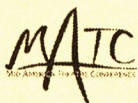




Photo courtesy of Tony Partington

The 32nd Annual Mid-America Theatre Conference



Hyatt Regency • Minneapolis, MN
March 3-6, 2011



32nd ANNUAL

Mid-America Theatre Conference

**March 3-6, 2011
Hyatt Regency
Minneapolis, MN**

Company

MATC Officers

President: Ann Haugo

1st Vice President: Scott Magelssen

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***Theatre History Studies, the journal of
the Mid-America Theatre Conference***

Editor, Rhona Justice-Malloy

Book Review Editor, Cheryl Black

Website/Listserv: Mark Mallett

www.wiu.edu/matc

Program Design: Jody DeCremer,
College of Fine Arts, Illinois State University

Symposia Chairs

Theatre History Symposium
Sara Freeman, University of Oregon
Beth Osborne, Florida State University

Directing/Acting Symposium
Susanna Morrow, Trinity University
Greg Doran, University of Prince Edward Island

Playwriting Symposium
Season Ellison, College of Wooster
Jane Purse-Wiedenhoft, University of
Wisconsin Oshkosh
Graduate Liaison: Sarah Cockarell, University
of Colorado Boulder

Pedagogy Symposium
Elizabeth Cawns, Independent Scholar
Patrick Bynane, Texas Woman's University

Emerging Scholars Symposium
Scott Irelan, Augustana College
Kate Roark, University of Houston-Downtown

Graduate Coordinator
Kato Buss, University of Oregon
Dan Venning, CUNY Graduate Center

MATC Fellows

Arthur Ballet, 1988
Jed Davis, 1988
Patricia McIlrath, 1988
Charles Shattuck, 1990
Ron Engle, 1993
Burnet Hobgood, 1994
Glen Q. Pierce, 1997
Julia Curtis, 1999
Tice Miller, 2001
Felicia Londre, 2002
Robert Schanke, 2002
Weldon Durham, 2003
Fergus Currie, 2005
Billy J. Harbin, 2006
Kent Neely, 2006
Judith Zivanovic, 2006
John Poole, 2009
William R. Jenkins, 2010

The Robert A. Schanke Research Award

The Robert A. Schanke Research Award recognizes excellence in theatre scholarship through an award presented by the Theatre History Symposium of the Mid-America Theatre Conference.

In 2005, a gift of \$5,000 was made by Professor Robert A. Schanke to establish an award that recognizes research excellence initially presented at the Mid-America Theatre Conference. The Mid-America Theatre Conference has matched Professor Schanke's gift to establish a \$10,000 endowment. Professor Schanke has served as a noted theatre educator and scholar in his forty-year career. He has edited *Theatre History Studies* for thirteen years and is the author and editor of several volumes of theatre scholarship, including *Gay and Lesbian Theatrical Legacy*, coedited with Billy Harbin and Kim Marra; *"That Furious Lesbian": The Story of Mercedes de Acosta*; *Women in Turmoil: Six Plays by Mercedes de Acosta*; *Staging Desire: Queer Readings of American Theater History*, coedited with Kim Marra; *Passing Performances: Queer Readings of Leading Players in American Theater History*, coedited with Kim Marra; *Shattered Applause: The Lives of Eva Le Gallienne*; *Eva Le Gallienne: A Bio-Bibliography*; and *Ibsen in America: A Century of Change*.

The Robert A. Schanke Research Award is given annually to an untenured faculty presenter of the Theatre History Symposium and carries a cash award of \$500 as well as subsequent publication of the paper in *Theatre History Studies*, the journal of the Mid-America Theatre Conference.

Announcement of the recipient of the Robert A. Schanke Research Award will be made during the all-conference luncheon on Saturday.

Recipients of the Robert A. Schanke Research Award

Ellen MacKay, 2005 "Toward a New Theatre History of Dionysus"

Shauna Vey, 2006: "The Master and the Mademoiselle: Gender Secrets in Plain Sight in Non-Text Based Antebellum Performance"

Scott Irelan, 2007: "Goon, Warrior, Communitarian, and Mythos: The Lincoln Legend of Dramatic Literature and Live Performance"

Robert B. Shimko, 2008: "The Miseries of History: Shakespearean Extremity as Cautionary Tale on the Restoration Stage"

Kelly Carolyn Gordon, 2009: "Class Act(resses): How Depression-Era Stage Actresses Utilized Conflicting Cultural Ideals for Women to Fight Economic Crisis in Their Community"

Beth Osborne, 2010: "Storytelling, Chiggers, and the Bible Belt: The 'Georgia Experiment' as the Public Face of the Federal Theatre Project"

Theatre History Symposium Respondent

Sonja Arsham Kuftinec

Professor Kuftinec has published widely on community-based theatre including *Staging America: Cornerstone and Community-Based Theater* (2003), which received honorable mention for the Barnard Hewitt Award in theatre history. Since 1995 she has developed collaborative theatre projects with youth in the Balkans and Middle East. Her co-production *Where Does the Postman Go When all the Street Names Change?* won an ensemble prize at the 1997 Youth Theatre Festival in Mostar. She has also worked as a facilitator with *Seeds of Peace* with youth from the Middle East and Balkans. In *Theatre, Facilitation and Nation Formation in the Balkans and Middle East* (Palgrave, 2009) she analyzes, in part, how Augusto Boal's *Theatre of the Oppressed* has been adapted within a conflict context. Her current research focuses on the Oregon Shakespeare Festival and Bill Rauch's artistic leadership.

Playwriting Symposium Respondent

Reginald Edmund

Reginald Edmund is a 2009-2010 & 2010-2011 Playwrights' Center Many Voices Fellowship recipient originally from Houston, Texas. He was the Artistic Director for the Silver House Theatre in Houston, Texas, as well as the founder and producer for the Silver House Playwrights Festival and the Houston Urban Theatre Series. Reginald was the inaugural recipient of the Kennedy Center Fellowship at Soul Mountain Retreat in 2007 and the 2009 National Runner-up for the Lorraine Hansberry and Rosa Parks Playwriting Awards. In 2010 he was named Winner of The Southern Writers Competition, and recognized by TCG as a Young Leader of Color. Most recently he traveled to Colombia to serve as the guest speaker at the Intercolegiado de Teatro de Buenaventura. Currently he is the co-founder of an organization called the Unit Collective, a playwrights' collective for emerging artists of color to develop new work on their own terms.

