



Mid-America Theatre Conference

**NINTH ANNUAL
CONVENTION**



THEATRE HISTORY SYMPOSIUM:
The Theatre and Its Double



DIRECTING SYMPOSIUM:
Opening Up the Text



**CHILDREN'S THEATRE/
CREATIVE DRAMATICS:**
Mini-festival of Plays
for Young Audiences



ACTING WORKSHOPS:
Voice
Dialect
Movement
Style

**The Embassy Suites
Country Club Plaza
Kansas City, Missouri**

March 18, 19, 20, 1988

Mid-America Theatre Conference

Officers

President	Julia Curtis, <i>University of Nebraska-Omaha, Omaha, Nebraska</i>
Vice-President	Glenn Q. Pierce, <i>University of Kansas Lawrence, Kansas</i>
Secretary/Treasurer	Lawrence J. Hill, <i>University of North Dakota, Grand Forks, North Dakota</i>

CONVENTION OFFICIALS

Program Chair, Local Arrangements Coordinator

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

Theatre History Symposium Co-Chairs

Felicia Londré, *University of Missouri-Kansas City Kansas City, Missouri*

Daniel J. Watermeier, *University of Toledo Toledo, Ohio*

Directing Symposium

Lorraine Commeret, *University of Northern Iowa Cedar Falls, Iowa*

Children's Theatre/Creative Dramatics Program

Jed H. Davis, *University of Kansas Lawrence, Kansas*

Conference and Audition Registration

Katherine Pryor, *University of Kansas Lawrence, Kansas*

MATC Auditions

Kennis Wessel, *University of Kansas Lawrence, Kansas*

Auditions Accompanist

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

Local Arrangements Assistance

Students from the *University of Kansas*

Special Assistance

Marilyn Heath and Michael Boring, *Division of Communication and Theatre, University of Kansas Lawrence, Kansas*

Graphic Artist

Janet E. Moore, *University of Kansas Lawrence, Kansas*

Embassy Suites Hotel Representatives

Patricia Dickinson and Celesd F. Willoughby

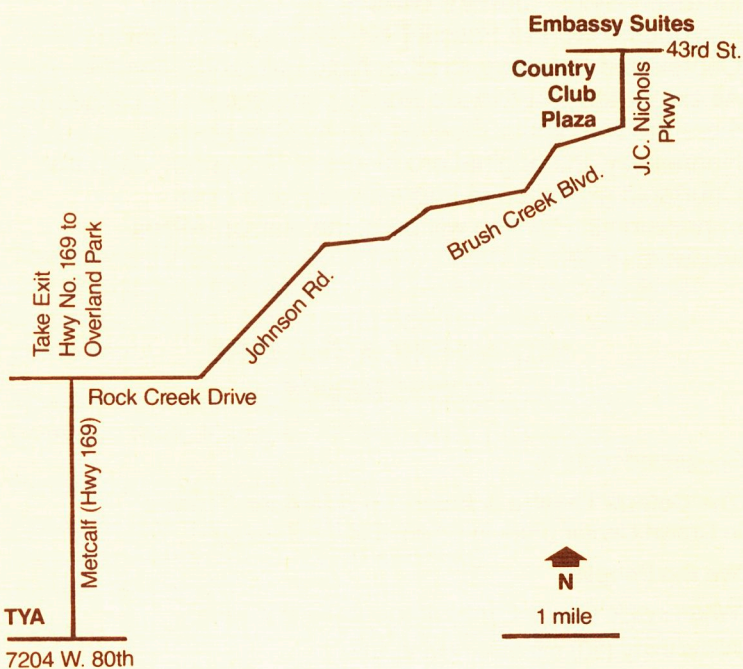
MID AMERICA THEATRE CONFERENCE

Suggested route to

Theatre for Young America

“The Three Pigs”

Allow thirty (30) minutes driving time.



**Mid-America Theatre Conference
Convention Schedule
Kansas City, Missouri
March 18-20, 1988**

Auditions

All auditions will be conducted in the **Morelia 2** room. Callbacks will be scheduled at the discretion of the company managers. Actors should consult the callboard in the hotel lobby and sign up for times. Callbacks normally will be conducted in the living rooms of the suites of the company directors. Technical interview/auditions will also be held in the living rooms of the companies. Times for such appointments should also be posted on the callboard by the company director so that designers and technical people can sign up for appointments.

