



Irene Gomez-Bethke Papers.

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REGISTRATION

• F O R •

THE GATHERING

A • W O R K I N G • R E T R E A T

AUGUST • N I N E — S I X T E E N • 1 9 8 1

The registration fee will help cover the general costs of pulling the event together, setting up spaces, paying the bills. You will receive an information packet, a Gathering Directory which introduces you to everyone in attendance, copies of materials submitted by participants, schedules, a map, and passes to the performances and special workshops.

If you aren't able to come, help pool funds to send someone else you feel should be here. If you are able to come and work on setting things up, come and work. If you are able to bring someone along in the back of the Chevy—bring them along.



"Effective change—an authentic revolution—begins in the imagination. When the limits of old, restrictive paradigms are broken by the advent of a new framework for perceiving our situation, we are liberated for new initiatives."

Patricia Mische

REGISTRATION FEE: \$50.00

HOUSING: \$64/eight days, or \$9/night

FOOD SERVICE: \$50/week (includes lunch and dinner for seven days, August 10-16, provided by catering service in the park)

REGISTRATION ONLY: \$50.00

REGISTRATION AND HOUSING: \$114.00

REGISTRATION, HOUSING AND FOOD SERVICE: \$164.00

REGISTRATION AND HOUSING FOR LESS THAN EIGHT DAYS: \$50.00 plus

Housing available on the campus of Gustavus Adolphus College. We will be making room assignments. Anyone wishing a specific roommate, please indicate:

I will be sharing a room with: _____

Signed _____

____ Please send information on other housing available:
 ____ Motels ____ Resorts ____ Camping grounds

____ Special dietary needs _____

____ Handicapped housing and transportation needs _____

____ I am interested in a car pool

☒ I wish to assist ____ before ☒ during, and/or ____ after the event as a volunteer staff member

____ I am willing to distribute forms—please send ____ forms (or copy this form)

____ I would like to subscribe to THEATERWORK, the bimonthly magazine that serves cultural workers in the theatre and other performing arts. (\$5.00 one year, \$9.00 two years.) circle one.

____ Other _____

Check one of the following working collectives in which you would like to participate. Please indicate first and second choice.

____ 1 Performance and the development of personal values: The performed self

____ 2 Performance and the transformation of historical perspective: The living story

____ 3 Performance and collectivity: The emergence and transformation of societal structures through the enactment of **communitas**

____ 4 Performance and the transformation of space: Space becomes place

____ 5 Performance and cultural revitalization: Emergence and transmission of cultural values

☒ 6 Performance and cultural confrontation: The meeting ground of the peoples



the Gathering

August 9-16, 1981
Saint Peter, Minnesota

Please send materials, images, ideas that you would like to see disseminated before the event. Let us know what issues and concerns you would like to see addressed so that additional small group sessions, tailored to individual concerns, can be set up.

You will be sent a complete schedule as soon as it is available.

Those of us who are here at work already are arranging spaces, resources, logistics, getting the word out. We will set the stage, get some of you here, make arrangements for others . . . clear the ground, till it a bit . . . after that it's yours. Make it what it has to be. Send us ideas, names, addresses, find funding where you are, design rafts, bring a mask, pack the trumpet. Send us your name, what you do, what you expect, what you'll need, what you're bringing, notify others to do the same.

NAME Irene Gómez de Bethke

ORGANIZATION Instituto de Arte y Cultura

ADDRESS 1800 Olson Memorial Highway
street

Mpls. Mn. 55428
city state zip

Enclosed is my check in the amount of \$ _____
Minimum deposit: \$50.00. Balance due on or before July 15.

The deadline for registration is June 15, 1981. Register early—spaces are limited. If you wish to be included in the Gathering Directory register by June 1. We won't be able to return the registration fee. Housing and food service fees will not be refunded after July 15.

DIRECTORY INFORMATION:

Present yourself to the other participants—

Instituto de Arte y Cultura de Mn.
1800 OLSON MEMORIAL HWY

Mpls. Mn. 55411

612-374-2996 or 537-0469

Please make checks payable to: THE GATHERING

Return this form to: THE GATHERING, c/o Cherry Creek Theatre, 406 South Third Street, Saint Peter Minnesota 56082.

The Gathering is a not-for-profit venture, being organized by a not-for-profit theatre company.

Pass this form on to someone else if you can't use it!

United Mime Workers

THE UNITED MIME WORKERS is a collective of composer-performers. Since 1971, we have performed and taught in theaters, universities, schools, prisons, parks, community centers, and union halls throughout the United States and Europe, and in Latin America. We compose intricate structures and movement scores to explore the social conventions that determine our daily lives. We connect the form and content of our work with other disciplines and draw from daily life activities in the tradition of silent comedy.



WORKSHOPS

Subjects for workshops include traditional mime and acting techniques, contemporary compositional approaches, and the function of the artist, the performance, and the collective in society. In addition to workshops, we are also interested in visiting classes on any topic and talking about the relationship between our work and the content of the class.

RESIDENCIES

Any combination of performances, workshops, and classroom visits of a week or longer constitutes a residency. Through the residency format we are able to perform for people who might not ordinarily have contact with theater by scheduling events at sites throughout the community. In a university setting, the possibility of prolonged involvement with a group of students enhances our impact as performers and teachers. We have used the residency format throughout the country and have found it to be the most effective and the most economical way to work. We encourage sponsors to think in terms of residencies of a week or longer.



ADULT PERFORMANCES

Shows for adults include examinations of economics and value, visual interpretations of musical scores, and analyses of our use of language through pieces involving gestures, words, sounds, and projections. Original movement scores of these pieces, ranging from 4-colored 20-foot flowcharts to simple black and white graphics, are displayed. After the performance we remain on stage for a discussion with the audience.

CHILDREN'S PERFORMANCES

Performances for children begin with an explanation and demonstration of mime techniques and exercises, followed by sketches, stories, and visual events using gestures, objects, and words. A typical day in a school involves a performance followed by an afternoon of classroom visits and workshops, building on the techniques and ideas of the performance through games, exercises, and discussions. We have also received enthusiastic responses to our work with retarded, learning disabled, and emotionally disturbed, as well as deaf, children.



THE MIME WORKERS . . .

We completed our studies at the University of Illinois in 1972-73. **Jeff Glassman** graduated in a program of performing arts and anthropology; **Deborah Langerman** in theater, television, and cinematography; and **Bob Feldman** in movement, psychology, and education. Our common studies include: mime with Claude Kipnis (1970-71), Kabuki theater with Shozo Sato (1971-73), and composition with Herbert Brün, Professor of Music (1973-77).

UNITED MIME WORKERS P.O. Box 2088, Station A, Champaign, IL 61820



United Mime Workers

SOME PAST WORK . . .