THURSDAY March 3rd

Registration: 12 noon – 9:00 p.m.

Session #1: 1:00-2:15

History Symposium 1

Cedar Lake

Framing Chicago Theatre History

Chair: Ann Haugo, Illinois State University

"Chicago: New Approaches to Theatre History for Theatre Makers and Theatre Scholars"

Arvid Sponberg, Valparaiso University

"Re-Branding Chicago Improv: the Authenticity of Long-Form and the iO Theater"

Travis Stern, University of Illinois Urbana-Champaign

"An Ensemble of Supporting Players: Immediate Theatre Company of Chicago"

Shannon Epplett, Illinois State University

History Symposium 2

Lake Minnetonka

National Personalities: German and Eastern European Companies and Their Actors

Chair: Megan Lewis, University of Minnesota

"Dramaturgy and Divas, or, A Collision Between Theory and Practice in Eighteenth-Century Hamburg"

Natalya Baldyga, Florida State University

"Goethe's Company Stages the German National Playwright (Shakespeare) in Weimar"

Dan Venning, CUNY Graduate Center

"Ways to Be European: Rosa Popova's Touring Company"

Stefka Mihaylova, Northwestern University

Pedagogy Symposium 1

Lake Nocomis

The Pleasure of Your Company: In Collegial Collaboration

Chair: Patrick Bynane, Texas Woman's University

"Fellowship of the Minds: The Potential Role of a Theatre Department in Creating a University as Company"

Jennifer Nettleton, University of Memphis

"The Uncertain Company: Examining Ethical and Realistic Issues in Creating a New Theatre Studies Major"

Stephen Rupsch, St. Norbert College

"Company as Connection: With Ourselves and With Others"
Gaye Burgess, University of North Dakota

Acting/Directing Symposium 1
Lake Superior

Approaches to Company

Chair: Greg Doran, University of Prince Edward Island

"Not Alone: A Production Notebook for Holding Up the Sky"

Milbre Burch, University of Missouri

"The Company of Glee: Something Musical Companies Should Sing About"

Mary Christopher Grogan, University of Kentucky

"Get That Script Out of Your Hands"

Missy Thibodeaux-Thompson, University of Illinois, Springfield

Session #2: 2:30-3:45 (Thursday)

History Symposium 3
Cedar Lake

Telling the Company Story: Writing and Destabilizing Institutional Histories

Chair: Sara Freeman, University of Oregon

"Creating an Institution: The Challenges of Writing about the Humana Festival"

Jeffrey Ullom, Case Western Reserve University

"Surveying the Company: Archival Material and Individual Recollection in the Founding of the Indiana Repertory Theatre"

Tyler A. Smith, Ball State University

"Caffe Cino: A Landmark of American Gay Theatre"

Jeff Grace, Knox College

History Symposium 4
Lake Minnetonka

This is Not a Democracy...Or Is It?: Company Governance and Procedural Models

Chair: Beth Osborne, Florida State University

"In the Company of Workers: Komplex Kapharnaüm and French Popular Theatre in the New World Economy"

David Calder, Northwestern University

"Organizing the (R)evolution: A History of the Free Southern Theater and BLKARTSOUTH"

Erin Elise Hood, University of Wisconsin-Madison

"Putting It To a Vote: The Politics of Democratic Season Planning in Two Chicago Theatres"

Shannon K. Fitzsimons, Northwestern University

"Open for Business: Gorilla Tango Theatre and the For-Profit Small Theatre Model"

Matt Fotis, University of Missouri

Pedagogy Symposium 2
Lake Nokomis

Reluctant Company: Creating a Sense of Company for Theatre for Non-Majors

Chair: Elizabeth Cawns, Independent Scholar

"But I'm Not a Theatre Major"

Ronald J. Zank, Lamar University

"Meisner Technique for Non-Majors: Company Cohesion, Aesthetic Success and Ethical Concerns"

David Marcia, University of Missouri

"Working with an Initially Reluctant Company: Creating Community with Non-Theatre Major Undergraduates"

Shelby Hibbs, Baylor University

Acting/Directing Symposium 2
Lake Superior

Identifying Company

Chair: Cate Brewer, University of Mary Washington

"The Last Gang in Town: Reflections on the Development of a Theatre Company's Identity"

Greg Doran, University of Prince Edward Island

"Keeping Company: Establishing and Transitioning the Artistic Identity of a Growing Theatre Company"

Shawna Mefferd Kely and Emily Rollie, University of Missouri

"The Need for Company"

Emily Cherry, University of North Dakota

Session #3: 4:00-5:15 (Thursday)

History Symposium 5
Cedar Lake

Companies as Communities: Aesthetic and Financial Dynamics in Resident Companies

Chair: Natalya Baldyga, Florida State University

"The A.R.T. Four: How the American Theatre Abandoned its Company/Art"

Jeanne Willcoxon, St. Olaf College

"Known by the Company They Keep: An Examination of Dallas Theatre Center's Bierley Resident Acting Company"

David Reed, Baylor University

"Critic and Company: Re-examining Brustein's 'Repertory Critic' in the 21st Century"

Nelson Pressley, University of Maryland

"The Tangled Relationship of Resident Ensembles and Fiscal Solvency in the US Regional Theatre: A Case Study of the American Conservatory Theatre During the Ball Era"
Peter Zazzali, CUNY Graduate Center

History Symposium 6
Lake Minnetonka

Radical Company: Challenges and Methodologies of Alternative Performance Collectives

Radical Company: Challenges and Methodologies of Alternative Performance Collectives

