

Mid-America Theatre Conference

10th Annual Conference

March 17-19, 1989

Radisson Redick
Tower Hotel
Omaha, Nebraska



THEATRE HISTORY SYMPOSIUM
Theatre of Disruption / Theatre of Celebration



DIRECTING SYMPOSIUM
Issues in Directing: Art, Ethics, and Strategies in Educational Theatre

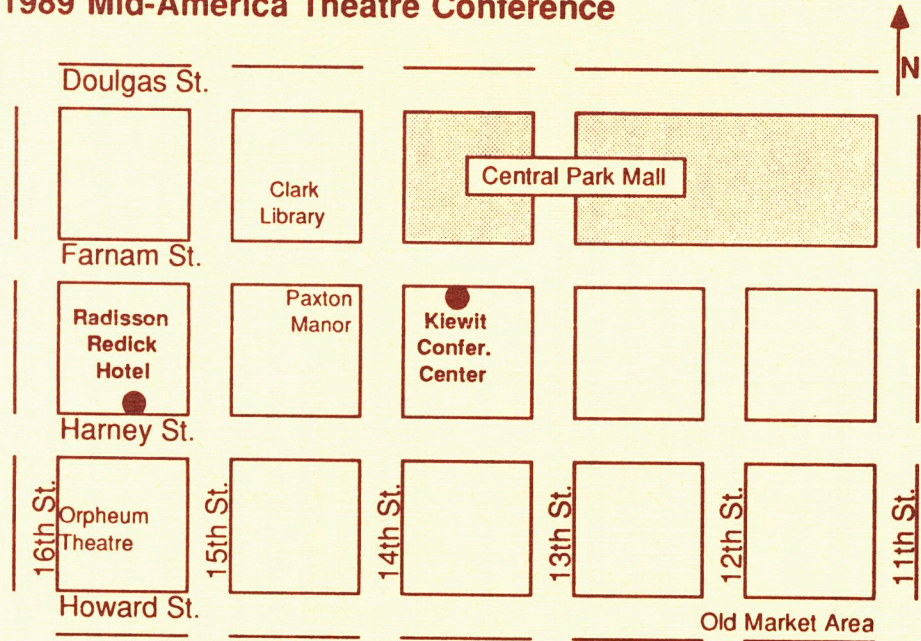


CHILDREN'S THEATRE / CREATIVE DRAMATICS SYMPOSIUM



PRODUCTION WORKSHOPS

1989 Mid-America Theatre Conference



Letter from the President

March 16, 1989

Dear Colleague:

Welcome to Omaha and MATC's tenth annual convention. Our meetings have become a healthy, happy habit.

Many thanks to Glenn Pierce, Vice President and Program Chair; to Weldon Durham and Margaret Knapp for coordinating the Symposium; and to the splendid work of Gretta Berghammer, Robert Gardner, and Hank Knerr.

I hope your weekend rises above your expectations and that you'll plan on coming to the eleventh annual convention in Minneapolis.

Sincerely,

Julia Curtis,
President

Mid-America Theatre Conference

Officers

- President** Julia Curtis, *University of Nebraska-Omaha, Omaha, Nebraska*
- Vice-President** Glenn Q. Pierce, *University of Kansas, Lawrence, Kansas*
- Secretary-Treasurer** Richard Poole, *Briar Cliff College, Sioux City, Iowa*

CONVENTION OFFICIALS

Program Chair

Glenn Q. Pierce, *University of Kansas
Lawrence, Kansas*

Theatre History Symposium Co-Chairs

Weldon Durham, *University of Missouri
Columbia, Missouri*
Margaret Knapp, *New York*

Directing Symposium

Robert Gardner, *Gustavus Adolphus College
Saint Peter, Minnesota*

Children's Theatre/Creative Dramatics Symposium

Gretta Berghammer, *University of Northern Iowa
Cedar Falls, Iowa*

Conference and Audition Registration

Mark Bourne, *University of Nebraska-Omaha
Omaha, Nebraska*
Marilyn Heath, *University of Kansas
Lawrence, Kansas*