- Performances, workshops, and residencies throughout the Midwest
- European performances (Poland, Austria, Switzerland, Romania, West Germany, and Denmark), including International Mime Festivals in Szczecin and Wroclaw, Poland, and the Styrian Autumn Festival of Theater, Music, and Film in Graz, Austria
- Artists-in-Residence at the University of Illinois
- Tours to the Eastern U.S. (Pennsylvania, New York, Maryland, Washington, D.C., Massachusetts)
- Tours to the Western U.S. (California, Colorado, Nevada, New Mexico, Oregon, Wyoming)
- CETA Artists-in-the-Community, providing free performances and workshops for Champaign County residents
- U.S. cultural delegates to the 11th World Festival of Youth and Students, Havana, Cuba
- Featured performers:
Festival of American Mime, Milwaukee;
1st North American Festival of Mime, Syracuse;
New Mime Festival, Dance Theater Workshop, New York City
- Artists and co-coordinators of an eight-week residency program in small Central Illinois communities
- Founding members and project designers, Champaign County Consortium for Cultural Arts, a community-based cultural organization
- Recipients, National Endowment for the Arts' Choreographers' Fellowship
- Third National Encounter and International Festival of Mime, Mexico
- Dance Touring Program, National Endowment for the Arts

UNITED MIME WORKERS, P.O. Box 2088, Station A, Champaign, Illinois 61820

Phone: (217) 344-1162; (217) 384-7290; (312) 328-7737

367-8914

Photos by Stan Heller, Harry Zanotti and Peter Olsen— Brochure designed by Pat Sarver



the Gathering

AUGUST 9-16, 1981
SAINT PETER, MINNESOTA

In the small town of Saint Peter, resting in the valley of the Minnesota River, preparations have been made for a cloudburst, a flight of herons, a lifting sign of cultural democracy. Hundreds will be arriving here in August, cultural workers, farmers, historians, shopkeepers, filmmakers, students, retired people, artists... we meet to reflect deeply on the challenges facing us as a people, to speak about the place of performance and celebration in our lives, and to set about developing structures for suitable human environments. We will talk, sing, shout about these discoveries. That these events take place in a small, heartland town gives rise to critical questions for cultural workers: What is it we want to share with our people; to what will we turn our efforts in the future; how can we draw on the strengths of the people to help build an authentic progressive culture in the United States?

The Gathering is a working retreat. Collectives, formed around six frameworks for discussion that emerged from months of idea exchange, will meet over the course of the week to share perspectives and analysis, examine issues, suggest plans of action, develop proposals for policy changes, generate ideas that can become sources of more work within communities or institutions serving them.

Each collective, limited in number and pulling together a group of invited participants, registered participants, a media team and observers, will work together for the whole week during the morning hours. Some people have been asked to prepare and present ideas that will help establish a working vocabulary. Throughout the week a media/information center will be available with typewriters, copiers, darkroom, some video equipment and tape recorders, so that ideas can be moved around quickly. An open forum should emerge.

Ivan Illich writes, "To reconstruct society means, above all, to empower individual persons to remake it." We will try to speak out clearly and effectively from this ancient valley about that empowerment as it is found in the rights of a free people to a name, a place, a story and a song.

THE WORKING COLLECTIVES

PERFORMANCE AND THE DEVELOPMENT OF PERSONAL VALUES: THE PERFORMED SELF

Robert Alexander	"Life, Death and Creativity"
Carol Bemmels	"Nature Of The Beast"
Shepherd Bliss	"Men (My Brothers And Me) As Revealed In Poetry, First As Boys And Finally In Dying"

PERFORMANCE AND THE TRANSFORMATION OF HISTORICAL PERSPECTIVE: THE LIVING STORY

Barbara Myerhoff	"Cultural Transmission Through Storytelling"
Meridel LeSueur	"The People's History"
Douglas Paterson	"Art and Society: The Demands Of Class"
Thomas McGrath	"Change The Past/Seize The Present/Create The Future"

PERFORMANCE AND COLLECTIVITY: THE EMERGENCE AND TRANSFORMATION OF SOCIETAL STRUCTURES THROUGH THE ENACTMENT OF COMMUNITAS

Harry Boyte	"Visions For The 1980's: The Commonwealth In America's Past And Future"
Arlene Goldbard	"The Arts Orthodoxy: A Call To Heresy"
George Lakey	"Six Ways Theater Can Make A Difference In People's Struggles For Change"
Nax Kaplan	"A Sociological Model On Arts In Society"

PERFORMANCE AND THE TRANSFORMATION OF SPACE: SPACE BECOMES PLACE

W. Loren Niemi	"Landscapes: The Ins And The Outs"
Yi-Fu Tuan	"Performance, Space and Consciousness"
Carolyn Dry	"Design With Nature"

PERFORMANCE AND CULTURAL REVITALIZATION: THE EMERGENCE AND TRANSMISSION
OF CULTURAL VALUES

Karen Malpede	"Revitalizing Ritual And Myth"
Barry Weisberg	"Democracy and Reaction In American Culture"
Deena Metzger	"The Enactment Of Vision: Dreaming, Healing And Transformation As Political Work"
Louise Bruyn	"Ritual, Symbol, Image and Myth: Toward Hope And Empowerment"

PERFORMANCE AND CULTURAL CONFRONTATION: THE MEETING GROUND OF THE PEOPLES

Carol Bly	"Community Play Is A Sword Against Bullying"
Christopher Crocker	"Ritual, Drama And Society"
Jennifer Merin	"Cultural Identity And Performance"
Stanley Reid	"Artspace/ Marketplace"



SCHEDULE

SUNDAY, AUGUST 9

PICNIC IN MINNESOTA SQUARE: The St. Peter Junior Chamber of Commerce has organized a picnic to welcome guests of The Gathering to St. Peter and to give the townspeople a chance to meet them. The picnic will include a square meal, live music and a big hello.

Minnesota Square, 5:00 pm

PARADE: A parade, prepared by people in the Valley, will come together on Third Street from four directions. Masked figures, dancers, musicians, floats and folks just out to strut their stuff will celebrate the elements Woods, Prairie, River and Sky. The title of this parade is "Let The Bird Of Earth Fly!"

Third Street, 7:00 pm

OPENING CEREMONY: The paraders will lead people to Gorman Park, right in the middle of St. Peter, for an opening of the week that will start with a masked pageant, continue with a performance of Aaron Copeland's "In The Beginning", and move through poetry and dance to a call for beginnings, for reflection, for open and purposeful dialogue.

Gorman Park, 8:00 pm

A DANCE: Some bands have been asked to provide the excuse for people to kick up their heels on good Minnesota soil, shake loose the miles traveled, learn the faces.

Riverside Park, 9:30 pm

MONDAY, AUGUST 10

MORNING MOVEMENT CELEBRATION: Anyone interested in starting the day with structured movement sessions, improvisations, or dance work should get to the park early.

