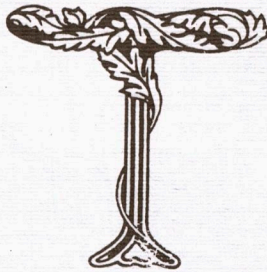


Seventh Annual
MATC
CONVENTION

1986



The Radisson Metrodome
Minneapolis, Minnesota

Friday, March 14 - Sunday, March 16

1986 MATC Convention Committee

Chief Regional Officer: Robert A. Schanke, Central College
Program Chair: Michael Kramme, Culver-Stockton College
History Symposium: Julia Curtis, University of Nebraska-Omaha
Tice Miller, University of Nebraska-Lincoln
Auditions: Thomas Carlisle, University of Northern Iowa
Catherine Hurst, University of North Dakota
Local Arrangements: Glen Gadberry, University of Minnesota
Wendell Josall, Chairman, Theatre Department,
University of Minnesota
Barbara Reid, organizing professional workshops,
University of Minnesota
Special Acknowledgements: Norcostco for supplying coffee and snacks
Culver-Stockton College for supplying programs

Council & Officers

Robert A. Schanke
Chief Regional Officer
Central College

Suzanne Dieckman
Vice Chief Regional Officer
Creighton University

Lawrence J. Hill
Secretary-Treasurer
University of North Dakota

Annette Klein
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Topeka, Kansas

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ACTA Representative
Clinton, Iowa

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UCTA Representative
Joplin, Missouri

Betty Bowling
SSTA Representative
St. Louis, Missouri

Susan Speers
ACTF Representative (North)
St. Cloud University

Weldon Durham
ACTF Representative (South)
University of Missouri-Columbia

1987 Convention

March 20-22, 1987
Cornhusker Hotel
Lincoln, Nebraska

Doug Patterson, University of Nebraska-Omaha, will be program chair

MATC CONVENTION PROGRAM

Friday, March 14

10:00 - 6:00 REGISTRATION, Arragon Ballroom A
11:00 - 11:45 TOUR OF ORDWAY THEATRE, St. Paul
1:00 - 6:00 AUDITIONS, Arragon Ballroom B
1:00 - 2:00 BUSINESS MEETING, Avalon
2:15 - 3:30 SESSION ONE

THEATRE HISTORY SYMPOSIUM, Avalon

Laurilyn Harris, Chair (Washington State University)
Judith Milhous, "The First Production of Rowe's *Jane Shore*."
(University of Iowa)
Nancy Copeland, "Romeo and Juliet in 1750: A Paradigm of
Mid-Century Culture." (Toronto)
Rebecca Hilliker, "Are Karl Friedrich Schinkel's Scenic Designs Really
Classical? The Definitive Expression of Illustration and Symbol in
Die Zauberflote." (North Dakota State University)

WORKSHOPS

Performance Styles for Contemporary Children's Theater
Arragon Ballroom C & D
Kaarin S. Johnson (College of St. Benedict)
Creating Plays in Rehearsal
Fillmore Room
Jim Stoll, (actor, director, co-founder Palace Theatre Co. & Minnesota
Ensemble Theatre Co.)
Effective Auditioning
Arragon Ballroom E & F
Robert Breuler (actor, Guthrie Theatre Co.)
4:00 - 5:15 SESSION TWO

THEATRE HISTORY SYMPOSIUM, Avalon

Gladys Crane, Chair (University of Wyoming)
Albert E. Kalson, "Bulwer's *The Lady of Lyons*: From Credo to
Spectacle." (Purdue University)
Peter Davis, "Lawrence Barrett and *The Man o' Airlie*: The Genteel
Tradition in Performance." (University of Oregon)
Thomas Hellie, "Clyde Fitch: Regisseur of Surface Realism."
(Hiram College)

WORKSHOPS

Brecht's Epic Theater and Nuclear Madness: A Call for Social Change from
the Stage through Lecture — A Demonstration;
Arragon Ballroom C & D
Kim Kachelmyer (Minneapolis)

Comedy Improvisation, Fillmore Room
Steve O'Toole (co-member Dudley Riggs Etc.)