Dance auditions will be held at the Performing Arts Center on the UMKC campus, 4949 Cherry. They will be held from 5:00 to 7:00 p.m. on Friday and Saturday and from 11:30 to 1:30 on Sunday. Directions to the Center are at the back of the program. (See page 18).

Auditions run from 10:00 a.m. until 12 noon and from 1:00 until 5:00 p.m. on Friday and Saturday and from 9:30 until 11:30 on Sunday.

Program Schedules

All Theatre History Symposium meetings will be held in **Monterey 1**

All Directing Symposium sessions will be held in **La Paz 1**

All Children's Theatre/Creative Dramatics programs and performances will be held in **La Paz 2 and 3**

All Acting Workshops will be held in **Morelia 3**

Registration

Registration for the Placement Service will be held in **Suite 1126**

MATC registration and audition registration will be held in the hotel lobby from 3:00 to 6:00 p.m. on Thursday, March 17; 8:00 a.m. to 5:00 p.m. on Friday and Saturday, March 18 and 19.

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

**MATC Convention Schedule Kansas City, Missouri
March 18, 19, 20, 1988**

Friday, 18 March

9:15-11:30 a.m.

THEATRE HISTORY SYMPOSIUM:

Special session

American Theatre History

Chair: Richard L. Poole
Briar Cliff College

Peter Davis
Tufts University

Boston's First Play: *Belcher the Apostate* and the Extension of Political Satire in Colonial America

David M. Wheeler
Moorhead State University
Bronson Howard's *The Henrietta* as Reflection of the Gilded Age

Fergus G. Currie
Actor's Equity Association
**The Duality of the Creative Process:
The Actor and the Union**

Barry Witham
University of Washington
Power: Fact and Fiction in the Living Newspaper

11:30-12:30 p.m.

Lunch Break

MATC Session 1

12:30-1:45 p.m.



THEATRE HISTORY SYMPOSIUM:

Techniques of Staging

Chair: Paul Castagno
Ohio State University

Margaret Knapp
Through the Looking Glass: The Elizabethan Stage and Modern Reconstructions

Thomas Postlewait
University of Georgia
Simultaneity in Modern Theatre Design: The Stage as Double

Kent Neely
University of Minnesota
A Mirror of the Spirit: Lee Breuer's Theatrical Technique

CHILDREN'S THEATRE/CREATIVE DRAMATICS:



AATE'S Model Drama/Theatre Curriculum: Pluses, Minuses and Likelihood of Implementation

A panel of theatre educators examines the National Theatre Education Project's published document, ***Philosophy, Scope and Sequence for a Model Drama/Theatre Curriculum***.

Chair: Susan S. Dinges
University of Missouri, Kansas City

Panelists: William Waack
University of Northern Iowa

Sharon Ellis
Southwest Missouri State University

Thomas C. Tews
Kansas City, Missouri School of the Arts

Margaret McClatchey
Shawnee Mission North High School



DIRECTING SYMPOSIUM:

Opening Up The Text

Robert Gardner
Gustavus Adolphus College
Opening Up Aristophanes: The Director as Adaptor

Keith Grant
University of Nebraska, Lincoln
Opening Up the Book: Experimenting with the Musical Text

Joe Brandesky
University of Kansas
Nikolai Erdman's *The Suicide*: A Vivisection

ACTING WORKSHOP:



Kate Burke
University of Iowa
Voice for the Actor (Part I)

MATC Session 2

2:15-3:30 p.m.



THEATRE HISTORY SYMPOSIUM:

Modern View of the 17th Century Theatre

Chair: Elizabeth C. Ramirez
St. Mary's University, San Antonio

David J. Pasto

**The Theatre of Calderon and Alarcon:
Reflecting the Aesthetic of Baroque
Theology**

Richard Pettingill
Columbia College, Chicago

**Issues in Recent Productions of Ben
Jonson's *The Alchemist***

David Montee
University of Oklahoma
**Charles Marowitz, Shakespeare's
"Double"**

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



**Mini-Festival of Plays for Young
Audiences:**

Two productions followed by respondent's
commentary (until 5:15 p.m.)