Monday - Saturday, Gorman Park, 8:00 am

WORKING COLLECTIVES: THE PERFORMED SELF

Robert Alexander, "Life, Death
and Creativity"

Room 23, Central 9:00 am

THE LIVING STORY

Barbara Myerhoff, "Cultural
Transmission Through
Storytelling"

Room 21, Central 9:00 am

TRANSFORMATION AND COMMUNITAS

Harry Boyte, "Visions For The
1980's: The Commonwealth
In America's Past and Future"
Arlene Goldbard, "The Arts
Orthodoxy: A Call To Heresy"
Room 26, Central 9:00 am

SPACE BECOMES PLACE

Loren Niemi, "Landscapes: The
Ins And The Outs"
Room 10, Central 9:00 am

EMERGING VALUES/CULTURAL
REVITALIZATION

Karen Malpede, "Revitalizing
Ritual and Myth"
Room 27, Central 9:00 am

CULTURAL CONFRONTATION

Carol Bly, "Community Play Is A
Sword Against Bullying"
Room 32, Central 9:00 am

LUNCH: Served in a tent in the park for those who have
purchased meal tickets. Lunch time might be a
good opportunity to call for special meetings
or to cook up ideas. Expect impromptu
performances!

Gorman Park, 12:00 pm

SPECIAL MATINEE:

"Living in a Rich Man's World"
-Larry Long, Gorman Park, 12:00

"Time Wheel: Dances by Two
Women" - Margie Fagnoli,
Marilyn Habermas-Scher
Stage South 1:00 pm

WORKSHOPS:

2:00 - 5:00 pm

"Sound and the Song"
"The Collective Actor"
"Making Small Theatre A Viable
Alternative"
"Uses Of The Democratic Heritage"
"Improvisation Olympics"
"New Games"
"Story Gathering"
"Personal Documentation"
"Metamythic Theatre"
"Writing Your Own Song"

SPECIAL DISCUSSIONS/PRESENTATIONS:

"Redemption Of The Circle",
Neala Schleuning, Meridel
LeSueur, Carolyn Dry, Deborah
LeSueur
Room 21, Central 2:00 pm

Poets' Seminar
Room 23, Central 2:00 pm

Neighborhood Arts Programs
National Organizing Committee:
Open discussion of cultural
democracy.
Room 27, Central 2:00 pm

SUPPER: Served for those with meal tickets.
Cafeteria 5:15

EVENING PERFORMANCES:

A Traveling Jewish Theatre
THE LAST YIDDISH POET
Stage South 7:00 pm

Provisional Theatre
INCHING THROUGH THE EVERGLADES
Stage North 9:00 pm

INFORMAL AFTERHOURS GATHERINGS

Riverside Park, local nightspots

TUESDAY, AUGUST 11

MORNING MOVEMENT CELEBRATION: Open to all.
Gorman Park 8:00 am

WORKING COLLECTIVES: THE PERFORMED SELF
Carol Bemmels, "Nature Of The
Beast"
Room 23, Central 9:00 am

THE LIVING STORY
Meridel LeSueur, "The People's
History"
Douglas Paterson, "Art and
Society: The Demands of
Class"
Room 21, Central 9:00 am

TRANSFORMATION AND COMMUNITAS

George Lakey, "Six Ways Theatre
Can Make A Difference In
People's Struggles For
Change"

Room 26, Central 9:00 am

SPACE BECOMES PLACE

Yi-Fu Tuan, "Performance, Space
and Consciousness"

Room 10, Central 9:00 am

EMERGING VALUES/CULTURAL

REVITALIZATION

Barry Weisberg, "Democracy and
Reaction In American Culture"

Room 27, Central 9:00 am

CULTURAL CONFRONTATION

Christopher Crocker, "Ritual,
Drama and Society"

Room 32, Central 9:00 am

LUNCH: Gorman Park 12:00 pm

WORKSHOPS: 2:00 - 5:00 pm

"Performer As Poet"

"Singing: An Acting Workshop"

"Collective Investigation"

"Junkie Workshop"

"Storytelling"

"Media Awareness/Media Action"

"The Basic Workshop"

"Healing and Community"

"Storygathering" (day 2)

"Animal Masks"

"Personal Documentation" (day 2)

"Developing Work Collaboratively"

SPECIAL DISCUSSIONS/PRESENTATIONS

Poets' Seminar

Room 23, Central 2:00 pm

"Invoking The Great Goddess"

Phyllis Wilson

Room 12, Central 2:00 pm

Filmmaker's Seminar: Images of

Change MEN'S LIVES, BETWEEN MEN

Discussion: Will Roberts

Room 11, Central 2:00 pm

DINNER: Cafeteria 5:00

EVENING PERFORMANCES:

Performers Ensemble
THE BOAT PEOPLE
Stage South 6:30 pm

Word Of Mouth Productions
WHY DON'T YOU FIND A RICH GUY
AND MARRY HIM"
Stage North 8:30 pm

Ken Feit
THE FOOL AND HIS VISION
Stage South 10:15 pm

INFORMAL AFTERHOURS GATHERING

WEDNESDAY, AUGUST 12

MORNING MOVEMENT CELEBRATION: Gorman Park 8:00 am
Open to all.

WORKING COLLECTIVES: THE PERFORMED SELF
Shepherd Bliss, "Men (My Brothers
and Me) As Revealed In
Poetry, First As Boys And
Finally In Dying"
Room 23, Central 9:00 am

THE LIVING STORY
Thomas McGrath, "Change The Past/
Seize The Present/Create
The Future"
Room 21, Central 9:00 am

TRANSFORMATION AND COMMUNITAS
Max Kaplan, "A Sociological
Model On Arts In Society"
Room 26, Central 9:00 am

SPACE BECOMES PLACE
Carolyn Dry, "Design with Nature"
Room 10, Central 9:00 am

EMERGING VALUES/CULTURAL
REVITALIZATION
Deena Metzger, "The Enactment
Of Vision: Dreaming, Healing
and Transformation As
Political Work"
Louise Bruyn, "Ritual, Image,
Symbol and Myth: Toward
Hope and Empowerment"
Room 27, Central 9:00 am

CULTURAL CONFRONTATION

Jennifer Merin, "Cultural
Identity and Performance"
Stanley Reid, "Artspace/Market-
place"
Room 32, Central 9:00 am

LUNCH: Gorman Park 12:00 pm

WORKSHOPS:

2:00 - 5:00 pm

"Voice Workshop"
"Visual Performance and
Composition"
"Improvisational Theatre"
"Nuts and Bolts of Taking Theatre
To Non-Theatre Audiences
and Non-Theatre Spaces"
"How To Plan, Produce and
Distribute Community
Programming For Television"
"Writing For Theatre Purposes"
"Healing Stories"
"Storygathering" (day 3)
"Animal Masks" (day 2)
"Personal Documentation" (day 3)
"Performer As Poet" (day 2)
"Healing and Community" (day 2)

SPECIAL DISCUSSIONS/PRESENTATIONS:

Poets' Seminar
Room 23, Central 2:00 pm

Filmmaker's Seminar: Images of
Change MY PEOPLE ARE MY HOME,
WILLMAR 8

Discussion: Neala Schleuning
Room 11, Central 2:00 pm

"Why Is Our Social Evolution In
The Stone Age, While Our Tech-
nological Capabilities Exceed
Overkill?"

