001.

Presentation, Program Notes, and Study Guide for The Contemporary American Theatre Company’s Production of Douglas Post’s *Murder in Green Meadows*. September 2001.

“Interconnections: Technology, Teaching, and Transformations.” Ohio Dominican College Faculty Development Conference. Fall 2000.

Presentation, Program Notes, and Study Guide for The Contemporary American Theatre Company’s Production of Edward Albee’s *Three Tall Women*. October 2000.

"Joining the Circus: Leaving a Tenure-Track Position." The Modern Language Association Convention, San Francisco, December 27-December 29, 1998.

"Great Gossip: The Question of Authority in Pinter Scholarship." The Modern Language Association Convention, San Francisco, December 27-December 29, 1998.

Presentation, Program Notes, and Study Guide for The Contemporary American Theatre Company's production of *How I Learned to Drive* by Paula Vogel. January 1999.

Television Appearance on *How I Learned to Drive*. *Connections*. January 1999.

"Great Gossip: The Question of Authority in the work of Harold Pinter." Modern Language Association Conference, San Francisco, December 1998.

"Joining the Circus: Why I Left a Tenure-Track Position." Modern Language Association Conference, San Francisco, December 1998.

"Beating the Odds: American Romance in Shepard's *Fool for Love* and Mamet's *House of Games*." MLA Convention, Toronto, December 1997.

"Daddy Dearest: Harold Pinter's *The Comfort of Strangers*." MLA Convention, Toronto, December 1997.

"All Others Pay Cash: Men and Money in David Mamet's *American Buffalo*." David Mamet Conference, Las Vegas, Nevada, November 1997.

"Jeffrey Hatcher's *Turn of the Screw*." CATCO. Fall 1997.

"On Dramaturg." Ohio Theatre Alliance Regional Conference. Dayton, Ohio. Spring 1997.

"Five Women Wearing the Same Dress." CATCO Summer 1996.

“On Playwriting.” ACTV21. To be aired Spring 1996.

"Sam Shepard's *A Lie of the Mind*." Wilmington College, March 1996.

“Making Sense of *The Birthday Party*.” The Contemporary American Theatre Company, March 1996.

"Team Teaching: Collaborative Paradise or Pedagogical Nightmare," Association for General and Liberal Studies Conference, October 1995, San Antonio, Texas.

"David Mamet: Poet of the Profane," Wexner Center for the Arts, January 1995.

"Shattered Glass: The Media and Williams' *Menagerie*," Midwest Modern Language Association, Drama Session, Minneapolis, Minnesota, November 1993.

Discussant for the Women and Media Panel, Midwest Modern Language Association, Women and Media Panel, Minneapolis, Minnesota, November 1993.

"Playwriting." The Columbus Writer's Conference, Columbus, Ohio, October 1993.

"Teaching Playwriting to High School Students," Ohio Drama Education Exchange, Columbus, Ohio, March 1993.

Discussant for the Women and Drama Panel, Midwest Modern Language Association, Drama Session, Chicago, Illinois, November, 1991.

"Speaking Without Words: The Disembodied Voice in Harold Pinter's Later Plays." International Pinter Festival, Ohio State University, Columbus, OH, April, 1991.

"On Shakespeare's *Romeo and Juliet*." Muskego High School, Milwaukee, Wisconsin, March 1991.

"*A Kind of Alaska*: Pinter's Politics on Femininity." Pinter Session. Modern Language Association Meeting, Chicago, IL, December, 1990.

"Missing Women, Missing the Point: The Media Coverage of the Boston and Montreal Murders." Midwest Modern Language Association, Kansas City, MO, November 1990.

"Fighting for Our Wives: The Domestic Dramas of Maria Irene Fornes." Association for Theatre in Higher Education Conference, Chicago, IL, August 1990.

"Politics in the Parlour: Strategies for Domestic Revolutions in Wendy Kesselman's *My Sister in*  *This House*, Marsha Norman's *'night Mother*, and Maria Irene Fornes' *Abingdon Square*." Midwest Modern Language Association, Minneapolis, MN, November 1989.

Discussant on Eugene O'Neill Panel at Midwest Modern Language Association, St. Louis, MO, November 1988.

"Food for Love: Culinary Rituals in the Domestic Dramas of Sam Shepard." Midwest Popular Culture Conference, Bowling Green, Ohio, November 1988.

"'A Tick in the Night': Pinter's *The Homecoming* from An (Other) Direction." New Languages for the Stage, Lawrence Kansas, October 1988.

"'Dancing in Narrow Spaces': Psychoanalytic Glimpses at Harold Pinter's *A Kind of Alaska*." Lacan and Literature Conference, Kent, Ohio, May 1988.

"De-icing Deborah: Pinter's *A Kind of Alaska*." Ohio Theatre Alliance Conference, Columbus, Ohio, October 1987.

"High Anxiety: Women in Eugene O'Neill's *The Iceman Cometh*." The Ohio State University Graduate Student Conference, Columbus, Ohio, October 1987.

"Roll With the Punches: Heinrich Boll's *Group Portrait With Lady*." Popular Culture Conference, Montreal, Canada, March 1987.

"Tess's Silent Voice: Hardy's Narrative Stance in *Tess of the D'Urbervilles*." National Women's Studies Association Conference, Champaign-Urbana, Illinois, June 1986.

"'Educating Reader': Chaucer's Use of Proverb's in *Troilus and Criseyde*." American Folklore Society Conference, Cincinnati, Ohio, October 1985.

"I'm Not Sleeping, I'm Writing Literary Criticism: Chaucer's Commentary of the *Somnium Scipionis* in The Parliament of Fowles." Patristic, Medieval, and Renaissance Studies Conference, Villanova, PA, September 1984.

"A Jungian Interpretation of *Lord Randal*, or 'What Is Worse Than a Woman Was?'" American Folklore Society Conference, Nashville, Tennessee, October 1983.

"The Sacred Images of Edvard Munch." The Ohio Area Student Symposium, Cincinnati, Ohio, April 1981.

**ACADEMIC APPOINTMENTS**

University of Louisville

 Interim Director of Liberal Studies 2022

University of Louisville

 Professor of Department of Comparative Humanities July 2021-present

University of Louisville

Interim Director of Liberal Studies 2022

University of Louisville August 2016-2021

 Department of Comparative Humanities Chair

Ohio Dominican University January 2014-2016

 Online Master of English Director

Ohio Dominican University July 2013-2016

 Master of Liberal Studies Director

Ohio Dominican University January 2013-2016

 CORE (Humanities) Director

Ohio Dominican University July 2005-2016

 Full Professor

Ohio Dominican University July 2004-2005

 Dean of Graduate Studies

Ohio Dominican University July 2003-2004

 Associate Dean of Graduate Studies

 Full Professor

Ohio Dominican University June 2001-2003

 Co-Director of the Honors Program

Ohio Dominican College June 1998-2003

 Associate Professor

Ohio Dominican College June 1997 - 2003

 Division Chair

Ohio Dominican College September 1994 - June 1997

 Assistant Professor of English

Ohio Dominican College September 1991 - December 1991

 English Department Lecturer

Ohio State University June 1991 - September 1992

 Comparative Studies Lecturer

Marquette University August 1989 - August 1991

 Assistant Professor of English

February 2024