



14th Annual

Mid-America
Theatre Conference

Holiday Inn Crowne Plaza

Kansas City, Missouri

March 11-14, 1993

THEATRE HISTORY SYMPOSIUM

Theatrical Biography and Autobiography

DIRECTING SYMPOSIUM

The Director and the Actor

CHILDREN'S THEATRE/CREATIVE DRAMA
PROGRAM

*Working at Play: Transferring Skills
while Inspiring a Search for Meaning*

PRODUCTION WORKSHOPS



MID-AMERICA THEATRE CONFERENCE 1993 OFFICERS

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Judith Zivanovic, *Kansas State University,
Manhattan, Kansas*

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Suzanne Burgoyne, *University of Missouri,
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Theatre History Symposium

Julia Curtis, *University of Nebraska at Omaha,
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Directing Symposium

Lynn-Steven Johanson, *Western Illinois
University, Macomb, Illinois*

Egla B. Hassan, *Western Illinois University,
Macomb, Illinois*

Children's Theatre/Creative Drama Program

Kaarin S. Johnston, *College of St. Benedict,
St. Joseph, Minnesota*

Production Workshops

Suzanne Burgoyne, *University of Missouri,
Columbia, Missouri*

Convention and Audition Registration

Glenn Q. Pierce, *Overland Park, Kansas*

MATC Auditions

Robert Schanke and Jon Cantor, *Central College,
Pella, Iowa*

Dance Auditions

Dede Dresser, *Lawrence, Kansas*

Auditions Accompanist

Edwin Quistorff, *Central Missouri State
University, Warrensburg, Missouri*

Local Arrangements

Glenn Q. Pierce, *Overland Park, Kansas*

Registrations Clerk

Linda Quistorff, *Warrensburg, Missouri*

1993 Conference Program

Jill Shelley, *Kansas State University,
Manhattan, Kansas*
Rick Brayshaw, *Leopard Productions, Inc.,
Omaha, Nebraska*

Conference Registration: Ballroom Foyer

March 11, 3:00-9:00 p.m.

March 12 & 13, 7:00 a.m.-4:00 p.m.

Program Locations:

- T** Theatre History Symposium sessions will be held in the Westport Room.
- D** Directing Symposium sessions will be held in the Plaza Room.
- C** Children's Theatre/Creative Drama sessions will be held in Salons B & C.
- P** Production Workshops will be held in Salon E.

Auditions:

Auditions and interviews:
Seville II

Auditionees should check in there after registering, at least 30 minutes prior to the audition time and earlier if possible. Auditions are scheduled between 8:30 a.m. and noon and 1 p.m. and 5 p.m. Friday, March 12 and Saturday, March 13. Dance auditions, also in the Seville II, will be held at the end of the day. Callbacks will follow the auditions.

Interviews for technical and design positions will be held on Sunday, March 14, beginning at 9:30 a.m.

**ALL CONFERENCE ATTENDEES OR
AUDITION PARTICIPANTS
MUST BE REGISTERED FOR
THE CONFERENCE.**

Thursday, March 11

7:00-8:15 p.m.



Theatre History Symposium
Westport Room – 7:00-8:15 p.m.

Docudrama: The Real Thing?

Moderator: Kim Marra,
University of Iowa

Jennifer Jones, *University of Washington*
**Sophie Treadwell's *Machinak* In Defense of
the Woman**

Lisa J. Bernd, *University of Wisconsin-Madison*
**Starring Lech Walesa: Biography and History
in Polish Plays of the Early 1980s**

Lavonne Mueller, Playwright in Residence,
Women's Project, New York, NY
**Mothers of the Disappeared from
Argentina**

8:30-9:45 p.m.



Theatre History Symposium
Westport Room – 8:30-9:45 p.m.

Auto/Biographical Problems

Moderator: John Gronbeck-Tedesco,
University of Kansas

Winona Fletcher, *Indiana University*
**Andrew Jackson Allen: An Unforgettable
Eccentric of the 19th Century Theatre**

Anne Fletcher, *Arlington, MA*
**Public vs. Private Memories: The Image of
Mordecai Gorelik**

Michael A. Morrison, *New York, NY*
**The Drews and the Barrymores: Fact, Myth,
and Historical Perspective**

Friday, March 12

7:30-8:45 a.m.