Noodle Doodle Box, by Paul Maar,
adapted and translated by Anita and Alex
Page. Produced by the University of
Northern Iowa. Directed by Gretta
Berghammer.

Scrapbooks, by Pamela Sterling; music
and lyrics by Chris Limber. Produced by
the MUNY/Student Theatre project of St.
Louis, through a grant from the Monsanto
Corporation. Directed by Connie I. Lane.

Respondent: Mary Jane Evans
*Emeritus Professor, California State
University, Northridge.*



DIRECTING SYMPOSIUM:

The Text in Rehearsal

Chair: Verne Meyer
Dordt College, Sioux Center, Iowa

Raymond E. Smith
University of Georgia

**The Action and the 'Beat': Aiding the
Actor to Organize Action into
Meaningful Sequences**

Robert H. Bradley
Southwest Missouri State
Hearing-the-Word Rehearsal Technique

Kelley Pierce
University of Georgia
**Movement Exposition in the Musical
Theatre: Filling the Textual Gaps**

ACTING WORKSHOP:



Jennifer Martin
University of Missouri-Kansas City
**The Physical Characterization—
Keeping It Consistent (Part I)**

MATC Session 3

3:45-5:00 p.m.

THEATRE HISTORY SYMPOSIUM:



German Theatre History

Chair: Stefan Rink
Washington State University

Simon Williams
University of California, Santa Barbara
**The Double in the Tower: or Why
Wilhelm Meister Leaves the Theatre**

Rebecca Hilliker
North Dakota State University
**The Court Festivals of Friedrich
Wilhelm III and the Politics of
Pageantry**

William Grange
Marquette University
**Dual Identities Opposed: Private vs.
Subsidized Theatres in the Weimar
Republic**



DIRECTING SYMPOSIUM:

Introduction by Glenn Q. Pierce
University of Kansas

Burnet Hobgood
University of Illinois
Dramatic Notation

ACTING WORKSHOP:



Libby Roman
University of Missouri-Kansas City
**Standard British: Receiving the
Pronunciation**

7:30-9:30 p.m.

Banquet, Vera Cruz Room

Speaker: John Neville-Andrews
*Professional Actor/Director in Washington
D. C. area*
**Theatre in America: An Alien's
Viewpoint**

MATC Session 5

10:00-11:15 a.m.

THEATRE HISTORY SYMPOSIUM:



19th Century Theatre

Chair: Everett Corum
University of Kansas

Michael Wilson
Skidmore College

**The Incomparable Mrs. Siddons: Art
and Sexual Politics on the British
Stage**

George D. Glenn
University of Northern Iowa
**Reflections of the French Revolution
on the London Stage, 1789-1790**

Alicia K. Koger
University of Massachusetts, Amherst
**Theatre Business as Theatre:
Frederick Yates at the Adelphi
1830-1840**

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



**Mini-Festival of Plays for Young
Audiences:**

Production followed by respondent's
commentary.

The Code Breaker
by Pauline C. Conley

Produced by the *University of Kansas
Theatre for Young People*. Directed by
Toni Molloy.

Respondent: Mary Jane Evans
*Emeritus Professor, California State
University-Northridge.*

DIRECTING SYMPOSIUM:



**The Second Generation Director:
Contemporary Techniques in
Developing a Performance Text**

Moderator: Kent Neely
University of Minnesota-St. Paul

Burnet M. Hobgood
University of Illinois

Michael Nash
Kent State University

ACTING WORKSHOP:



Kate Burke, *University of Iowa*
Voice for the Actor (Part II)

11:30-12:15 p.m.

Rosette Lamont
*Queens College, CUNY, and Graduate
School, CUNY, contributor to *New York
Times, Performing Arts Journal*
Internationalization of Contemporary
Parisian Theatre*

12:15-1:30 p.m.

Lunch Break

8:30-9:45 a.m.