Chair: Jeff Grace, Knox College

"For the Sake of the Company: Joan Littlewood and Theatre Workshop"

Jennifer Thomas, Concordia College

"True Believers: The Piscator-Kollektiv as Collaborating Communist Playwrights"

Stacey Connelly, Trinity University

"From Avant-Garde to Mainstream: Studying the Changes in Critical and Scholarly Writing about the Wooster Group"

BJ Bailey, University of Illinois Urbana-Champaign

"What Will You Do Now?': Makbeth, The Performance Group, and the Destruction of the Ideal"

Scott W. Cole, Bridgewater College

Pedagogy Symposium 3
Lake Nokomis

Transitioning from the College Company to Employment: Strategies for Assessment of Senior Theatre Students

Chair: Steve Young, Texas Women's University

Kate Roark, University of Houston—Downtown

Mark Seamon, Denison University

Tyler A. Smith, Ball State University

Playwriting Symposium 1
Lake Superior

Check-In

Dinner Session: 5:15 – 6:30 (Thursday)

Playwriting Symposium (Orientation and first read-through)

Lake Superior

Executive Committee Meeting

Session #4: 6:30-7:45 (Thursday)

History Symposium 7
Cedar Lake

Beginnings, Endings, and Reinventions: The Rise and Fall of Four International Institutions

Chair: Tyler Smith, Ball State University

"Cries from the Casement and the Demise of Field Day Theatre Company"

J.A. Ball, The College of Charleston

"The Miracle of the 'One-Man Company': A Study in the Development of the Modern Man Theatre Company in Shanghai"

Si Liu, CUNY Graduate Center

"The Loose Moose Theatre Company's 'Golden Era': Company Formation and Perpetuation through Keith Johnstone's Pedagogy"

Theresa Robbins Dudeck, University of Oregon

"Reviving the Market: The 2005-2006 Season of South Africa's Market Theatre"

Gibson Cima, University of Washington

History Symposium 8
Lake Minnetonka

The Writer's Vision: Playwrights In and Out of Company

Chair: Jennifer Schlueter, The Ohio State University

"The Padua Hills Playwrights Workshop and Festival: The Last Great Playwright Shangri-La of the 20th Century"

Andréa Onstad, University of Missouri-Columbia and Moberly Area Community College

"Back in Good Company: The Playwright Function and the 21st Century American Theatre"

John Patrick Bray, Louisiana State University

"The Company Within: An Investigation of the Susan Smith Blackburn Prize"

Jacey M. Little, University of Houston

"Don't You Want to Protest?: Langston Hughes and the Harlem Suitcase Theatre"

Catherine Vrtis, Tufts University

Acting/Directing Symposium 3

Lake Nokomis

In the Company of the Classics

Chair: Peter A. Campbell, Ramapo College

"Codirecting and Codependency (or, Two's Company; or He Said/She Said? We Say; or 'Mom and Dad are Fighting Again!"): Collaborative Challenges and Shakespeare's The Winter Tale"

Heidi L. Nees and Darin Kerr, Bowling Green State University

"An Ensemble Exploration of Commedia and Goldoni"

Mike Griffin, University of Calgary

"Directing Die Hamletmachine: Companionship and the Creative Process"

Malin Palani, University of Minnesota

"Improvising New Rituals for the Bacchae"

Kyle Gillette, Trinity University, San Antonio, TX

Session #5: 8:00-9:15 (Thursday)

History Symposium 9

Cedar Lake

Contesting the Canon: Re-reading Theatrical Iconoclasts

Chair: Dan Smith, DePaul University

"Servants, Waiters, or Slaves: The Contrast of Free and Slave States in The Contrast"

Kate Roark, University of Houston-Downtown

"A Communal Company of Horror: The Athenian Plague, Corpse Mutilation, and Oedipus Tyrannus"

Charles Poole, Florida State University

"Not Simply How, but Why: The Challenge of Brecht's Antigone-Model"

Tara Rodman, Northwestern University

"Teaching Tartuffe's Dogma New Tricks: The Company of the Holy Sacrament's Control of Discourse in the Tartuffe Controversy"

Allan Davis, Brigham Young University

History Symposium 10

Lake Minnetonka

Bad Company: Scandal, Violence, and Sexuality from Mr. Punch to Sarah Kane

Chair: Joanne Zerdy, Macalester College

"Young in Spirit and Old in Sin: Mr. Punch the Trickster God"

Carolyn Roark, Ecumenica Journal

"The Abnormal Heartland: The Normal Heart Controversy Brings Catastrophe and Enlightenment to the Queen City of the Ozarks"
Scott L. Cox, University of Kansas

"Slutcracked: Sexuality and Adaptation in the Work of Sugar-Coated Productions"

Rachel Mansfield, Tufts University

"Violence at the Court: 'In-Yer-Face' Dramaturgy and the Material Conditions that Created It"

Thomas A. Oldham, Indiana University

Pedagogy Symposium 4

Lake Nokomis

Keeping Company: Creating a Collaborative Ensemble

Chair: Patrick Bynane, Texas Woman's University

"Keeping Company with Students from Page to Stage"

Jeff Turner, Hamline University

"Company Dramaturg: An Ensemble Approach to Dramaturging Dog Sees God"

Bryan M. Vandevender, University of Missouri

"Training the Actor-Collaborator"

Amanda Petefish-Schrag, Missouri State University

Acting and Directing Symposium 4

Acting and Directing Symposium 4

Roundtable: "Minneapolis Theaters' Ensemble Working Models"

Chair: Susanna Morrow, Trinity University

Ryan Hill, Sandbox Theatre, National Ensemble Theaters (NET)
board member

Meena Natarajan, Pangea World Theatre

Joanna Harmon, Live Action Set

Fellows' Opening Night Reception: 9:30 - 12 midnight

Regency Room, 2nd Floor

Hors d'oeuvres & cash bar

**FRIDAY
March 4th**

Registration 8am-4:30 p.m.