MATC Auditions/Interviews

Hank Knerr, *Mankato State University
Mankato, Minnesota*
Assisted by Students from Mankato State University

Local Arrangements Assistant

Mark Bourne, *University of Nebraska-Omaha
Omaha, Nebraska*

Acknowledgements

Cheryl Jackson, *University of Kansas
Lawrence, Kansas*
Paula Malone, *University of Kansas
Lawrence, Kansas*

Radisson Redick Tower Hotel Representative

Paula Hutchison

**Mid-America Theatre Conference
Convention Schedule
Omaha, Nebraska
March 17-19, 1989**

Auditions

Auditions and Interviews will be held at the Peter Kiewit Conference Center, 1313 Farnam-on-the-Mall, corner of 14th and Farnam. After registering, auditionees should check in at the Kiewit Conference Center or at least 30 minutes prior to their audition time (earlier if possible). Auditions will be conducted Friday and Saturday, from 9:30 a.m. until approximately 4:30 p.m. with a break from 12:30 p.m. to 1:30 p.m. both days. Dance auditions, also conducted in the Kiewit Conference Center, will be held from 5:00 p.m. to 6:15 p.m., Friday and Saturday. Callbacks will be held both evenings at the discretion of the producing theatre companies. They will usually be held in the producers' hotel rooms.

After registering, interviewees should check in between 9:00 a.m. and 11:00 a.m. at the Kiewit Conference Center. Interviews for technical and management positions will be conducted on Sunday morning at 9:30 a.m. and run through approximately 12 noon.

Program Schedules

All sessions for the Theatre History Symposium will be held in the Dakota Room of the Radisson Redick Tower Hotel.

The Directing Symposium meetings will be held in 701 Executive Board Room of the Radisson Redick Tower Hotel.

The Children's Theatre/Creative Dramatics Symposium meetings will be held in the 1014 Suite of the Radisson Redick Tower Hotel and in the Emmy Gifford Theatre. See your program for the site for each event.

Workshops will be held in the Colorado Room of the Radisson Redick Tower Hotel.

Register in Missouri Room

Conference registration will begin on Thursday afternoon, March 16, at 3:00 p.m. and continue until 6:00 p.m. The desk will be open at 8:00 a.m. on Friday and Saturday, March 17 and 18, and will close at 4:00 p.m. It will be open from 8:30 to 11:00 on Sunday, March 19.

**All Participants in the
Conference or Auditions
Must be Registered for the Conference!**

**MATC Convention Schedule
Omaha, Nebraska**

Thursday, March 16

**9:30 p.m. to
midnight**

THEATRE HISTORY SYMPOSIUM:

**A Celebration of Disruption . . .
as practiced by Messrs. Keaton,
Laurel and Hardy, and the
Brothers Marx
(videos)**

○ **Chair: Margaret Knapp**

MATC Session 1 Friday, March 17

9:00-10:15 a.m. THEATRE HISTORY SYMPOSIUM:

**Prison as Theatre/Theatre as
Prison**

○ **Chair:** Kathleen Pudzuvelis
Mount Mercy College

Steven Hart
New York University
The Mask of the Prisoner

Jeannie M. Woods
City University of New York
The Artist in the Belly of the Beast

MATC Session 1

9:00-10:15 DIRECTING SYMPOSIUM:

**The Director and the Designer:
Whose Vision?**

□ **Moderator:** Frank C. Rutledge
Michigan State University

Panelists:
Robert Harris
Michigan State University

Rick Tyler
McPherson College

MATC Session 2

10:30-11:45 THEATRE HISTORY SYMPOSIUM:

Disruption/Celebration in Turn-of-the-Century American Theatre

○ **Chair:** Peter Davis
Tufts University

Robert A. Schanke
Central College, Pella, Iowa
The Indomitable Mary Shaw

Freda Scott
City College of New York
**The Star of Ethiopia:
A Celebration of Identity**