Will Roberts
Room 21, Central 2:00 pm

DINNER: Cafeteria 5:00 pm

EVENING PERFORMANCES:

Boston Theater Group
METAMORPHOSES
Stage North 6:30 pm

The Talking Band
WORKSONG
Stage South 8:30 pm

Despair and Empowerment Ritual
Joanna Rogers Macy
Arena Field, GAC 10:30 pm

INFORMAL AFTERHOURS GATHERING

THURSDAY, AUGUST 13

SPECIAL MEETINGS: Women In The Theatre
Martha Boesing, "Feminist
Aesthetics"
Facilitator: Karen Malpede
Stage North 9:00 am

Men In The Theatre
Stage South 9:00 am

LUNCH: Gorman Park 12:00 pm

WORKSHOPS/SPECIAL PERFORMANCES: 2:00 - 5:00 pm

"Acting The Feminist Verse Play"
"Collective Creation: Playwriting"
"Lighting As Performance"
"Drama Writing For Ordinary
People"
"Writing Your Own Song"
"Stories For Healing Environments"
"Storygathering" (day 4)
"Animal Masks" (day 3)
"Personal Documentation" (day 4)
"Performer As Poet" (day 3)
"Dancing The Story"
"Improvisation Olympics"
"Healing and Community" (day 3)

*Note: Climb, Inc. will be holding a series of special workshops at the Minnesota Valley Social Adaptation Center on the Campus of the Minnesota State Hospital. There is a separate listing of their schedule. Arrangements can be made for visits to other places in St. Peter or surrounding area for performances, discussions, short workshops.

The Performers' Ensemble will present
A BALANCING ACT at the Minnesota State
Hospital. 2:00 pm

The Street Theater will present CRIME DON'T PAY NO WAGES at the Minnesota State Security Hospital. The company will also present some workshops there. 2:00 pm

SPECIAL DISCUSSIONS/PRESENTATIONS:

Discussion On Strategies For Opposing Nuclear Proliferation
Facilitator: Wes Sanders
Performance piece, "The Vision of Dreaming Branch" will be presented by Wes Sanders
Gorman Park Stage 1:00 pm

New World Alliance, Political Action Seminar
Room 21, Central 2:00 pm

Filmmaker's Seminar: Images of Change VOICES ON THE RIVER, NORTHERN LIGHTS
Discussion: Greg Mason
Room 11, Central 2:00 pm

DINNER: Cafeteria, 5:00 pm

EVENING PERFORMANCES:

At The Foot Of The Mountain
JUNKIE!
Stage South 7:00 pm

Otrabanda
SALT SPEAKS
Stage North 9:00 pm

INFORMAL AFTERHOURS GATHERING

FRIDAY, AUGUST 14

WORKING COLLECTIVES:

(During the working sessions of Friday and Saturday the Collectives will meet to develop public statements, recommendations, strategies for action, based on the work of sessions earlier in the week.)

THE PERFORMED SELF
Room 23, Central 9:00 am

THE LIVING STORY
Room 21, Central 9:00 am

TRANSFORMATION AND COMMUNITAS
Room 26, Central 9:00 am

SPACE BECOMES PLACE
Room 10, Central 9:00 am

EMERGING VALUES/CULTURAL
REVITALIZATION

Room 27, Central 9:00 am

CULTURAL CONFRONTATION

Room 32, Central 9:00 am

LUNCH: Gorman Park 12:00 pm

WORKSHOPS: 2:00 - 5:00 pm

Note: Special Performance
by Climb, Inc. of
THEATRE IN REVERSE
Stage South 2:00 pm

"The Healing Power of Sound"
"Political Street Theatre"
"Where The Work Is"
"Collective Management"
"The Science of Celebration"
"Improvisation Olympics"
"Writing Workshop For Theatre
Purposes"
"Storygathering" (day 5)
"Animal Masks" (day 4)
"Personal Documentation" (day 5)
"Performer As Poet" (day 4)
"Lighting As Performance (day 2)

SPECIAL DISCUSSIONS/PRESENTATIONS:

Neighborhood Arts Programs
National Organizing Committee:
Open discussion of cultural
democracy.
Room 27, Central 2:00 pm

DINNER: Cafeteria 5:00

EVENING PERFORMANCES:

United Mime Workers
MIME IS NO OBJECT
Stage North 7:00 pm

The Play Group
IF I LIVE TO SEE NEXT FALL
Stage South 9:00 pm

Molly Scott and Sarah Benson,
Charlie Murphy
HONOR THE EARTH/CATCH THE FIRE
Stage North 10:30 pm

SATURDAY, AUGUST 15

WORKING COLLECTIVES:

THE PERFORMED SELF

Room 23, Central 9:00 am

THE LIVING STORY

Room 21, Central 9:00 am

Note: These are the
final working
sessions for the
collectives.

TRANSFORMATION AND COMMUNITAS

Room 26, Central 9:00 am

SPACE BECOMES PLACE

Room 10, Central 9:00 am

EMERGING VALUES/CULTURAL
REVITALIZATION

Room 27, Central 9:00 am

CULTURAL CONFRONTATION

Room 32, Central 9:00 am

LUNCH: Gorman Park 12:00 pm

PERFORMANCES/SPECIAL EVENTS:

LEEVE PARK:

Garden Market 8:00 am - 12:00
Schells' Polka Band 11:00 am
Square Dancing 1:00 pm
Over Sixty Band 3:00 pm
People Energy Theater 4:00 pm
Barry Bloodgood 5:00 pm
Storytelling, Jugglers, Clowns
- throughout

Food Booths, Craft sales/demon-
strations. Flea Market.
Corn Roast.

GORMAN PARK

New Ulm Civic Orchestra 2:00 pm
Consort A Tre 3:00 pm
Ballet Mexicano 4:00 pm
Poetry Readings 4:00 pm
Storytelling
Soap Box
Information Booths
Ice Cream Tent

INDOOR PERFORMANCES:

Heart of The Beast Puppet and
Mask Theater
TURN OF THE CENTURY
Studio 11, Central 3:30 pm

Whole Art Theater
METAMORPHOSIS
Studio 12, Central 3:30

Twin Cities Quartet
Stage South 2:00 pm

Minnesota Valley Chorale
Stage South 3:00

Common Ground Theater
AT SECOND SIGHT
Stage North 5:00 pm

Dakota Theater Caravan
WELCOME HOME
Stage South 7:00 pm

National Black Theater
SOUL FUSION
Stage North 9:00 pm

MINNESOTA SQUARE PARK: Available throughout the day
for picnics, softball, family
outings, New Games, impromptu
performing, races, etc.