Continental breakfast 8:00 am - 9:00 am, Lake Superior Foyer

Session #6: 9:00-10:15

History Symposium 11

Cedar Lake

The New Face of National Theatres: Company, Community, and Geography in Scotland and Wales

Chair: Sara Freeman, University of Oregon

"No Buildings Please: The National Theatres of Scotland and Wales"

Penelope Cole, University of Colorado Boulder

"Walking Through Scotland's Past Accompanied by a Map"

Joanne Zerdy, Macalester College

"The National Theatre of Scotland's LEARN Project: Transforming the Nation"

Kristin Crouch, Independent Scholar

History Symposium 12

Lake Minnetonka

Strike Up the Band: Collaboration and Innovation in Musical Theatre

"'Five Performances Only!' Encores!, Community, and Recovering the 'American' Musical"

James Wilson, City University of New York

"The Pen and the Voice: John Edward Bruce and Henrietta Vinton Davis's Co-Authorship of Our Old Kentucky Home"

Tom Robson, Indiana University

"The Affect of Collaborative Friendship: Feeling [title of show]"

Dan Dinero, New York University

Acting/Directing Symposium 5

Lake Nokomis

The Company and the University

Chair: Greg Doran, University of Prince Edward Island

"The Company You Keep: Engendering Ensemble With A Diva in the Crowd"

Cate Brewer, University of Mary Washington

"Stranger in a Strange Land: Negotiating A Departmental 'Company' as Visiting Instructor/ Guest Director"

Ronald J. Zank, Lamar University

"Negotiating Academia and Community: The 'Communiversities' Production Model in the University of Wisconsin Colleges"

John W. Wright, University of Wisconsin, Manitowik

Playwriting Symposium 2

Lake Superior

A Deck of Cards

By David Clark, Southern Illinois University Carbondale

Director: Season Ellison, The College of Wooster

Dramaturg: Dan Venning, CUNY Graduate Center

MICHAEL: Kenneth Wilson, Drury

ANGELA: Emily Rollie, University of Missouri Columbia

CAROL: Sarah McCarroll, Indiana University

An Old Car

By Fonzie D. Geary II, University of Missouri

Director: Mark Seamon, Denison University

Dramaturg: Natalie Tenner, University of Maryland

HOWARD: David Crespy, University of Missouri Columbia

HOWIE: Joe Stollenwerk, Indiana University

Session #7: 10:30-11:45 (Friday)

History Symposium 13

Cedar Lake

For Your Eyes Only: Closet Drama, Hidden Messages, and Secret Sexualities

Chair: Chris Woodworth, University of North Carolina Greensboro

"Closet Dramas and Companies of Men: Masculinity in the Age of the Glorious Revolution"

Alan Sikes, Illinois State University

"Temporally Mixed Company: Struggles of Synchrony and Diachrony in Visual Theatre History"

Robert Shimko, University of Houston

"In Good Company: Libertine Societies and Play Readings in Eighteenth-Century France"

Daniel Smith, DePaul University

History Symposium 14

Lake Minnetonka

Complicated Collaborations: The Potentials and Pitfalls of Partnerships and Pairings

Chair: Robert Schanke, Central College

"In the Company of Men: Exploring Recovery and Rehabilitation through Cleveland Public Theatre's Y-Haven Project"

Noe Montez, Cleveland State University and Cleveland

Playhouse

"Gender and Authorship in Solo Talk Performance: Spalding Gray, Elizabeth LeCompte and the Directing Practices of Female Life Partners"

Ira S. Murfin, Northwestern University

"Irving and Terry at the Lyceum: West End Shakespeare"

Sarah McCarroll, Indiana University

"Bentley, Brecht, and Company: Collaboration and Conflict in

Charles Marowitz's *Silent Partners*"

Timothy Schaffer, Bowling Green State University

Acting/Directing Symposium 6

Lake Nokomis

LGBT Experiences in Company

Chair: Shawna Mefferd Kelty, University of Missouri

"In the Company of Others: Gay Male Identity versus Religious Identity in Late 20th Century Theatre"

Nicolas S. Ruley, Columbia College Chicago

"In the Company of Queer Youth: Reclaiming Representation"

Pete Rydberg, University of Wisconsin – Madison

Playwriting Symposium 3

Lake Superior

Let me Hear Your Voice

By Orada Lelanuja, Texas Tech University

Director: Tom Robson, Indiana University

Dramaturg: Garret Schneider, Belmont University

MAN: John Armstrong, Ohio Northern University

WOMAN: Jeni Miller, University of Kentucky

There's No Wrigley Field

By Bill McCann Jr., University of Kentucky

Director: Phylis Ravel, Marquette University

Dramaturg: Martine Kei Green, University of Wisconsin-Madison

DAVID: Eric Thibodeaux-Thompson, University of Illinois

Springfield

RITA: Missy Thibodeaux-Thompson, University of Illinois

Springfield

Lunch Break: 12:00-1:15 (Friday)

Conference co-chairs' meeting

Spike's Sports Bar and Grille

Symposium chairs from this year's conference and those identified for next year.

Session #8: 1:30-2:45 (Friday)

History Symposium 15

Cedar Lake

Communities as Companies: Documenting Community-Based and Traveling Theatre Companies

Chair: Scott Magelssen, Bowling Green State University

"Without a Base: The Troubled State of Community Theatre within the Academy"

David Coley, Louisiana State University

"Audience as Company Member: Community Influence on Teatro de las Chicanas"

Jacqueline Bruchman-Viskup, Del Mar College

"Audience as Company: Generating Political Theatre with Multiple Communities"

Eric Mayer-Garcia, Louisiana State University

"Irish American Community and Popular Entertainment in Late Nineteenth-Century America: A Case Study of MacEvoy's

Hibernicon Company"

Michelle Granshaw, University of Washington

History Symposium 16

Lake Minnetonka

Fighting for Their Rights: Company, Community, Activism, and Survival

Chair: John Fletcher, Louisiana State University

"Theatrical Ensemble as 'Small Fighting Unit': The Schorsch Troupe in the Terezin/Theresienstadt Ghetto"