Rosemarie Bank
Kent State University
**The Celebration of Creative Chaos:
Turn-of-the-Century American
Non-Realistic Theatre as
Disruption**

10:30-11:45 DIRECTING SYMPOSIUM:

Deconstructing for Performance

□ **Moderator:** Joel Murray
*Indiana University/Purdue University,
Fort Wayne, Indiana*
A Suivre: Racine's *Phaedre*

Don Callen
Bowling Green State University
**Deconstructive Interpretation:
Freedom or License?**

Allen White
Bowling Green State University
**Playscript Interpretation:
A Structural Approach to
Deconstruction**

MATC Session 3

12:30-1:45 THEATRE HISTORY SYMPOSIUM:

Theatre, Myth, Disruption

○ **Chair:** Richard Jones
Cornell College

Kent Neely
University of Minnesota, Twin Cities
**Does a Contemporary Hierophanic
Theatre Exist?**

Laurilyn J. Harris
Washington State University
**Time of Blood and Pestilence:
Peter Brook's Production of
Seneca's *Oedipus***

Andrew Apter
Georgia State University
**Degrees of Disruption in Peter
Weiss's *Marat/Sade***

12:30-1:45 DIRECTING SYMPOSIUM:

**Non-Traditional Approaches To
Rehearsal and Performance**

□ **Moderator:** Lin Holder
Central Michigan University

Stuart Lenig
University of Virginia
**Metaphorical Directing Texts:
Uses in Production**

Bruce Browne
*University of Wisconsin Center-
Sheboygan*
**The Collaborative Rehearsal:
Directing Without Strings**

George Poletes
Colleges of St. Catherine, St. Thomas
Feminizing the *Shrew*

WORKSHOP

☆ Paul Meier
University of Kansas
**Character Voice, Accents, Dialects
and the Problem of Performance
Integration**

MATC Session 4

2:15-3:30 THEATRE HISTORY SYMPOSIUM:

Contemporary British Theatre

○ **Chair:** Richard Runkel
Alverno College

Judy Lee Oliva
Northern Illinois University
**From Brass to Crass--An
Exploration of Hare and Brenton's
Two Collaborative Plays:
*Brassneck and Pravda***

Eileen Kearney
Pomona College
Charabanc: Belfast Theatrics

Amelia Howe Kritzer
University of Wisconsin-Milwaukee
**Theatricality and Empowerment:
The Theatre of Caryl Churchill**

2:15-3:30 DIRECTING SYMPOSIUM:

□ **Non-Traditional Casting--Part I.**

Fergus G. Currie
**Actor's Equity Association:
Implications for the Academic
Theatre Community**

2:15-3:30 WORKSHOP

☆ Sara Edlin Marlowe
University of North Dakota
Animal Transformations

MATC Session 5

3:45-5:00

THEATRE HISTORY SYMPOSIUM:

Figures of Theatrical Disruption

○ **Chair:** David J. Pasto
Berkshire Theatre Festival

Michael Quinn
*State University of New York
at Stony Brook*

**The Vidusaka Figure: Metaphysics
and Reception in the Kootiyattam
of Kerala**

Ralf Erik Remshardt
*University of California
at Santa Barbara*

**Pregnant Men and Fools:
The Carnival of Hans Sachs**

Paul C. Castagno
Ohio State University
**The Liberating Grotesque in Early
Commedia dell'Arte Iconography**

3:45-5:00

DIRECTING SYMPOSIUM:

Non-Traditional Casting--Part II.