Theatre History Symposium
Westport Room – 7:30-8:45 a.m.

Plays as Autobiographies: I

Moderator: Rodger Smith,
University of Missouri-Columbia

Denise A. Walen, *University of Minnesota*
"He was a suitor to be Mr. of the Revels...but
ever crossed"

Annie McGregor, *Purdue University*
Autobiography and Wish Fulfillment in the
Plays of Margaret Cavendish

William Van Watson, *Washington University*
Pasolini's *Beast of Style*: Displaced
Autobiography in a Czech Mirror

9:00-10:15 a.m.



Theatre History Symposium
Westport Room – 9:00-10:15 a.m.

Rediscovery and Evaluation

Moderator: Dan Watermeier,
University of Toledo

Leslie de S. Read, *University of Exeter*
Edward Alleyn and the Rose Playhouse:
Biography and Repertoire

David L. Rinear, *Trinity University*
The Acting of Fanny Stirling

Bill Harbin, *Louisiana State University*
Oscar Lewenstein: From Office Boy to West
End Impresario

Friday, March 12

9:00-10:15 a.m. (cont'd)



Directing Symposium
Plaza Room – 9:00-10:15 a.m.

**The Director, the Actor and the
Environment**

Chair: Lynn-Steven Johanson,
Western Illinois University

Matt Bliss, *University of Missouri-Columbia*
Regions of Theatricality: A Geography of the
Actor-Director Relationship

Phil Klapwyk, *University of Missouri-Columbia*
Acting as Scenography: An Environmental
Approach to the Actor/Director Interaction



Production Workshop
Salon E – 9:00-10:15 a.m.

Shakespeare with Balls and Balloons

Mike McElhaney,
Southwest Missouri State University

Clues to character and situations as found in
Shakespeare's language. Work with selected
excerpts — both prose and verse — incorporating
a kinetic approach to the discovery of the
energy in the dialogue. A participatory
workshop.

Friday, March 12

10:30-11:45 a.m.



Theatre History Symposium
Westport Room – 10:30-11:45 a.m.

Homosexuality as Aesthetic Stimulation

Moderator: Ron Engle,
University of North Dakota

Patricia Flanagan Behrendt, *University of Nebraska*

The Biographer as Lover: Richard Ellmann and the Revisioning of Oscar Wilde

A. Bragdon Gilley, *University of Georgia*
Who Wants Immortality without Revision: Joe Orton's *Diary of a Somebody*

Christopher Busiel, *University of Texas*
Representation, Self-Representation and the Rhetoric of Farce in Wilde and Orton



Directing Symposium
Plaza Room – 10:30-11:45 a.m.

The Ties That Bind: Danger and Community as They Affect the Actor-Director Relationship in the Private College

Chair: Julia Pachoud,
Augustana College

Rethinking Cultures: Building Bridges with Zeder's *Mother Hicks*

Richard L. Poole, *Briarcliff College*
Tempting Taboos and Denominational Difficulties in Kesselman's *My Sister In This House*

John Hoffland and Simon du Toit, *Dordt College*
Company Spirit and Community Outreach: Havel's *Temptation* in Production

Friday, March 12

10:30-11:45 a.m. (cont'd)



Production Workshop
Salon E – 10:30-11:45 a.m.

Getting the Part: Auditioning for Musical Theatre

Harry B. Parker,
Emporia State University

A practical workshop in auditioning for musicals, designed to help actors succeed in getting roles. Students who bring prepared songs and accompaniment tape may be asked to sing and receive feedback from the instructor and workshop participants.

12:30-1:45 p.m.



Production Workshop
Salon E – 12:30-1:45 p.m.

Using FileMaker Pro and the Macintosh Computer for Lighting Design Paperwork

Anthony Hostetter,
University of Missouri-Columbia

A demonstration of the use of FileMaker Pro (a database program) for the production of lighting design paperwork. Because of the use of a computer, this workshop is limited to twelve participants; sign up at the MATC Registration table.

Friday, March 12

12:30-3:30 p.m.