Lisa Peschel, Harvard University

"A Collective Fight: Stage for Action and Social Activist Performance during the 1940s"

Chrystyna Dail, Penn State Erie, The Behrend College

"Strong Men, Log Bucking, and a Hillbilly Hoedown: Shaping the Federal Theatre Project One Company at a Time"

Beth Osborne, Florida State University

"The Quest for Community in a 'professional,' 'social' theatre company: The Theatre Union 1933-1937"

Cheryl Black, University of Missouri and Anne Fletcher, Southern Illinois University

Acting/Directing Symposium 7

Lake Nokomis

Lessons from the History of Company

Chair: Brian Cook, University of Oregon

“The True Feast of Time: Presence and Culture in the Expeditions and Gathering of Gardzienice Theatre Organization”

Brian Schultis, Kent State University

“Sulerzhitsky and the Doukhobors: Spiritual Model for Stanislavsky’s System”

John Wesley Hill, Independent Scholar

“Experiment in Staging American Identity: The Company Experience of the Provincetown Players”

Jeffery Kennedy, Arizona State University

Playwriting Symposium 4:

Lake Superior

The Unapproachable Miss Lotta

By Judith Zivanovic, Kansas State University

Director: Theresa Robbins Dudeck, University of Oregon

Dramaturg: Sarah Crockarell, University of Colorado Boulder

MARY ANN CRABTREE: Jane Purse-Wiedenhoeft, University of Wisconsin Oshkosh

MISS LOTTA CRABTREE: Maggie Marlin, Missouri State University

ACTOR ONE: Joe Stollenwerk, Indiana University

Screening

By Paul N. Moulton, Independent

Director: Heather N. Branham, University of Kentucky

Dramaturg: Martine Kei Green, University of Wisconsin-Madison

TOYA: Jane Purse-Wiedenhoeft, University of Wisconsin Oshkosh

JENNY: Erica Peterson, University of Colorado Boulder

Session #9: 3:00-4:15 (Friday)

History Symposium 17

Cedar Lake

Militant Femininity, Imperiled Virtue, and the Kickline: Redefining American Femininity

Chair: Robert Shimko, University of Houston

“Historicizing the Kick Line: Embodied Practices in Chorus Girl Communities”

Monica Stufft, University of San Diego

“A Girl of the Period vs. the Yellow Haired Nudities: Melodrama, Burlesque, and the Battle for American Femininity”

Tamara Smith, Independent Scholar

“The Company She Kept: The Radical Activism of Actress Kitty Marion from Picadilly Circus to Times Square”

Christine Woodworth, University of North Carolina Greensboro

“ ‘Only one spoon to all the company....’: The Performance of Self in the Diary of Eliza Frances Andrews”

Jessica L. Krenek, University of Maryland, College Park

History Symposium 18

Lake Minnetonka

Present, But Unaccounted For: The X Factor that Defines Company Aesthetics

Chair: Jeffrey Ullom, Case Western Reserve University

“Still Shots of a ‘Sweet Tornado’: Absence and Presence in Rehearsal with Margo Jones”

Boone J. Hopkins, University of Kansas

“A Francophone-American Company in New York: Ubu Repertory Theater and the Cross-Cultural Minority”

Emily Sahakian, Northwestern University

“Aesthetic-Scenario: Negotiating Histories, Theories, Practices”

Erica A. Milkovich, Independent Scholar

“America’s New Stagecraft (Literally) Meets Its European

Foundations: Norman Bel Geddes’ Austrian Visit for Broadway’s The Miracle”

John Mabry, Louisiana State University

Acting/Directing Symposium 8

Lake Nokomis

Actor Training and Company Building

Chair: Kelly Bremner, Emory and Henry College

“It’s OK, You Can Touch Me – I Don’t Mind: Deconstructing Physical Performance Barriers Through Pilobolus Weight Sharing Technique”

John Paul Staszal, Bowling Green State University

“Noh Boundaries: Traditions and Experimentations with Company”

Jeni Miller, University of Kentucky

“The Challenges of Writing about an Actor-Training Method based on Collaboration, Improvisation, and Ensemble Building”

Susan Applebaum, Loyola University—Chicago

Playwriting Symposium 5

Lake Superior

April Snows

By Denise Buhr, Indiana University—Purdue University Fort Wayne

Director: Penelope Cole, University of Colorado Boulder

Dramaturg: Sarah Cockarell, University of Colorado Boulder

BARB: Jenna Cole, West Virginia University

JACKIE: Sarah McCarroll, Indiana University

Whiskey-Tango

By David Marcia, University of Missouri

Director: Deric McNish, University of Colorado Boulder

Dramaturg: Rachael Friedman, California State University,
Northridge

SHANNON: Erica Peterson, University of Colorado Boulder

RAINY: Season Ellison, The College of Wooster

BAD BUNNY: Callie Meiners, Independent

Session #10: 4:30-5:45 (Friday)

History Symposium 19

Cedar Lake

The Broken Piggy Bank: Funding and Finances of Theatre Companies

Chair: Jeanne Willcoxon, St. Olaf College

"Had to Hock His House: Richard Barr, Edward Albee and
Albarwild, Inc."

David Crespy, University of Missouri

"Why are Non-Profit Theatre Companies Always Someone Else's
Business?"

Heather A. Beasley, University of Colorado Boulder

"The Space Between 'Show' and 'Business': Theatre Companies
as Hybrid Organizations"

Michael Morris, Tufts University

"'They might not go blind': Cherub's Two Noble Kinsmen vs. the
Arts Council"

Brian Cook, University of Oregon

Emerging Scholars

Lake Minnetonka

Undergraduate Student Panel

Chair: Kate Roark, University of Houston—Downtown

"Echoes from an Asylum: William Charles Macready and the
Madness of Lear"

Sean Thomas Hills, Vanderbilt University

"Exploring the Inner Life of Literature: Shared Experience and the
Interpreter-Adapter"

Kaitlin Mackenzie, Allegheny College

"'The Revolution Won't Be Subsidized': Visual Rhetoric and the
Effectiveness of The San Francisco Mime Troupe's Guerrilla
Theatre"

Peter DuPuis, The College of Charleston

"The Mechanics of (Ein)Stein: Looking at Gertrude Stein's
Aesthetic and Work Through Einstein's Special Theory of
Relativity"

Zach Trebino, Muhlenberg College

Acting/Directing Symposium 9

Lake Nokomis

Intercultural Exchange in Company

Chair: Susanna Morrow, Trinity University

"A Theatre Company and a Theatre Group . . ."