THEATRE HISTORY SYMPOSIUM:

Audience and Performance

Chair: Robert C. Schanke
Central College, Iowa

Steven Hart
New York University

The Nature of Virtuality in Performance

Robert B. Sherman
Tufts University

"But it wouldn't be make-believe/if you believed in me": Blanche's Struggle with Duality in Williams' *A Streetcar Named Desire*

Alan Woods
The Ohio State University

Reflexivity and Doubling of Audiences in British and American Drama Since 1980



CHILDREN'S THEATRE/CREATIVE DRAMATICS:

"Fall-Out": A New-Wave Drama-in-Education Project

This session is a participatory workshop in which attendees "become" individuals forced to share a nuclear fall-out shelter while anticipating an attack. With the help of "government personnel," they are led through a series of activities and exercises that will encourage them to work together in order to survive.

NOTE: Latecomers may watch but not join in the proceedings.

Chair and Leader:

Gretta Berghammer
University of Northern Iowa

Assisted by students from the *Department of Theatre, University of Northern Iowa*



DIRECTING SYMPOSIUM:

The Feminist Director Approaches the Text

Moderator, Kate Anderson
Kansas State University

Lorraine Commeret
University of Northern Iowa

Lin Holder
University of Kansas

Kaarin Johnston
College of St. Benedict



ACTING WORKSHOP

David Schuster
Pomona College
Merchant and Shrew:

Is Shakespeare a Sexist Bigot? (Part I)



1:30-2:45 p.m.



THEATRE HISTORY SYMPOSIUM:

Modern American Theatre

Chair: Lew Shelton
Kansas State University

Henry Schvey
Washington University

The Master and His Double: Eugene O'Neill's *Desire Under the Elms* and Sam Shepard's *Buried Child*

Rosemarie K. Bank
Kent State University
Self as Other: Sam Shepard's *Fool for Love* and *A Lie of the Mind*

Gay Gibson Cima
Georgetown University
The Artaudian Heritage in Robert Wilson and David Byrne's *Knee Plays*

CHILDREN'S THEATRE/CREATIVE DRAMATICS:



Contemporary Social Issue Plays for Children and Youth, or Is the Fairy Tale Play Passe?

Directors of five MATC regional theatres for young audiences discuss the growing number of social issue plays available, and problems associated with their presentation.

Chair: Roberta Larson
Emmy Gifford Children's Theatre, Omaha

Panelists:
Jon Cranney
Children's Theatre Company, Minneapolis

James Larson
Emmy Gifford Children's Theatre, Omaha

Ric Averill
The Seem-To-Be Players
Lawrence, Kansas

Gene Mackey
Theatre for Young America
Overland Park, Kansas

Pam Sterling
MUNY/Student Theatre, Project
St. Louis



DIRECTING SYMPOSIUM:

Revealing the Script to the Actor: When, How, and How Much

Moderator: Donald Schulte
Southeast Missouri State

Ronald L. Moyer
University of South Dakota

Thomas Carlisle
University of Northern Iowa

ACTING WORKSHOP:



Jennifer Martin
University of Missouri-Kansas City
"The Physical Characterization—Keeping It Consistent," (Part II)

MATC Session 7

3:15-4:30 p.m.

THEATRE HISTORY SYMPOSIUM:

Symbolism and Surrealism



Chair: Yvonne Shaefer
Ohio State University

Michal Kobialka
Kent State University

Theatre and Its Double: The Concept of Decalcomania in the Simplest Perception of the Other

Laura Richards
University of Salford

The Boat on the Acheron: Theory and Practice in the Theatre of Bariele D'Annunzio

David Graver
Loyola University of Chicago
Roger Vitrac's Mystere: Representing the Shadows of Theatre

DIRECTING SYMPOSIUM:



Introduction by Jay Edelnaut
University of Northern Iowa

Roger Gross
University of Arkansas
A Shock of Recognition: Learning from Great European Directors

ACTING WORKSHOP:



Libby Roman
University of Missouri-Kansas City
Basic Irish: Finding the Music

SUNDAY, 20 MARCH

9:00-10:15 a.m.

CHILDREN'S THEATRE/CREATIVE DRAMATICS:



The Child Audience: More Knowledge, Less Speculation

In this session, recent empirical studies of children in audience situations, both theatre and media, will be explored.