*Children's Theatre/Creative Drama
Program – Salons B & C – 12:30-3:30 p.m.*

Performance: *T-Money and Wolf*

Presenters: Rick Averill, Kevin Willmott,
Jeanne Averill, members of the
professional children's theatre,
The Seem-To-Be Players, with
students of Lawrence High School
Theatre and the Black Student Union

A company-produced piece dealing with
choices. The performance is followed by an open
discussion.

1:00-2:15 p.m.



*Theatre History Symposium
Westport Room – 1:00-2:15 p.m.*

Confessional Performance

Moderator: Weldon Durham,
University of Missouri-Columbia

John B. Schmor,
Northeast Missouri State University
**Confessional Performance: Postmodern
Culture in Recent American Theatre**

Joe E. Jeffreys, *New York University*
**An Outre Entre into the Para-Ridiculous
Histrionics of the Drag Diva Ethyl
Eichelberger: A True Story**

Sabrina Prielaida, *University of Washington*
**Crisis of Female Representation:
Holly Hughes**

Friday, March 12

1:00-2:15 p.m. (cont'd)



*Directing Symposium
Plaza Room – 1:00-2:15 p.m.*

**The Director and the Actor: A Point of
Departure**

Chair: Eglá B. Hassan,
Western Illinois University

Roger Gross, *University of Arkansas*
**Dealing with an Actor who Just "Doesn't Get"
Subtext**

Burnet Hobgood, *University of Illinois*
Recognizing the Actor's Rehearsal States

2:15-3:30 p.m.



*Production Workshop
Salon E – 2:15-3:30 p.m.*

Weight, Time, and Space

Rick Plummer, InterACT: Teen-to-Teen
Theatre Coordinator

A unique and effective means of creating the
physical life of a character. Breaking the body
into nine parts and assigning a weight, time,
and space signature to several of the parts
chosen can provide for an exciting approach to
stage movement.

2:30-3:45 p.m.



*Theatre History Symposium
Westport Room – 2:30-3:45 p.m.*

Kantor and Havel

Moderator: William Sonnega,
University of Minnesota

Andrew Apter, *Willamette University*
**Theatre as Temporal Tombstone:
Autobiography and Theatre Space**

Michal Kobjalka, *University of Minnesota*
Forget Kantor

Michael Quinn, *University of Washington*
Havel's Actors

Friday, March 12

2:30-3:45 p.m. (cont'd)

D *Directing Symposium*
Plaza Room – 2:30-3:45 p.m.

Directorial Models

Chair: George Mielke,
University of Missouri-Columbia

Paul Siemers, *Northeast Louisiana University*
A Humanistic-Pragmatic Model for Actor-Director Interaction: The Rehearsal Process as an Extended Laboratory

Tom Mitchell, *University of Illinois*
The Problem of Auditions

Richard Trousdell, *University of Massachusetts-Amherst*
Situating the Actor

3:45-5:00 p.m.

T *Theatre History Symposium*
Westport Room – 3:45-5:00 p.m.

Biography with a Difference

Moderator: George Glenn,
University of Northern Iowa

Carol Carlisle, *University of South Carolina*
Problems of a Theatrical Biographer: The Case of Helen Faucit

Norman H. Paul
Jacques Copeau's *Registres*: A Posthumous Autobiography

Melissa Miller, *University of Texas*
"The Vogue of Sarah Bernhardt": Biography Experienced through the Museum Exhibit

Friday, March 12

3:45-5:00 p.m. (cont'd)

C *Children's Theatre/Creative Drama Program – Salons B & C – 3:45-5:00 p.m.*

Reaching the Rite Minds: New Ideas on Developing High School Playwrights

Jeff Church, *Coterie Theatre*, and high school students from Kansas City

Workshop/lecture discussion.

P *Production Workshop*
Salon E – 3:45-5:00 p.m.

Autobiographical Auditions, or How to Create Your Own Audition Monologue

John B. Schmor,
Northeast Missouri State University

Exercises to free the actor-writer's capacity for self-revelatory explorations and to collect potential relationship-themes to pursue in writing monologues specifically designed for auditions. Participants should dress comfortably and bring writing tools and paper.

6:00 p.m.