Abanti Chakraborty, Yale University

"An International Company – Making Global Performance Work, or
'How We Did the Mahabharata in Kentucky'"

Jennifer Goodlander, University of Kentucky

"The Bard Visits Barton Heights"

Melissa Carroll-Jackson, Independent Scholar/ Artist

Playwriting Symposium 6

Lake Superior

Call Him "Gene"

By Garret Schneider, Belmont University

Director: Ronald Zank, Lamar University

Dramaturg: Ellen Conn, Southern Illinois University-Carbondale

JOEL: Jon Herbert, Ozarks Technical Community College

MADDY: Missy Thibodeaux-Thompson, University of Illinois

Springfield

Time Bomb Play

By R.N. Healey, Carnegie Mellon University

Director: Rand Harmon, University of Colorado Boulder

Dramaturg: Michael Schwartz, Delaware and Bucks County
Community Colleges

PATRICK: John Robert Moss, Southern Illinois University-
Carbondale

JEB: John Paul Staszal, Bowling Green State University

Special Session: 6:00-7:15 (Friday)

Articles in Progress I

This session is open to workshop participants only.

Cedar Lake

Respondents: Carolyn Roark, Ecumenica; Ron Shields, Theatre

Annual; Kanta Kochhar-Lindgren, Theatre Topics; Rhona

Justice-Malloy, Theatre History Studies

"Affective Citizenship: Culture Clash's Nuyorican Stories"

Patricia Herrera, University of Richmond

"An Even Queerer Clytemnestra: Die, Mommie, Die!"

Kristen Hunt, University of Wisconsin—Madison

"A Play about what is Not, Not There: The significance of the

'absent presence' in Bryony Lavery's Frozen"

Beth Kattleman, Ohio State University

"The Space Between: Uncovering the Lived Experience of Actor
Communication"

Shawna Kelty, University of Missouri

"Swing Time: Love's Labour's Lost and Branagh's Broadway
Melodies"

Jessica Maerz, University of Wisconsin—Madison

"Examining Ethical and Realistic Issues in Creating a New Theatre
Studies Major"

Stephen Rupsch, St. Norbert College

"Hi-hi's In the Pit and Tenderest Looks From the Dress Circle:

Mitchell's Olympic Theatre, the Panic of 1837, and the Birth of
American Parody"

Tyler Smith, Ball State University

8:00 pm (Friday)

Lake Superior

Playwrights' Fringe Fest

Beloved Exile

By Jon Herbert, Ozarks Technical Community College

Candyland

By Aleks Merilo, Independent

The Nighlight

By Whitney Rowland, Independent

**SATURDAY
MARCH 5th**

Registration 8am-4:45 p.m.

Continental breakfast 8:00 am - 9:00 am, Lake Superior Foyer

Session #11: 9:00-10:15 (Saturday)

History Symposium 20

Cedar Lake

**Crossing Lines and Building Bridges: Politics and Process in
21st Century Theatrical Ensembles**

Chair: Scott Cole, Bridgewater College

"Theatre Novi Most's The Oldest Story in the World: Collaborative
Ensemble Theatre-Making and Documentation: A Case Study"

Megan Lewis, University of Minnesota

"Serbia's Dah Teatar and the Ensemble as Socio-Political
Performance Microcosm"

Leigh Clemons, Louisiana State University

"From Company to Collective: Redefining Theatre Ensemble"

David M. Todd, Cleveland State University

History Symposium 21

Lake Minnetonka

**Cowboys, Indians, Mexicans, and the Wild, Wild West: Buffalo
Bill's Institutional Presentation of American Race and History**

Chair: Cheryl Black, University of Missouri

" 'Show Indians'/Showing Indians: Buffalo Bill's Wild West and the
Bureau of Indian Affairs"

Rosemarie Bank, Kent State University

" 'A GROUP OF MEXICANS...will illustrate the use of the lasso':

Charreada Performance in Buffalo Bill's Wild West"

Andrew Gibb, Miami University of Ohio

"Performance on the Plains: Staging the Great Sioux War in Buffalo
Bill's Red Right Hand, 1876"

Kato Buss, University of Oregon

Acting/Directing Symposium 10

Lake Nokomis

**Roundtable: "Finding Carniopolous: Theatre of Cruelty as a
Model of Creation"**

Chair: Susanna Morrow, Trinity University

Shelby Hibbs, Josiah Wallace, and David Reed, Baylor University

Pedagogy Symposium 5

Lake Superior

It's All Greek to Me: Improvisational Lessons from the Tragic Chorus

Chair: Elizabeth Cawns, Independent Scholar
David Charles, Rollins College
Brian Hatch, Rollins College
Alexis Riley, Rollins College

Session #12: 10:30-11:45 (Saturday)

History Symposium 22

Lake Superior

The Company You Keep: Dramaturgy, Theatricality, Spectatorship

Chair: Anne Fletcher, Southern Illinois University
"Jesuit Psychagogical Dramaturgy: The Execution of Valcamonica"
Will Daddario, University of Minnesota
"Dramaturgy and the Emancipated Spectator"
Wade Hollingshaus, Brigham Young University
"Dramaturgy and Theatricality"
Michael Lupu, The Guthrie Theatre