PARKING LOT DANCE: 9:30 pm

SUNDAY, AUGUST 16

ECUMENICAL SERVICE: The Ministerial Association of
the Saint Peter area has invited
participants in THE GATHERING and
townspeople to attend a liturgi-
cal celebration in Christ Chapel
on the Gustavus Adolphus Campus.
This celebration will include
readings, music and dance.
10:30 am

GORMAN PARK: Talent School of Music 1:00 pm
Sweet Adelines 2:00 pm
The Street Theater
MADE IN AMERICA (A Work In
Progress) 4:00 pm
Storytelling
Poetry Readings
Soap Box/Information Booths
Other Performances to be announced

INDOOR PERFORMANCES: Minneapolis Chamber Symphony
Stage South 3:00 pm

El Teatro de la Esperanza
EL PULPO (THE OCTOPUS)
Stage North 6:30 pm

Heart of the Beast Puppet and
Mask Theater
THE WATER SERIES
Stage South 8:00 pm

MINNESOTA SQUARE PARK: Available all day for picnics,
games, family outings, impromptu
performance.

St. Peter High School Band
Bandstand 3:00 pm

CLOSING CEREMONY: A closing public ceremony to
celebrate the events of the week
will be held in Gorman Park.
The contents of this closing will
be created during the week.
There will also be a statement
made which sums up the Gathering.
All participants and townspeople,
as well as visitors for the day
are invited to attend. 9:00 pm

INFORMAL GATHERING, BONFIRE Riverside Park

MONDAY, AUGUST 17

Departures

Clean up

PERFORMANCES

MONDAY, AUGUST 10

LIVING IN A RICH MAN'S WORLD

Larry Long

Larry Long's songs are about people he has met throughout the United States. His material includes songs for a shoe cobbler, a retired tungsten miner, a fish market in Iowa, a 3.2 bar in Minnesota, a preacher in Tennessee, and a gospel choir in Washington, DC. Larry has also documented people's movements in song. He has released a major collection of original works on an album entitled, "Living in a Rich Man's World".

TIME WHEEL: DANCES BY TWO WOMEN

Margaret Fargnoli, Marilyn Habermas-Scher

Margaret Fargnoli is a graduate of the Juilliard School where she was a soloist in the works of Jose Limon, Martha Graham, Doris Humphrey and Anna Sokolow. Upon graduating she joined Sokolow's Player's Projects and toured the United States and Europe. She was a founding member of New York's Contemporary Dance System and was the artistic director of Indiana's Raintree Dance Harvest. In 1979 she received an Individual Artist Grant from the Minnesota State Arts Board. Ms. Fargnoli also tours a solo program "Whispers of America" most recently seen in Allendale, Michigan and at Carleton College in Northfield. Ms. Fargnoli is the Artistic Director of the Whispers of America Chamber Dance Ensemble and she is on the faculty of the University of Minnesota. Most importantly, Margie is the mother of two and a half year old twin boys, Abraham and Cyrus.

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THE LAST YIDDISH POET

A Traveling Jewish Theatre

Yiddish developed from Middle High German, along with English and Modern German, but unlike them, it incorporated Hebrew and Slavic components. In the course of its thousand year history, Yiddish became the spoken language of the Jews of Eastern Europe. Yiddish was the language of the home, especially the kitchen; it was the women's language. In a patriarchal society that used Hebrew as its sacred language, Yiddish was often relegated to second class status and its imminent death was often predicted. Yiddish entered the modern world chiefly through its poets who managed to recapitulate centuries of literary development in about four decades. By the first part of the twentieth century, Yiddish was spoken by eleven million people on five continents. The holocaust and the soviet purges

destroyed over half of that Yiddish-speaking population. Nachman of Bratzlav was born in 1772 and died in 1810. From an early age, Nachman was obsessed with the paradoxical nature of existence, experiencing deeply, and simultaneously, the presence and absence of God. This led the young Nachman into ascetic practices, fasting, and solitude. In later life he repudiated the harshness of a purely ascetic path, and became spiritual guide and teacher to a small group of followers (Hasidism). Four years before his death, Nachman began telling tales, in Yiddish, to inspire and awaken his disciples. These tales, which have their parallels in Sufi and Zen traditions of teaching stories, were transcribed by his scribe, became a major influence on Yiddish literature, and in the case of Kafka, on world literature.

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A warm, musical, friendly play about a supermarket checker named Irene and a construction worker named Willie Rae. These two (who never actually meet), along with the other characters in the play, deal with problems and questions in their lives centered around working and surviving, the quality of our lives, being a woman in our society, or a man, Native American rights, poverty (financial and spiritual), growing older, the American Dream (the reality vs. what we're taught it is), loneliness and alienation, and rats and cows and country/western music. It's a positive play about the humanness of people despite their being caught in a very "un-human" society.

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THE BOAT PEOPLE is the story of a people without a country. It is the story of a people who have been struggling for hundreds of years to have the right to live and in living the right to raise a family, to work the land, and to enjoy a village or community. It is the story of a people with a dream of a new land that represents to them freedom and peace. In the history of America there have been many such peoples. In this play we begin to tell the individual stories of one such group, the Southeast Asians who are homeless since the fall of Vietnam, Cambodia and Laos.

In a simple ritual we put on masks and by doing so invoke the spirit of this homeless group. There are stories of individuals who escape by land, of people in camps on islands, of individuals and families who arrive in the United States, but in the play, as in a dream, the metaphor that is always returned to is the image of an abandoned group floating homeless on the ocean.

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An evening of allegory, mime, mask play, puppetry, sound poetry, sign language and music. Connects the child, dreamer, artist, mystic, primitive, madman as preconscious. Themes - paradox, androgyny, death, rebirth, self discovery, rites of passage, fairy tales.

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The Boston Theater Group will perform their new work based on a collective thinking through of Ovid's masterpiece. Through symbol and analogy myths expose impulses that have shaped human behavior for centuries. In retelling stories from all over the ancient world, Ovid was able to portray some of these individual and collective impulses, as well as conduct a witty critique of the power structures of his own time. He explored sexual politics, the dynamics between mortals and their rulers (thinly disguised as the pantheon of gods), and the often troubled relationship between human beings and nature. The subjugation of one group by another (women by men, mortals by immortals, the weak by the strong) is a constant theme

in Ovid, for although he lived during the Pax Romana, the order of the empire was safeguarded by war, as in our own time. Ovid moved from individual cases of oppression to the horrific spectacle of wars in which whole peoples were destroyed. And in the story of Phaeton, the destruction became universal, as he imagined the conflagration sparked in heaven and earth by the sun whirling out of control. The poet wrote part of his Metamorphoses in exile and this colored his sceptical portrait of humanity. Among the many images of lost or unfaithful creatures, he did include the story of the one faithful couple who survived a universal deluge, but the predominant impression left by his poem is of the flux that separates lovers and ruins empires. In our version of Metamorphoses we think it is essential to see further into the story of those who survive the flux, and to portray more fruitful relations among human beings and among nations. But we come to these visions of provisional harmony only after facing Ovid's question about human nature--about our hungers as well as our loves; for these are the questions we face collectively today.