□ **Moderator:** Michael Nash
Kent State University

David Schuster
Pomona College
Non-Traditional Casting

Raymond E. Smith
Lon Morris College
**Practical and Ethical Issues of
Blind Casting in a Small Southern
College Environment**

Catherine Burroughs
Cornell College
**Show Me What You've Got: The
Politics of the Actress/Director
Relationship in Academic Theatre**

WORKSHOP

Audition Workshop

☆ Vic Perillo
Actor's Agent

6:00 p.m.
Colorado Room
Radisson

BANQUET
(Megan Terry's Dialogue)

MATC Session 6 Saturday, March 18

9:15-10:30

THEATRE HISTORY SYMPOSIUM:

**American Theatre, The 1920s
and After**

○ **Chair:** Judith Babnich
Wichita State University

Thomas A. King
Northwestern University
**Of Definition and Desire: A
Dramaturgy of Alterity**

Penny Farfan
Northwestern University
**Towards a Performance of *The
Adding Machine* in a Postmodern
Theatre of Images**

Linda K. Stanich
Northwestern University
***The Iceman Cometh*: Personal
Narrative as a Source of
Redemption**

8:30-9:45

Emmy Gifford
Theatre

**CHILDREN'S THEATRE/CREATIVE
DRAMATICS:**

**Story Theatre Grows Up: The Use
of Transformation Mime in
Performance**

✦ **Chair:** Scott T. Smith

Participants: Members of The
Illustrated Theatre

Respondent: Virginia Glasgow Koste
Playwright, Author, Director
Indianapolis, Indiana

8:30-9:45

DIRECTING SYMPOSIUM:

**Interpretation of Dramatic
Dialogue**

□ **Moderator:** Don Schulte
Southeast Missouri St. Univ.

Burnet Hobgood
University of Illinois

WORKSHOP

☆ Susan Warren
University of Nebraska-Lincoln
Aggressive Acting

MATC Session 7

10:45-12:00 THEATRE HISTORY SYMPOSIUM:

European Theatre: The Turn-of-the-Century and After

○ **Chair:** Rebecca Hilliker
University of Wyoming

Michal Kobialka
University of Minnesota, Twin Cities
**Theatre of Celebration/Disruption:
Time and Space/Timespace in
Kandinsky's Theatre Experiments**

Jerry R. Dickey
University of Arizona
**"Drawing Nearer to the Brute
Beast": Alfred Jarry and Ubu**

Glen W. Gadberry
University of Minnesota, Twin Cities
**Heinz Herald and Junge
Deutschland: Expressionist
Showcase in the House of
Reinhardt**

**10:15-12:00 CHILDREN'S THEATRE/CREATIVE
Emmy Gifford DRAMATICS:
Theatre**

From Idea to Performance

Magic Theatre of Omaha will demonstrate their innovative rehearsal and improvisational techniques used in creating and preparing original works for youth/teen audiences.

✦ **Chair:** Megan Terry and
JoAnn Schmidman

Participants: Members of Magic
Theatre acting company

Respondent: Virginia Glasgow Koste

10:00-11:15 DIRECTING SYMPOSIUM:

**Feminist Directorial
Interpretations of the Male Canon-
-Part I. The Classics**

□ **Moderator:** Tamara L. Compton
Ohio Northern University
**Taming of the Shrew:
A Cross-gendered Approach**

Meredith Alexander
University of Wisconsin-Madison
**"Exit Pursued By a [She] Bear":
Reconfiguration of Gender
Symbology in *The Winter's Tale***

Marya Bednerik
Kent State University
**Hamlet: Mirrors and
Transformations**

Kathryn Ervin Williams
Michigan State University
**An Approach to *The Imaginary
Invalid***

11:15-12:00 WORKSHOP

☆ **Moderator:** Patricia Relph
University of Arkansas

Roger Gross
University of Arkansas
Working With the Playwright

12:00 Noon.
Colorado Room
Radisson

LUNCHEON

(Birthday Party for MATC)

MATC Session 8

1:30-2:45 THEATRE HISTORY SYMPOSIUM:

German Theatre

○ Chair: Ron Engle
University of North Dakota

Klaus van den Berg
Indiana University
Cultural Geography in Berlin:
The Disruption through World
War II of the City-Theatre Spatial
Relationship

Stacey Connelly
Loyola University of Chicago
Forgotten Debts: Settling Accounts
with Erwin Piscator

Rebecca Hilliker
University of Wyoming
Erwin Piscator and George Grosz's
*The Adventures of the Good
Soldier Schweik: Wakened
Prophets Who Failed to Make a
Difference*

1:45-3:30 CHILDREN'S
Emmy Gifford THEATRE/CREATIVE DRAMATICS:
Theatre

✦ The Little Princess
Virginia Glasgow Koste

Produced by the Emmy Gifford
Theatre. Directed by James Larson.