Emerging Scholars

Cedar Lake

Graduate Student Session

Chair: Scott R. Irelan, Augustana College
"Way Off Broadway: Cultural Hierarchy and the St. Louis Theatre in the 1840s"
Paul Balfe, St. Louis University
"Shifting Narratives: Reading Race in The Lion King from Screen to Stage"
Stefanie A. Jones, The Graduate Center, CUNY
"Identity and Incarceration: Reclaiming a Sense of Self through Prison Performing Arts's The Hamlet Project"
Laura A. Lodewyck, Northwestern University

Acting/Directing Symposium 11

Lake Minnetonka

(Not) Fitting In: Tension Between Theater Process and Non-Traditional Actors

Chair: Jennifer Goodlander, University of Kentucky
"ELEPHANT: The Second Performance from The Unreliable Bestiary Project"
Deke Weaver, University of Illinois (Urbana-Champaign)

"Diversity in Sight: A guide to the benefits and challenges of integrating visually impaired actors into a theatre company"

Deric McNish, University of Colorado, Boulder

"The Presence of the Gimp: The Advantages and Disadvantages of Disabled Theater Companies"

Jill Summerville, Ohio State University

Pedagogy Symposium 6

Lake Nokomis

Keeping Company: Creating a Collaborative Ensemble

Chair: Elizabeth Cawns, Independent Scholar
"The Principal's Kid: A Company-Based Adaptation Methodology for Young Actors"
Scott Harman, University of Wisconsin-Madison
"Taproot Theatre Company's Theatre Praxis for Social Change"
Josiah Wallace, Baylor University
"Theatre Camp + Emotionally Safe Environment = Company"
Jesse Merz, Wayne State University

12:00-2:00 All Conference Luncheon and Keynote

Regency Room, 2nd Level

Presentation of the Robert A. Schanke Award
Keynote Address: Bill Rauch, Artistic Director, Oregon Shakespeare Festival

Bill Rauch was named Artistic Director of the Oregon Shakespeare Festival in 2007. Prior to his appointment, Bill completed a 20-year journey as co-founder and artistic director of the Cornerstone Theater Company, where he directed over 40 of the company's productions, many of them collaborations with diverse communities across the nation. During this time he also built a career in regional theatre, directing at the Lincoln Center Theater, the Guthrie Theater, Mark Taper Forum, Pasadena Playhouse, Long Wharf Theatre, and many others. Bill first came to OSF as a director in 2002, staging Robert Schenkkan's *Handler*. In subsequent seasons, he directed the world premiere of Bill Cain's *Equivocation*, *Hamlet*, *The Merchant of Venice*, *The Music Man*, *The Clay Cart*, *Romeo and Juliet*, *Hedda Gabler*, *The Further Adventures of Hedda Gabler*, *The Comedy of Errors*, *By the Waters of Babylon* and *The Two Gentlemen of Verona*. In 2011, he is directing *Measure for Measure* and *The Pirates of Penzance*. In October of 2008 he was named a United States Artists Prudential Fellow, and is the recipient of the 2009 Margo Jones Medal. In 2010 he was a Panelist for the Fund for

National Projects, Doris Duke Foundation. A sampling of his many other awards for direction include DramaLogue, Garland, Connecticut Critics' Circle, Helen Hayes and Ovation Awards, and he is the only artist to have won the inaugural "Leadership for a Changing World" award. Bill lives in Ashland with his husband Christopher and their two sons Liam and Xavier

2:00 – 3:00 MATC Business Meeting

Cedar Lake

All MATC members are encouraged to attend.

Session #13: 3:15-4:30 (Saturday)

History Symposium 23

Cedar Lake

Keeping Company with Bill Rauch: From Cornerstone Ensemble to Oregon Shakespeare Festival

A conversation between Bill Rauch and Sonja Arsham Kuftinec

Acting/Directing Symposium 12

Lake Minnetonka

The Perils and Promises of Community-based Company

Chair: Ronald Zank, Lamar University

"Quiet Conflicts: Documenting Community Theater in a University Town". "

Rachel Linn, Ohio University

"New Contours of Old Relationships: The Intercultural Potential of Community-Based Theatre"

Elliot Leffler, University of Minnesota

"Present Company Ex/Accepted: Gendered Bodies and Sexual Politics in Community Theatre"

Daniel C. Dennis, Ohio University

Pedagogy Symposium 7

Lake Nokomis

Ever Reforming: Company, Pedagogy and Process Intersect

Chair: Patrick Bynane, Texas Woman's University

"Lean on Me: Ensemble Building through the Body in the Performance Classroom"

Sara Armstrong, Northwestern University

"Company in the Classroom: Ensemble as a Pedagogical Practice"

Kristin Hunt, University of Wisconsin-Madison

"Bringing it Home: Voices of Student Veterans: A Case Study of Collaboration in the Devising of a Documentary Drama"
Herman Daniel Farrell III, University of Kentucky

Playwriting Symposium 7

Lake Superior

If Only in My Dreams

By Claudia Barnett, Middle Tennessee State University

Director: Mark Seamon, Denison University

Dramaturg: Andrea Onstad, University of Missouri Columbia

RAQUEL: Jeni Miller, University of Kentucky

BILLY RAY: Eric Thibodeaux-Thompson, University of Illinois Springfield

Strike

By Aoise Stratford, Cornell University

Director: Shauna Mefferd Kely, University of Missouri Columbia

Dramaturg: Ellen Wolfson, University of Colorado Boulder

TERRI: Maggie Marlin, Missouri State University

TERRY: Jon Herbert, Ozarks Technical Community College

Session #14: 4:45-6:00 (Saturday)

History Symposium 24

Cedar Lake

Stealing the Trousers of the Other Sex: Defying the Male-Only Paradigm

Chair: Monica Stufft, University of San Diego

"The Le Gallienne Sorority: Our First Lesbian Theatre Company?"