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THE TALKING BAND, New York New York was founded in 1974, largely from members of the dissolved Open Theatre. It is a poetic theatre always aware of its social and political context. There is a special thrust to explore and reclaim the power of spoken language in the theatre, particularly poetry; and to establish a relationship with the audience which is informal, flexible and warm.

CRY BABY JONES The Palace Theatre

CRY BABY JONES is appropriate for pre-school through primary grades. It includes popular nursery rhymes, poems, stories and original material about a child who cries too much.

THE PALACE THEATRE, Minneapolis, Minnesota was founded in 1974. It is a collective of theater artists who have developed a unique style that is "ruggedly physical and jaggedly comic."

THURSDAY, AUGUST 13.

JUNKIE! At the Foot of the Mountain

A theatrical event about addiction and recovery created out of the testimonies of addicts from within and from outside the company. As a participatory ritual event, JUNKIE! explores areas of addiction which include Chemicals (drugs, pills, alcohol, caffeine, nicotine); Food (sugar,

junk food, dieting, vomiting); Sex (objectification and romantic love); Commodities (money, things, compulsive buying); Work (achievement, success, fame); and Violence (abuse and anger).

Beginning with the high which comes from any fix, JUNKIE! follows the progression of dis-ease into the pain and inevitable denial, deceit, and self-pity which come before hitting bottom. Out of that bottom of hopelessness the first step toward recovery is made as addicts begin to admit powerlessness over their obsessions.

With surrender, recovery begins. JUNKIE! searches the spiritual roots of our willingness to surrender. Together with the audience, At the Foot of the Mountain attempts to create a communal renewal, a glimpse into the kind of serenity recovering addicts speak of.

AT THE FOOT OF THE MOUNTAIN, Minneapolis, Minnesota is a women's theater collective, founded in 1974 to create and produce plays which explore the issues and implications of "sexism." They produce plays, community events, and rituals, by and about women while creating a professional work place for women theatre artists.

SALT SPEAKS Otrabanda

A one hour comedy, uses D.N.A. as a framework for an investigation of the pursuit of knowledge. The play follows several strands; in one a man and his wife assist an intellectually frustrated salt shaker in its quest for wisdom. In another a scientist attempts to clone Christ from blood cells left on the shroud of Turin. Dance, video, projected images and live music help to keep the show as entertaining as it is educational.

OTRABANDA, New Orleans, Louisiana was founded in 1971. The collective performs original productions and seeks to bring its style of theatre to a wide variety of audiences. The company has performed in a large circus tent as well as in theaters and halls throughout the United States, Europe and Southeast Asia. Providing theater for an audience which rarely experiences a live performance is a major focus for Otrabanda.

FRIDAY, AUGUST 14.

THEATRE IN REVERSE Climb, Inc.

Working from the audience to produce appropriate theatrical programming for persons with disabilities, CLIMB, Inc. takes you inside the process with these new in-depth workshops. SESSION I. Through examples of mini-dramas, slides and discussion the group explores its work with the disabled - what it does, for whom and why. SESSION II. Experiences to allow you an intimate understanding of the disabled, their needs and how theatre can meet them. SESSION III. Finding, training and supporting the special actor - how they do their work.

CLIMB, INC., Minneapolis, Minnesota (Creative Learning Ideas for Mind and Body) is a professional, non-profit company, founded in 1976, organized to provide theatrical programming to persons of all ages with profound to mild disabilities. CLIMB has been nationally recognized for its work and has provided programs throughout the state and the nation. One of their goals is to promote the integration of able-bodied and disabled persons.

MIME IS NO OBJECT: THE REPRODUCTION OF THE WORKING DAY

United Mime Workers

A piece about work and the process of economic production and reproduction. The piece establishes a circulation of goods and money carried on through the daily routine of a man and a woman working at home and at a workplace. Into this simple economic system it introduces a cast of characters whose entrance disrupts the circulation through their attempts to extract money from the circulation. The routine of work continues as its circumstances become increasingly irrational.

UNITED MIME WORKERS, Champaign-Urbana, Illinois, is a ten year old professional mime troupe. They have worked in theaters, community centers, factories, union halls, prisons and schools throughout the U.S., Europe and Latin America. The Mime Workers have also been engaged in community organizing around cultural issues.

IF I LIVE TO SEE NEXT FALL.

The Play Group

The play, whose title is drawn from a lyric of one of Si Kahn's songs that is used in it, pivots around the desperate plight of poor sharecroppers in the Arkansas cotton belt during the depression years of the 1930's. The major conflict of the play is that between the sharecroppers' Union, represented by Ella Mae Biggs, a character played by Katharine Pearson, and the ominous nightriders, a group determined to stop collaboration between poor white and black sharecroppers. Buddy Bolton, played by Mac Pirkle, is a plantation "riding boss" and as such is aligned with the nightriders. Sharecroppers Isaac and Emma Ingram, played by Hugh Sinclair and Donna Kelsey, must choose between the Union and the forces represented by Buddy Bolton. The Ingram's struggle to survive, the choice they must face, the facial tension created by the nightriders, and the enhancement of Si Kahn's music combine to provide an invigorating and highly charged evening of theatre.

THE PLAY GROUP, Knoxville, Tennessee was founded in 1973. The Play Group's goal is to make theatre a modern ritual in which all can participate. The company is dedicated to the development of original theatre conceived through collective artistic process. Each play looks for a new way to bring more people into the theatre-going community, a community which enjoys the communication between the actor and the audience.

HONOR THE EARTH/ CATCH THE FIRE

Molly Scott and Sarah Benson, and
Charlie Murphy

Molly Scott and Sarah Benson, as the musical group SUMITRA, perform a unique blend of classical, folk, composed, and improvised music. As workshop facilitators, they lead groups in Sound and Healing, and Music and the Soul's Journey. In recent years, their music has been increasingly at the service of disarmament, anti-nuclear, environmental, and women's issues. Their latest album in HONOR THE EARTH, on Philo/Fretless records.

Charlie Murphy's latest album is CATCH THE FIRE, distributed by Good Fairy Productions. From songs of anger at the enforced cultural and environmental genocide of Native Americans, to songs of anguish for the dying oceans, to songs celebrating the forging of deeper connections with others and the earth. Charlie Murphy's music stirs our consciences and moves us to sing along.

SATURDAY, AUGUST 15.

TURN OF THE CENTURY Heart of the Beast

A mask play about culture as initiation and cultural pluralism within the individual and in the world.

HEART OF THE BEAST THEATER, Minneapolis, Minnesota was founded in 1973. It is a puppet theater of all means, combining the visual arts of sculpture and painting with poetry, dance, and music. Learning from the traditions of world puppetry and mask theatre, they are creating a style that speaks to the Midwest of today. They believe the telling of stories can be a healing process in the life of an individual or a community.

PEOPLE ENERGY SHOW People Energy

The PEOPLE ENERGY SHOW dramatizes today's world energy situation. The play focuses on the dangers of today's high energy society: from the monopolistic practices of the multi-national corporations in fossil fuels to the effects of nuclear power on the residents of Middletown, Pa. Hopeful alternatives are offered and action urged for a decentralized, renewable energy future, where people live in consort with nature.