Chair: Jeanne Klein
University of Kansas

Special Session

PANEL ON JOURNAL PUBLICATIONS

John Gronbeck-Tedesco
University of Kansas
Editor, *Journal of Dramatic Theory and Criticism*

George Woodyard
University of Kansas
Editor, *Latin American Theatre Review*

Ron Engle
University of North Dakota
Editor, *Theatre History Studies*

ACTING WORKSHOP:



David Schuster
Pomona College
Merchant and Shrew: Is Shakespeare a Sexist Bigot? (Part II)

10:30-11:30 a.m.

MEMBERSHIP MEETING, CONFERENCE CRITIQUE (Room: La Paz 3)

10:30-11:45 a.m.

PIRANDELLO

Special Session

Chair: Mira Wiegmann
Concordia College

Michael L. Quinn
University of Iowa
Pirandello: The Double as Theatre, as Self, and as System

Robert H. Bradley
Southwest Missouri State
The Theatre as Double in the Theatre Trilogy of Luigi Pirandello

Alice Rayner
Stanford University
Pirandello's Masked Morality

12:00-1:30 p.m.

Luncheon

Speaker: Oscar G. Brockett
Virginia L. Murchison Regents Professor of Theatre
University of Texas, Austin
Shakespeare's Theatre and Its Double

1:30 p.m.

Business Meeting
Conference Room, Suite 1215

ADJUNCT PERFORMANCES THEATRE FOR YOUNG AUDIENCES

(It is recommended that you drive or take a cab to any of these regional theatres)

We, the People (A tribute to the 200th anniversary of the ratification of the U.S. Constitution)

The Coterie, Inc., Crown Center, 2450 Grand Avenue, Kansas City, Missouri. Phone: (816) 474-6785.

Performance dates and times:

Friday, March 18 10:00 a.m.
Saturday, March 19 2:00 p.m.
Sunday, March 20 2:00 p.m.

Tickets: Special rate for conventioners: \$2.50 each

Note: The Friday performance may be sold out to school groups, so check with the box office before requesting tickets for this performance.

The Three Pigs (Musical comedy based on the familiar tale of pigs and the big bad wolf expanded to include an ambitious pig trio, a scheming peddler, and an accident-prone wolf.)

Theatre for Young America, 7204 West 80th Street, Overland Park, Kansas. Phone: (913) 648-4600.

Performance dates and times:

Friday, March 18 10:00 a.m.
Saturday, March 19 11:00 and 2:00
Sunday, March 20 2:00 p.m.

Tickets: Special rates for conventioners: \$2.50 each

The Curious Adventures of Alice (A commissioned adaptation of Lewis Carroll's "Alice in Wonderland" classic, by Michael Thomas Lord.)

Missouri Repertory Theatre, Helen F. Spencer Theatre, UMKC

Performance date and time:

Saturday, March 19 8:00 p.m.

Directions to Missouri Repertory Theatre 2nd Audition Space: Drive east on 43rd St., right on Main St., left on 47th St., right on Rockhill Rd. At next right (computer sign), take the "10 o'clock" (**not** the "9 o'clock") turn to the left. First left turn to campus. (MRT identified by sign)

What's Doing in Kansas City:

Among the theatre offerings in Kansas City will be **Jitters** at the Unicorn Theatre (near the hotel), **Little Shop of Horrors** at the American Heartland Theatre in Crown Center, **A Girl's Guide to Chaos** at the Boulevard Theatre Saloon, 320 Southwest Boulevard (816) 842-2700 if you show your MATC registration badge, you will be admitted to the Friday or Saturday night (8:00 p.m.) performances for \$8 or for the Sunday (2:00 p.m.) matinee for \$7. It is the last weekend of the run, so call for reservations. **Jerry's Girls** at the Quality Hill Playhouse, **We the People** at The Coterie in Crown Center, and **Jacques Brel** at New Directions Theatre. All except the last two are Equity companies. In addition, there are two dinner theatres run by Carruthers & Hennessey, the original producers of **Groucho**. Also the Courtauld exhibition of Impressionist and Post-Impressionist Painting will be at the Nelson-Atkins Museum of Art.

MID AMERICA THEATRE CONFERENCE

Suggested route to

The Coterie Theatre & American Heartland Theatre in Crown Center (Park in Crown Center Garage)

"We the People"

When inside Crown Center, follow signs to theatre.

Allow thirty (30) minutes driving time.