Bringing a Character to Physical Life,
Arragon Ballroom F

D. Scott Glasser (actor, director, currently with Actors Theatre Co. of
St. Paul)

5:15 - 6:15 WINE AND CHEESE RECEPTION IN HONOR OF
ARTHUR H. BALLETT, FIRST FELLOW OF MATC

Foyer

6:15 - 8:15 FREE FOR DINNER

8:15 - 9:30 SESSION THREE

THEATRE HISTORY SYMPOSIUM, Avalon

Charles Railsback, Chair (Doane College)

Rex McGraw, "Stanislavsky Revisited and Re-evaluated", (University
of Nebraska)

Judy Zivanovic, "Contradiction as Style: The Commedia-Oriental
Theatre Union in Meyerhold's Tragic-Farce." (South Dakota State
University)

Thomas E. Jones, "Edward Gordon Craig's Production of *Hamlet* at the
Moscow Art Theatre." (USC-Coastal Carolina College)

Lawrence Sulligan, "Schnitzler's *The Bridal Veil* at the American
Laboratory Theatre." (College of New Paltz)

Saturday, March 15

8:00 - 4:00 REGISTRATION, Arragon Ballroom A

9:00 - 4:00 AUDITIONS, Arragon Ballroom B

8:45 - 10:00 SESSION FOUR

THEATRE HISTORY SYMPOSIUM, Avalon

Beverly Byers-Pevitts, Chair (Kentucky Wesleyan College)

Panel Discussion - Script Analysis: The Historical Perspective and
Current Application.

Glenn Pierce (University of Nebraska)

John Gronbeck-Tedesco (University of Kansas)

Donald J. Schulte (Southeast Missouri State University)

WORKSHOPS

Directing Green Drama: A workshop in Analysis,
Arragon Ballroom E; Tim Solis (Hastings College)

Preparing to Act: A Stanislavsky Approach to Both Drama and Farce,
Fillmore Room; Binky Wood, (director, primarily with Children's
Theatre Company and School)

The Business of Selling Yourself as an Actor; Arragon Ballroom C & D
Clyde Lund (Chanhassen Dinner Theatre and Children's Theatre
Co.)

10:00 - 10:30 COFFEE AND SNACKS, Foyer of Ballroom, Courtesy of Norcostco

10:30 - 11:45 SESSION FIVE

THEATRE HISTORY SYMPOSIUM, Avalon

Thomas Arthur, Chair (James Madison University)

Ronald H. Wainscott, "Exploring the Religion of the Dead: Philip
Moeller Directs O'Neill's *Mourning Becomes Electra*,"
(Towson State University)

Lorraine Commeret, "Dynamo Director: Margo Jones."
(University of Northern Iowa)

Thomas Postlewait, "Scenic Space and Reference in the Theatre of
Tennessee Williams," (University of Georgia)

WORKSHOPS

How to Motivate Non-Tech Majors on Production Crews

Arragon Ballroom C & D

Patrick Gill (Webster University) and

Fredrica Lawlor (Ohio Northern)

Breaking Into Professional Theatre, Arragon Ballroom E

Robert Walin (Chanhassen Dinner Theatre)

Warm Up and Relaxation Exercises, Fillmore Room,

John McCluggage (actor, Guthrie Theatre Co.)

12:00 - 1:45 LUNCHEON AND ADDRESS by Joann Akalaitis,
Arragon Ballroom E & F

1:45 - 2:45 Nina Blanchard, "How to Break Into Motion Pictures, Television,
Commercials and Modeling." Arragon Ballroom C

2:00 - 2:30 WINNING GRADUATE PAPER, Avalon

Chair: Felicia Londre (University of Missouri-Kansas City)

2:45 - 4:00 SESSION SIX

THEATRE HISTORY SYMPOSIUM, Avalon

Margaret Knapp, Chair (City University of New York)

Glen Gadberry, "The Stedingers: National Socialist Theatre as National
Myth." (University of Minnesota)

Helen L. Patmon, "A Director's Concept for the Greek Play *Medea*: A
Study in the Use of Black Culture in the Theatre."
(Lincoln University)

Agnes Wilcox, "Ping Chong and *The Angels of Swedenborg*;
Performance Act, 1986, USA." (Washington University)

WORKSHOPS

Marketing Your Voice, Fillmore Room

Janet Daverne (professional actress, director)

Resumes Don't Act, Arragon Ballroom C & D

Victor Perillo (Talent Agency, Inc. - represents Gary Coleman)

The Use of the Computer in Theater, Arragon Ballroom F

Matthias Campbell (Johnson Co. Comm. College)

Acting Training: Introducing the Classics Early, Arragon Ballroom E

Joe Proctor (Webster University)

4:15 - 5:30 SESSION SEVEN

Performance of *Bucking the Tiger*, Arragon Ballroom C & D

Fred Nelson (Performance is followed by a discussion of creating a
one-man show)

Rhetorical Gesture in Elizabethan Acting, Arragon Ballroom E,
Andrew Bruegge (Cornell College)
5:30 - 6:30 NO HOST COCKTAIL HOUR, CASH BAR, Foyer of Ballroom

Sunday, March 16

8:00 - 10:00 REGISTRATION, Arragon Ballroom A
9:00 - 12:00 TECH AND DESIGN INTERVIEWS, Arragon Ballroom B
8:45 - 10:00 SESSION EIGHT