PEOPLE ENERGY THEATER COLLECTIVE, Philadelphia, Pennsylvania, is an energetic touring theater collective performing comedy, poetry and music combined with docum drama. They create original pieces which address contemporary social issues in a humanistic manner. They are committed to performing in atypical performance spaces so that more people can experience the theater for social change.

METAMORPHOSIS The Whole Art Theater

An adaptation of the allegorical novella by Franz Kafka. The play is half music, half words, visual effects with words and content. It is not told in the regular sense, but put on the stage like comic strips - short sentences on poster paper. The story is presented in its dramatic essentials. The text is used as material for a total and new experience. Kafka's modern message remains: alienated man turns bug and is consequently swept away with a broom by the charperson.

WHOLE ART THEATER, Lawrence, Michigan, is a theater group living and operating in a rural town in Michigan. They work on an organic farm and operate an artscenter where they conduct painting classes, classes in philosophy, natural foods, etc. They are committed to organic agriculture.

AT SECOND SIGHT Common Ground Theatre Ensemble

Integrating movement, music and the spoken word, AT SECOND SIGHT is a collection of stories and choreopoems that dramatize the company members' real life experiences and their individual family histories. The range of issues addressed by the performance is entertaining as well as expansive. It includes a challenging look at the roles of both women and men in society. AT SECOND SIGHT is a theatrical celebration of awareness and human potential.

COMMON GROUND THEATRE ENSEMBLE, Ann Arbor, Michigan (formerly Theatre Company of Ann Arbor) strives to provide audiences with theatre that is both enjoyable and thought provoking. Their dancers speak! Their words have music. They write poetry and stage it. This integration of the performing arts provides a new form of storytelling.

WELCOME HOME Dakota Theatre Caravan

A high-spirited look at home town America, with music.

THE DAKOTA THEATRE CARAVAN, Sioux Falls, South Dakota is a people's theatre collective, founded in 1977, which creates plays based on research into the lives and interviews with the people of the Upper Midwest. They have toured the plays, which reflect the lives and the heritage of these people, to small, rural communities and cities and towns of all sizes throughout the region.

SOUL FUSION National Black Theatre

A highly energizing form of ritual theatre that uses gospel and folk rhythms, chain chants, repetitive preacher rhythms, blues rhythms combined with movement, drama and the musical spectacle of African celebration.

NATIONAL BLACK THEATRE, Harlem, New York is dedicated to serving people through theatre. The institution is organized around the concept of providing an environment for people to reestablish their basic sense of identity and self-acceptance. NBT's goal is to train people to transcend the limitations of conventional theatre by developing in each person a sense of wholeness and a strong experience of self-esteem and love.

SUNDAY, AUGUST 16.

CRIME DON'T PAY NO WAGES and
MADE IN AMERICA (A WORK IN PROGRESS) - The Street Theater

"Crime" is a street initiation ritual for Vic Tum, whose father encourages him to make some new friends when the family moves back to the old neighborhood. Victor falls in with the "crew", who introduce him to a variety of new experiences, including going to jail.

MADE IN AMERICA (A WORK IN PROGRESS) takes place in the future. It happens in the park of a ruined city. The eight characters consider themselves the only survivors of The Great Fiasco. Should mankind continue, and if so, how? What, if any, are to be its "new values"?

THE STREET THEATER, White Plains, New York was founded in 1970 to take performances and workshops to street audiences. They have always tried to take the process of theater to their audiences, often culturally isolated groups. With an emphasis on the performance of original material, the Street Theater now maintains two touring companies: a professional company and a youth company.

THE WATER SERIES

Heart of the Beast

OH, RIVER! -portrays the relationship between a town, two brothers, and the changing faces of the river. Using life-size puppets (worked in front of the "shadow" puppeteer), and vocal music.

GIVE ME WATER -a letter from Hiroshima and Nagasaki.

WAR FOR WATER -based on a script developed from the visions of 5th graders in Brookings, South Dakota during a residency. Using stick puppets, fiddle and drum.

THE OCTOPUS/EL PULPO

El Teatro de la Esperanza

This allegorical play brings to the stage a fascinating story of a novice waiter and his struggle against an extraordinary customer, (who is also the owner of the restaurant), with enormous power and wealth. The age-old conflict of underdog and topdog unravels itself as an expose of contemporary events and offers working class people an opportunity to view their conditions and how world politics affect their daily lives. The plot-line follows a waiter in his new job and the irony of encountering his first customer, the owner of the establishment, who has an insatiable appetite. After having consumed vast quantities of food the restaurant supplies run out, the Octopus then orders the food allotted the workers (their daily pay) be brought. When the waiter brings to the attention of his fellow workers the unfairness of the situation, grumblings of discontent reach the Octopus. Instructing the Manager to convince the waiter that "...the villagers have your food..." he is sent off to a neighboring village to procure the needed supplies. The adventures he encounters in his stay at the village serve to enlighten him of the extent of control the Octopus has over the lives of common people. His determination to save the life of an old lady brands him a rebel. Arrested, and called a traitor by his peers, he stands alone in his defense during the subsequent trial.

THE OCTOPUS/EL PULPO is a play which marks a major step for political theatre. Although the specifics of the play are directly linked to the Chicano people, the universality of the production makes this an important piece for everyone. Staged in a lively style, this production analyzes the previous decade in an entertaining way, and focuses on the 1980's which has been termed the decade of the Latino.

EL TEATRO DE LA ESPERANZA (The Theater of Hope), Santa Barbara, California was founded in 1970 and is committed to producing and performing high quality theatre for all audiences, and particularly for those who do not generally have access to the arts. All of Esperanza's material is original, and though based on generations of Chicano experience, the message is aimed at enriching the lives of all people regardless of cultural background.

PERFORMANCES

MONDAY, AUGUST 10

LIVING IN A RICH MAN'S WORLD

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WORKSONG The Talking Band

A performance cantata about the American work experience. It is based on oral histories of working people, and biographies of the Rockefeller family and Frederick Winslow Taylor, the inventor of scientific management. "The Talking Band emerged with a celebration of man's inventiveness in forever making his work challenging, creative and personal." -Harris, SOHO News

THE TALKING BAND, New York New York was founded in 1974, largely from members of the dissolved Open Theatre. It is a poetic theatre always aware of its social and political context. There is a special thrust to explore and reclaim the power of spoken language in the theatre, particularly poetry; and to establish a relationship with the audience which is informal, flexible and warm.

CRY BABY JONES The Palace Theatre

CRY BABY JONES is appropriate for pre-school through primary grades. It includes popular nursery rhymes, poems, stories and original material about a child who cries too much.

THE PALACE THEATRE, Minneapolis, Minnesota was founded in 1974. It is a collective of theater artists who have developed a unique style that is "ruggedly physical and jaggedly comic."