Respondent: Virginia Glasgow Koste

1:30-2:45 DIRECTING SYMPOSIUM:

Feminist Directorial
Interpretations of the Male Canon-
-Part II. The Moderns

□ Moderator: Tamara L. Compton
Ohio Northern University

Rhonda Blair
Hampshire College
Brecht, Bush, and Feminism:
Directing *The Resistable Rise of
Arturo Ui* for November 1988

Beverle Bloch
Bowling Green State University
The Collision of Male and Female
in W. B. Yeats' *At the Hawk's Well*

Lorraine Commeret
University of Northern Iowa
Mother Courage and Her Children

Johanna S. Dickey
Gustavus Adolphus College
Reconsidering Candida

1:45-3:30 WORKSHOP

☆ Albert Peralion
University of Nebraska-Lincoln
The Paradox Between Text-Line
and Action-Line

MATC Session 9

3:15-4:30 THEATRE HISTORY SYMPOSIUM:

The Victorian Theatre

○ **Chair:** Joseph Roach
Northwestern University

Tracy C. Davis
The University of Calgary
**The Zaeo Aquarium Scandal and
the Victorian Moral Majority**

Alicia Kae Koger
*University of Massachusetts-
Amherst*
**Jack Sheppard and Early Victorian
Social Unrest**

Thomas F. Connolly
Suffolk University
**Shelley's *The Cenci* and the Mask
of Democracy**

**4:00-5:30 CHILDREN'S THEATRE/CREATIVE
Emmy Gifford DRAMATICS:
Theatre**

CLIMB INC. of St. Paul, Minnesota, will demonstrate workshop and performance strategies for using drama and theatre for and with special populations. Classroom and assembly programming will be demonstrated.

✦ **Chair:** John Murphy

Respondent: Virginia Glasgow Koste

3:15-4:30 DIRECTING SYMPOSIUM:

Intercultural Directing

□ **Moderator:** Mira Wiegmann
Concordia College

David Schuster
Pomona College
International/Cultural Directing

Andrew Tsubaki
University of Kansas
**Expect Unexpected: Directing in
Foreign Lands**

Michael Nash
Kent State University
**Directing the Play Within Another
(Western) Culture: Experiences in
Belgium and Holland**

MATC Session 10 Sunday, March 19

9:00-10:15 THEATRE HISTORY SYMPOSIUM:

**Teachers on the Art of Teaching:
An Informal Conversation on the
Art of Teaching Theatre History**

○ Chair: Richard L. Poole,
Briar Cliff College, Sioux City, Iowa

George Glenn
University of Northern Iowa

Felicia Londré
University of Missouri-Kansas City

Verne Meyer
Dordt College, Sioux Center, Iowa

Tice Miller
University of Nebraska

Ron Moyer
University of South Dakota

9:00-10:15 CHILDREN'S THEATRE/CREATIVE
Radisson Hotel DRAMATICS

Panel of Papers

✦ Chair: Gretta Berghammer

Andre Sedriks
Wayne State College
**The Question of Loss vs.
Dissemination of Specific
Cultural Values: On Translating
Spriditis from the Latvian**

Jeanne Klein
University of Kansas
**Interviewing Children for
Comprehension**

9:00-10:15 DIRECTING SYMPOSIUM:

Strategies for 2001

□ Moderator: Dale Rhodes
Bethel College
**Marketing Mania: Pragmatic
Participation in the College and
Community**