EVENING BANQUET

Salons F & G

Performance Artist Josh Kornbluth in
Red Diaper Baby

The *Los Angeles Times* said of Mr. Kornbluth, "...instinctively honest, he can't help but be funny." *Red Diaper Baby*, a recollection of growing up as the son of impassioned Jewish Communist parents, won a prestigious Drama Desk nomination in 1992.

Saturday, March 13

7:30-8:45 a.m.

T *Theatre History Symposium*
Westport Room - 7:30-8:45 a.m.

To "Shed One's Sickness"

Moderator: Florence Dyer,
Western Nebraska Community College

Oliver Gerland, *University of Colorado*
**From Animal Cruelty to Crucifixion:
Repetition in Ibsen's *Brand* and "Epic Brand"**

Eric J. Nuetzel, *Clayton, Missouri*
**A Ghost within a Ghost: The Haunting of
Eugene in O'Neill's *Long Day's Journey
into Night***

Sharon L. Sullivan, *St. Louis, Missouri*
**Voices of Pain and Anger: Autobiographical
Elements in Karen Finlay's Performance Art**

P *Production Workshop*
Salon E - 7:30-8:45 a.m.

**The Simple Yet Dynamic Evidence of
Action vs. Non-Action**

David Smith,
Evangel College

An exploration through concrete exercises of
Uta Hagen's "action vs. non-action" principles.
Bring simple objects which require manipu-
lation, plus notebook, pencil and paper.

Saturday, March 13

9:00-10:15 a.m.

T *Theatre History Symposium*
Westport Room - 9:00-10:15 a.m.

Pot Pourri

Moderator: Tamara Compton,
Chadron State College

Jack Watson, *University of Oregon*
**Not with the Sword, But the Pen: Self-
Fashioning Women of the Theatre**

Rosemarie K. Bank, *Kent State University*
**Mrs. Trollope Visits the Theatre: Cultural
Diplomacy and Historical Appropriation**

Kent Neely, *University of Minnesota*
**The Scottish Rite of Freemasonry as
Biographical Myth**

D *Directing Symposium*
Plaza Room - 9:00-10:15 a.m.

Collaboration, I

Chair: Paul Siemers,
Northeast Louisiana University

John Kelly, *Central Methodist College*
**Director-Star Collaboration in the Creation
of an Ensemble**

Lin Holder, *St. Cloud State University*
**Using the Character Biography as a
Collaborative Rehearsal Technique**

Kenneth Robbins, *University of South Dakota*
**Director/Actor as Dramaturg: At Work in
New Play Development**

Saturday, March 13

9:00-10:15 a.m. (cont'd)

C *Children's Theatre/Creative Drama
Program – Salons B & C – 9:00-10:15 a.m.*

**Wolf Child: Development and Process of a
World Premiere Play**

Jeff Church,
Coterie Theatre

Rehearsal process involves 2 live wolves to
develop authentic behavior.

P *Production Workshop
Salon E – 9:00-10:15 a.m.*

**Voice-Play: The Movement of Sound
Around the Mind**

Nancy Houfek,
University of Minnesota

A participatory workshop to access inner vision
through outer form by exploring the movement
qualities of sound as a doorway to non-linear,
non-verbal, non-intellectual comprehension of
text. Suggested preparation: Shakespeare piece,
clothing to move in.

10:30-11:45 a.m.

T *Theatre History Symposium
Westport Room – 10:30-11:45 a.m.*

Spalding Gray

Moderator: Judith Zivanovic,
Kansas State University

James F. Schlatter, *University of Pennsylvania*
**"Where's Spalding?" Anti-Autobiographical
Performance as Disappearing Act**

Tonia Steed, *University of Washington*
**Whose Monster? Text and Authority in the
Work of Spalding Gray**

Ann Marie McEntee, *Illinois College*
**Spalding Gray's "Most Dizzying Hall of
Mirrors"**

Saturday, March 13

10:30-11:45 a.m. (cont'd)

D *Directing Symposium
Plaza Room – 10:30-11:45 a.m.*

**Embodying Style: Using a "Movement
Score" to Integrate Movement Style
Coaching in the Directing Process**

Participants: Jennifer Martin and Theodore
Swetz, *University of Missouri-
Kansas City*; Students from the
MFA Actor Training Program,
*University of Missouri-
Kansas City*

C *Children's Theatre/Creative Drama
Program – Salons B & C – 10:30-11:15 a.m.*

**Performance: InterACT:
Teen-to-Teen Theatre**

Rick J. Plummer, coordinator

Interactive, reciprocal, socially-conscious
teen theatre developed by the cast and their
director.