Robert A. Schanke, Central College

"Girls in the Company: Elsie Janis, Cross-Dressing Dough Boys, and the 'Regular Girl' in World War I"

DeAnna Toten Beard, Baylor University

"Dangerous Company: Rachilde's Performing Bodies"

Jessica Hester, SUNY Oswego

History Symposium 25

Lake Minnetonka

Negotiating Race/Transforming Identity: Collaborations Across Communities in American Theatre

Chair: Rosemarie Bank, Kent State University

"'You Have Not Been in Touch': James Weldon and J. Rosamond

Johnson as Brothers, Collaborators, and Race Men"

Jennifer Schlueter, The Ohio State University

“Collaborations and Contact Zones: Negotiating Race on Minnesota’s Stages”

Stephanie Lein Walseth, University of Minnesota

“Race, Representation, and Recovery: Slave Histories and the Georgia Coast”

Chandra Owenby Hopkins, University of Kansas

“Mu Daiko’s Mixed Company: Taiko Drumming, Asian America, and the Midwest”

Angela K. Ahlgren, University of Texas at Austin

Acting/Directing Symposium 13

Lake Nokomis

The Production Company: Navigating Challenges

Chair: Greg Doran, University of Prince Edward Island

“A Casket Case, or Creating Company Through Collaboration: A Playwright and Director’s Perspective on New Play Collaboration”

Emily Rollie and Matt Fotis, University of Missouri – Columbia

“Bringing Stage Managers into the Company”

Brian Cook, University of Oregon

“The Long Distance Dramaturg: Collaborating and Building Community from Afar”

Martine Kei Green, Independent Scholar

Playwriting Symposium 8

Lake Superior

Don’t Toy with Me

By Andrew Black, Ohio University

Director: John Paul Staszal, Bowling Green State University

Dramaturg: Ellen Conn, Southern Illinois University Carbondale

JOE: John Robert Moss, Southern Illinois University Carbondale

KEN: John Armstrong, Ohio Northern University

BARBIE: Hadley Kamminga-Peck, University of Colorado

Boulder

The Papa Castle ... And the Mama Garden

By David Crespy, University of Missouri Columbia

Director: Lisa Morse, Morehead State University

Dramaturg: Michael Anderson, Brooklyn College

STEPHANY: Penelope Cole, University of Colorado Boulder

IRA: Kenneth Wilson, Drury

MATC Executive Meeting, President’s Suite

SUNDAY MARCH 6th

Continental breakfast 8:00 am - 9:00 am, Lake Superior Foyer

Session #15: 8:00-9:15

History Symposium 26

Cedar Lake

Weathering the Wars: Company in the American Theatre During Times of War

Chair: DeAnna Toten Beard, Baylor University

“Companies to Keep: Air Raid Dramas and International Ethical Responsibility in America, 1936-1939”

Lisa Jackson-Schebetta, University of Pittsburgh

“ ‘When the story of America’s part in the Great War comes to be written [...] the Stage shall have won new honors and fuller recognition...’: The Theatrical War Effort, 1917-1918

Jenna L. Kubly, Independent Scholar

“The Mormon War: Salt Lake Acting Company and Julie Jensen’s Two Headed”

Callie Opendisano, Independent Scholar

Acting/Directing Symposium 14

Lake Minnetonka

Devising with a Company

Chair: Xela Batchelder, Drexel University

“Across A (Great) Distance: From a Casual Conversation to a Full Production”

Kelly J.G. Bremmer, Emory and Henry College

“Bringing It Home: Voices of Student Veterans”

Herman Daniel Farrell III, University of Kentucky

“Creating Together: Defining Approaches to Collaboratively-Generated Devised Theater”

Jason E. Weber, Emerson College

Playwriting Symposium 9

Lake Superior

Bitten

By Penny Jackson, Independent

Director: Emily Rollie, University of Missouri Columbia

Dramaturg: Heidi Schmidt, University of Colorado Boulder

STELLA: Jenna Cole, West Virginia University

BRIAN: Kenneth Wilson, Drury

Vultures

By Greg Abbot, Independent

Director: Ronald Zank, Lamar University

Dramaturg: Rachael Friedman, California State University,
Northridge

KEVIN CARTER: John Armstrong, Ohio Northern University

JOAO: Jon Herbert, Ozarks Technical Community College

STARVING CHILD/WOMAN: Shawna Mefferd Kelty, University of
Missouri

Articles-in-Progress Session II

Lake Nokomis

This session is open to workshop participants only.

Respondents: Carolyn Roark, Ecumenica; Heather Beasley, Journal
of Religion and Theatre; Scott Magelssen, Journal of Dramatic
Theory and Criticism

“‘Lincoln Avenue’: A Contemporary Agora where the Counter-public
Space Meets the Counter-culture Scene”

Cat Gleason, University of Wisconsin—Madison

“‘A Rite of Purification’: Eric Bentley and the House Un-American
Activities Committee”

Timothy Schaffer, Bowling Green State University

“Entertaining Mr. Taubman: Alan Schneider, Joe Orton and the
Entertaining Mr. Sloane Controversy”

Shannon Blake Skelton, University of Wisconsin—Madison

Session #16: 9:30-10:45 (Sunday)

Theatre History Symposium 27

Cedar Lake

**Theatre History Symposium Response Session with Dr. Sonja
Arsham Kuftinec, University of Minnesota**

Acting/Directing Symposium 15

Lake Minnetonka

Perspectives on Administering Company

Chair: Susanna Morrow, Trinity University

“Theatre Companies Without Actors: The Consequences of Treating
Actors as Independent Contractor”

Michael Morris, Tufts University

“Companies Supporting Companies: New Trends in Theatre
Company Models and in Supporting Arts Organizations”

Xela Batchelder, Drexel University

“The Zombie Avantgarde: Building an Experimental Theatre
Company in the Twenty-First Century”

Robert C. Thompson, University of Maryland

“Contemporary Performing Collectives: Between The One And The
Many”

Natasha Lushetch, University of Exeter

Playwriting Symposium 10

Lake Nokomis

Playwriting Symposium Response Session

Respondent, Reginald Edmund, Playwrights' Center -Many Voices

Fellow, Unit Collective Cofounder

Close of Conference

**Please join us next year for the
33rd Annual Mid-America
Theatre Conference in Chicago, IL**