William Kimes
Hamline University
**Girding Up: Redefining Theatre for
2001**

Michael Charron
Concordia College
**Guerrilla War: Integrating
Audiences, Constituencies, and
Performances**

WORKSHOP

Computerization of Theatre

☆ Brian Murphy
Emmy Gifford Theatre, Omaha

Rick Graves
Prologue Systems

MATC Session 11

10:30-11:45 THEATRE HISTORY SYMPOSIUM:

Disruption and Gender

○ **Chair:** Mira Wiegmann
Concordia College

Helen Waverly Deutsch
Tufts University

**Joan of Arc and the Women's
Movement: The Inversion of a
Symbol**

Laura Rosenthal
Northwestern University
**Masks and Silence: The Subtexts of
Centlivre's *Wonder***

Sam Abel
DePauw University
**Disrupting Gender Hierarchies:
The Case of George Meredith and
High Comedy**

11:45-12:15 MEMBERSHIP MEETING

**Dakota Room,
Radisson**

12:15-1:45 BRUNCH

**Colorado Room
Radisson**

Guest Speaker: Martin J. Esslin
Stanford University
**"Who's Afraid of Samuel
Beckett?"**

1:45 BUSINESS MEETING

**Dakota Room
Radisson**

Children's Theatre Addenda

Virginia (Ginny) Glasgow Koste is a leading director, author and playwright in the field of Creative Drama/Theatre for Youth. For 25 years Ms. Koste led the child drama program at Eastern Michigan University. Her plays have been widely produced (eight of them are published), and she has earned many awards and grants including the Chorpensing Cup for Distinguished Playwriting. Born to actors, she has worked at theatre all of her life, acting, directing and teaching. She has authored many articles and a seminal book on the creative process and has experimented with intergenerational and non-traditional theatre forms as well as a play-grounded approach to improvisation. She has spoken and led workshops throughout the United States and Europe, and studied at Vassar, Wayne State, Northwestern, Cornell and Indiana University.

Since "retiring" from university life to free-lance, Koste has done guest directing, consulting, teaching and acting. She is a founding director of A Playwright's Theatre of Indianapolis. She has four plays in progress.

The Illustrated Theatre

The Illustrated Theatre touring company lights up the performance space, inspiring both children and adults to experience theatre in a brand new way. The nationally known ensemble uses transformation and masks to create an arena where anything can happen. Presenting unique versions of the classics and original tales, the actors play not only the characters, but all the objects as well, in the company's remarkable collection of stories.

Climb, Inc.

CLIMB INC.'s artistic mission is "to create and maintain a working center that attracts, hires, trains, organizes and nourishes writers, directors, and actors who commit their talents to the challenge of creating original plays,

performances, drama classes and other theatre works that expand the minds and consciences of individual children, men and women."

CLIMB INC.'s primary audience is underserved persons, who because of limitations imposed by disabilities, geography, or age, generally have less access to the theatre than other people.

Emmy Gifford Theatre

The Emmy Gifford Children's Theatre is attempting to improve children's theatre as an art form and is committed to maintaining and developing an ensemble of adult professional actors who are capable of presenting a full "parole" of performance languages--from arena realism to a post-structural proscenium anti-realism, from the methods of Sandy Meisner to the "fantastic realism" of Yevgeny Vakhtangov.

Magic Theatre

Theatre is a powerful educational tool, especially with young people--simultaneously entertaining and educating. Prior to the writing of a play, the Omaha Magic Theatre conducts extensive research of the topic. Integrally involved in this research and development process are youth, their parents, community members, professionals and scholars.

In addition to the issues which make up the content of their plays, young people seeing them witness an example of *new theatre*--a highly theatrical presentation with *no fine art aspect spared*. Student audiences experience the same dynamic high energy acting, colorful soft-sculpture and visuals, and original live and taped musical score as any sophisticated off-Broadway audience. It is this respect that will allow young people to believe enough in themselves to make good decisions.