P *Production Workshop
Salon E – 10:30-11:45 a.m.*

Theatre Internships

Marci Maullar,
Kansas State University

Practical information on the value of
internships, where to look for internships, and
the tools needed to secure an internship. Marci
Maullar's management experience includes
serving as the Managing Director of the
Snowmass/Aspen Repertory Theatre and a
general manager at the Williamstown Theatre
Festival.

Saturday, March 13

12:30-1:45 p.m.

P *Production Workshop*
Salon E – 12:30-1:45 p.m.

Stage Combat: The Samurai Swashbuckler
(single sword)

J.R. Beardsley, Fight Master,
Touche International

This workshop involves swordplay set to music, using the Western European sword in a T'ai Chi movement. In slow motion, you will learn to parry, thrust, cut, defend yourself, and kill and wound four imaginary opponents. J.R. Beardsley is one of only nine Fight Masters in the U.S. certified by the Society of American Fight Directors.

1:00-2:15 p.m.

T *Theatre History Symposium*
Westport Room – 1:00-2:15 p.m.

Plays as Autobiography: II

Moderator; Julian Mates,
Long Island University

Felicia Londré, *University of Missouri-Kansas City*

Hamlet as Autobiography: An Oxfordian Analysis

Richard Jones, *Cornell College*
Autobiography, Joe Egg and Authorial Intent

Lee F. Orchard, *Northeast Missouri State University*

Sunday in the Park with Steve:
Autobiographical Elements in the Work of Stephen Sondheim

Saturday, March 13

1:00-2:15 p.m. (cont'd)

D *Directing Symposium*
Plaza Room – 1:00-2:15 p.m.

Collaboration, II

Chair: Woody Hood,
University of Missouri-Columbia

Andre Sedriks, *Wayne State College*
Max Reinhardt and the Actor: Unlocking the Poetic Door

Anthony Hostetter, *University of Missouri-Columbia*

Reinhardt and the Actor as a Collaborative Team

Raymond E. Smith, *Kansas City Kansas Community College*, and Lisa Cordes, *Unicorn Theatre*

An Actor and Three Directors: Team Directing Jane Martin's *Vital Signs*

2:00 p.m.

C *Children's Theatre/Creative Drama Program – Site: Coterie Theatre, Crown Center – 2:00 p.m.*

Wolf Child

World premiere play for youth by Ed Mast
Group rate: \$3.50.

Register with Kaarin Johnston by noon,
Saturday, March 13.

Saturday, March 13

2:15-3:30 p.m.

P *Production Workshop*
Salon E - 2:15-3:30 p.m.

Warm-ups for Shakespeare

Bill Hutson,
Creighton University

Exercises for preparing vocally and physically for the Shakespearean performance. Active participation required of all who attend this workshop; comfortable clothing encouraged.

2:30-3:45 p.m.

T *Theatre History Symposium*
Westport Room - 2:30-3:45 p.m.

Autobiographical Angst

Moderator: Lorraine Commeret,
Rockhurst College

Gregory Dykhouse, *Louisiana State University*
Devouring the Tree of Knowledge: The Representation of Grace and Death in the Life of Heinrich von Kleist and in His Essay *Uber das Marionettentheatre*

Leigh Ann Clemons, *University of Minnesota*
Capturing the Moment: The (auto) Biographical Re-construction of Ernst Toller

David F. Kuhns, *Washington University*
The Pre-constructive Self: Wedekind the Playwright and Wedekind the Actor

Saturday, March 13

2:30-3:45 p.m. (cont'd)

D *Directing Symposium*
Plaza Room - 2:30-3:45 p.m.

Models of Organizational Structure in Rehearsal: Theoretical and Practical Applications

Participants: Bethany Larsen, Sally Shedd, Mariann Martin, Aimee Nicholson, and Holly Amershek, *all University of Kansas*

3:45-5:00 p.m.

P *Production Workshop*
Salon E - 3:45-5:00 p.m.