THEATRE HISTORY SYMPOSIUM, Avalon

Suzanne Dieckman, Chair (Creighton University)

Panel Discussion — Rehearsal Process Issues

Cindy Phaneuf, "Auditions: An Ensemble Approach." (University of Nebraska-Omaha)

Rhonda Blair, "Repression or the Thing Repressed: Directing Hedda Gabler." (Hampshire College)

Suzanne Dieckman, "Analogy, Cool-Down, and Aftermath." (Creighton University)

WORKSHOPS

The Opera House of the Upper Midwest, Arragon Ballroom E

Lawrence J. Hill (University of North Dakota)

George Glenn (University of Northern Iowa)

Judith Zivanovic (South Dakota State University)

Richard Poole (Brian Cliff College)

Movement for the Actor, Arragon Ballroom C & D

Richard Burk (University of Northern Iowa)

10:30 - 11:45 SESSION NINE

THEATRE HISTORY SYMPOSIUM, Avalon

Elizabeth Nash, Chair (University of Minnesota)

John A. Degen, "The Evolution of the Shop Girl and the Birth of Musical Comedy." (Florida State University)

Margaret Knapp, "Golden Days: The Contributions of Women Librettists and Lyricists to American Musical Theatre, 1900-1930" (City University of New York)

Eugene K. Bristow, "Hal Prince." (Indiana University)

Foster Hirsch, "The Prince-Sondheim Musicals: Revolutions in Popular Theatre." (New York City)

WORKSHOPS

Acting: The Inner Being, Arragon Ballroom E

Lee Barnum (Grand Forks)

12:15 - 2:00 LUNCHEON AND ADDRESS BY PETER SELLARS

Arragon Ballroom E & F

2:15 - 3:15 CONVENTION CRITIQUE, Avalon

Convention Personalities . . .

ARTHUR H. BALLETT has had a multi-faceted career in American theater. A native of Hibbing, Minnesota, Mr. Ballet did his graduate work at the University of Minnesota and continues there as Professor of Theatre Arts. He has directed some 120 plays ranging from Charley's Aunt to the first English-language production of Brecht's *Mother Courage and Her Children* and *The Private Life of the Master Race*. He served as artistic director of the Virginia Museum Theatre in 1965. Mr. Ballet was in large measure responsible for the reawakening of interest in new American dramatists as a result of the Office for Advanced Drama Research, where he read some 22,500 new works and funded over 300 for production in theaters across the United States. Among the playwrights first production by OADR were Sam Shepard, Jean-Claude van Itallie, Terrence McNally, Megan Terry, Irene-Maria Fornes and Mark Medoff. Mr. Ballet has also served as Program Director of the National Endowment for the Arts; Dramaturg for the National Playwrights' Conference of the O'Neill Theater Center; and consultant to the National Endowment for the Arts, Corporation for Public Broadcasting and the Ford, Guggenheim and Rockefeller Foundations. He was the editor of the thirteen-volume "Playwrights for Tomorrow," University of Minnesota Press.

PETER SELLARS at age 27 is already a leading innovator in U.S. theater. Former director of the Boston Shakespeare Company, he is a controversial figure, noted for staging classic works in modern settings. He now leads the American National Theater at the Kennedy Center in Washington, D. C.

JOANN AKALAITIS, internationally known avant-grade actress and director, will address the convention at a luncheon on Saturday. She was a founder and continuing member of Mabou Mines. Her experimental work has been performed at the New York Public Theatre. The Walker Gallery in Minneapolis, Mark Taper Forum in Los Angeles, the National Galerie in Berlin and The Teatro Goldoni in Italy. In 1983 she directed the acclaimed revival of *Endgame* for The American Repertory Theatre.

NINA BLANCHARD has been operating her agency for 25 years. She represents major talent primarily in the field of commercial and print advertising, however, she also represents a handfull of theatre talents. Nina started the careers and still represents Cheryl Tiegs, Cynthia Sikes, Shari Belafonte-Harper and Ted McGinley. She was the first to recognize the potential of such talents as Sally Struthers and Lyndsey Wagner. Her visit is being sponsored by Lever Brothers Caress Body Bar and Merv Griffin Productions.

FRED NELSON has studied and performed professionally in New York and the Midwest. He received his Master of Fine Arts degree from the University of Arizona in Tucson and has performed at the Arizona Theatre Company as well as on University stages. In the fall of 1982, he toured the Midwest with *Bucking The Tiger*, a one-man show on Doc Holliday, which he authored. He has appeared in several made for TV feature films, including NBC's *Movie of the Week Enola Gay*.