So, What's Your Point? or Script Analysis for Auditions and Cold Readings

Rick Brayshaw,
Iowa Western Community College

An abbreviated method of script analysis to help auditionees discover the "arc" of action in the scene and the dynamics which affect both characterization and line delivery. Workshop participants will be asked to give cold readings from several kinds of scripts (supplied), including plays, screenplays, and TV advertising copy.

Saturday, March 13

4:00-5:15 p.m.

T *Theatre History Symposium*
Westport Room – 4:00-5:15 p.m.

Publish and Perish: The Perils of Professors

Moderator: Tice Miller,
University of Nebraska-Lincoln

Robert A. Schanke, *Central College*
Shattered Applause: The Lives of Eva Le Gallienne

Stephen Archer, *University of Missouri-Columbia*

Junius Brutus Booth: Theatrical Prometheus

Carla Waal, *University of Missouri-Columbia*

Harriet Bosse: Strindberg's Muse and Interpreter

5:30-6:30 p.m.

Reception

Salons F & G

*Hosted Jointly by MATC and
The Southern Illinois University Press*
Admission by ticket only

Sunday, March 14

7:30-8:45 a.m.

T *Theatre History Symposium*
Westport Room – 7:30-8:45 a.m.

Twentieth Century Subjects

Moderator: Rebecca Gauss,
University of Colorado

David Krasner, *Tufts University*
Problems in Biographing Charles Gilpin

Joanna Rotte, *Villanova University*
Harold Clurman: Theatre Critic

Ron Willis, *University of Kansas*
Robert Ardrey and *Thunder Rock*

9:00-10:15 a.m.

T *Theatre History Symposium*
Westport Room – 9:00-10:15 a.m.

Biography: Image and Symbol

Moderator: Robert Bradley,
Southwest Missouri State University

Stacey Connelly, *Trinity University*
William Henry West Betty: Romantic Actor, Romantic Ideal

Simon Williams, *University of California-Santa Barbara*

Literary Analogues in Theatrical Biography: The Case of Ludwig Devrient and E.T.A. Hoffmann

Penny Farfan, *University of Regina*
Virginia Woolf on Ellen Terry and the Art of Acting

Sunday, March 14

9:00-10:15 a.m. (cont'd)

D *Directing Symposium*
Plaza Room - 9:00-10:15 a.m.

The Director and the Actor in Process

Chair: Eglal B. Hassan,
Western Illinois University

Susan Haedicke, *University of Massachusetts-
Amherst*

**The Rehearsal Process for Horizons Theatre's
Cross-Cultural Production of Velina Hasu
Houston's *Tea***

Matt Bliss, *University of Missouri-Columbia*
**The Chainless Goal: Actor/Director Catharsis
within the Coextensive Experiences of
Theatrical and Psychodramatic Encounter**

Shirley A. Huston-Findley and Woody Hood,
University of Missouri-Columbia
**Role Playing and Compromise in Anouilh's
Antigone: A Metatheatrical Exploration**

C *Children's Theatre/Creative Drama*
Program - Salons B & C - 9:00-10:15 a.m.

Paper Presentation and Discussion

Chair: Kaarin S. Johnston,
College of St. Benedict

Julia Pachoud, *Augustana College*

**Megan Terry: Transforming the
Landscape of Children's Dramatic
Literature**

Sunday, March 14

9:00-10:15 a.m. (cont'd)

P *Production Workshop*
Salon E - 9:00-10:15 a.m.

Talented Behavior

Peter Beiger,
Stephens College

The workshop evolves from Viola Spolin's definition of "talent" as a "greater capacity to experience." In a series of specific exercises, participants review the nature of experiencing while concentrating upon the four leading elements of the theatrical environment: self, space, others, and story/play/actions.

10:30 a.m.-Noon

BRUNCH

Salons F & G

Speaker: George Keathley,
Artistic Director, Missouri Repertory Theatre
**Assembling a Company for
Regional Theatre:
Casting a Season**

Noon-12:30 p.m.

MEMBERSHIP MEETING

Salons F & G

General Business,
Election of Vice-President
and Secretary-Treasurer

12:30 p.m.

BUSINESS MEETING

Salons F & G