THURSDAY, AUGUST 13.

JUNKIE! At the Foot of the Mountain

A theatrical event about addiction and recovery created out of the testimonies of addicts from within and from outside the company. As a participatory ritual event, JUNKIE! explores areas of addiction which include Chemicals (drugs, pills, alcohol, caffeine, nicotine); Food (sugar,

junk food, dieting, vomiting); Sex (objectification and romantic love); Commodities (money, things, compulsive buying); Work (achievement, success, fame); and Violence (abuse and anger).

Beginning with the high which comes from any fix, JUNKIE! follows the progression of dis-ease into the pain and inevitable denial, deceit, and self-pity which come before hitting bottom. Out of that bottom of hopelessness the first step toward recovery is made as addicts begin to admit powerlessness over their obsessions.

With surrender, recovery begins. JUNKIE! searches the spiritual roots of our willingness to surrender. Together with the audience, At the Foot of the Mountain attempts to create a communal renewal, a glimpse into the kind of serenity recovering addicts speak of.

AT THE FOOT OF THE MOUNTAIN, Minneapolis, Minnesota is a women's theater collective, founded in 1974 to create and produce plays which explore the issues and implications of "sexism." They produce plays, community events, and rituals, by and about women while creating a professional work place for women theatre artists.

SALT SPEAKS Otrabanda

A one hour comedy, uses D.N.A. as a framework for an investigation of the pursuit of knowledge. The play follows several strands; in one a man and his wife assist an intellectually frustrated salt shaker in its quest for wisdom. In another a scientist attempts to clone Christ from blood cells left on the shroud of Turin. Dance, video, projected images and live music help to keep the show as entertaining as it is educational.

OTRABANDA, New Orleans, Louisiana was founded in 1971. The collective performs original productions and seeks to bring its style of theatre to a wide variety of audiences. The company has performed in a large circus tent as well as in theaters and halls throughout the United States, Europe and Southeast Asia. Providing theater for an audience which rarely experiences a live performance is a major focus for Otrabanda.

FRIDAY, AUGUST 14.

THEATRE IN REVERSE Climb, Inc.

Working from the audience to produce appropriate theatrical programming for persons with disabilities, CLIMB, Inc. takes you inside the process with these new in-depth workshops. SESSION I. Through examples of mini-dramas, slides and discussion the group explores its work with the disabled - what it does, for whom and why. SESSION II. Experiences to allow you an intimate understanding of the disabled, their needs and how theatre can meet them. SESSION III. Finding, training and supporting the special actor - how they do their work.

CLIMB, INC., Minneapolis, Minnesota (Creative Learning Ideas for Mind and Body) is a professional, non-profit company, founded in 1976, organized to provide theatrical programming to persons of all ages with profound to mild disabilities. CLIMB has been nationally recognized for its work and has provided programs throughout the state and the nation. One of their goals is to promote the integration of able-bodied and disabled persons.

MIME IS NO OBJECT: THE REPRODUCTION OF THE WORKING DAY

United Mime Workers

A piece about work and the process of economic production and reproduction. The piece establishes a circulation of goods and money carried on through the daily routine of a man and a woman working at home and at a workplace. Into this simple economic system it introduces a cast of characters whose entrance disrupts the circulation through their attempts to extract money from the circulation. The routine of work continues as its circumstances become increasingly irrational.

UNITED MIME WORKERS, Champaign-Urbana, Illinois, is a ten year old professional mime troupe. They have worked in theaters, community centers, factories, union halls, prisons and schools throughout the U.S., Europe and Latin America. The Mime Workers have also been engaged in community organizing around cultural issues.

IF I LIVE TO SEE NEXT FALL

The Play Group

The play, whose title is drawn from a lyric of one of Si Kahn's songs that is used in it, pivots around the desperate plight of poor sharecroppers in the Arkansas cotton belt during the depression years of the 1930's. The major conflict of the play is that between the sharecroppers' Union, represented by Ella Mae Biggs, a character played by Katharine Pearson, and the ominous nightriders, a group determined to stop collaboration between poor white and black sharecroppers. Buddy Bolton, played by Mac Pirkle, is a plantation "riding boss" and as such is aligned with the nightriders. Sharecroppers Isaac and Emma Ingram, played by Hugh Sinclair and Donna Kelsey, must choose between the Union and the forces represented by Buddy Bolton. The Ingram's struggle to survive, the choice they must face, the facial tension created by the nightriders, and the enhancement of Si Kahn's music combine to provide an invigorating and highly charged evening of theatre.

THE PLAY GROUP, Knoxville, Tennessee was founded in 1973. The Play Group's goal is to make theatre a modern ritual in which all can participate. The company is dedicated to the development of original theatre conceived through collective artistic process. Each play looks for a new way to bring more people into the theatre-going community, a community which enjoys the communication between the actor and the audience.

HONOR THE EARTH/ CATCH THE FIRE

Molly Scott and Sarah Benson, and
Charlie Murphy

Molly Scott and Sarah Benson, as the musical group SUMITRA, perform a unique blend of classical, folk, composed, and improvised music. As workshop facilitators, they lead groups in Sound and Healing, and Music and the Soul's Journey. In recent years, their music has been increasingly at the service of disarmament, anti-nuclear, environmental, and women's issues. Their latest album in HONOR THE EARTH, on Philo/Fretless records.

Charlie Murphy's latest album is CATCH THE FIRE, distributed by Good Fairy Productions. From songs of anger at the enforced cultural and environmental genocide of Native Americans, to songs of anguish for the dying oceans, to songs celebrating the forging of deeper connections with others and the earth. Charlie Murphy's music stirs our consciences and moves us to sing along.

SATURDAY, AUGUST 15.

THE OCTOPUS/EL PULPO

El Teatro de la Esperanza

This allegorical play brings to the stage a fascinating story of a novice waiter and his struggle against an extraordinary customer, (who is also the owner of the restaurant), with enormous power and wealth. The age-old conflict of underdog and topdog unravels itself as an expose of contemporary events and offers working class people an opportunity to view their conditions and how world politics affect their daily lives. The plot-line follows a waiter in his new job and the irony of encountering his first customer, the owner of the establishment, who has an insatiable appetite. After having consumed vast quantities of food the restaurant supplies run out, the Octopus then orders the food allotted the workers (their daily pay) be brought. When the waiter brings to the attention of his fellow workers the unfairness of the situation, grumblings of discontent reach the Octopus. Instructing the Manager to convince the waiter that "...the villagers have your food..." he is sent off to a neighboring village to procure the needed supplies. The adventures he encounters in his stay at the village serve to enlighten him of the extent of control the Octopus has over the lives of common people. His determination to save the life of an old lady brands him a rebel. Arrested, and called a traitor by his peers, he stands alone in his defense during the subsequent trial.

THE OCTOPUS/EL PULPO is a play which marks a major step for political theatre. Although the specifics of the play are directly linked to the Chicano people, the universality of the production makes this an important piece for everyone. Staged in a lively style, this production analyzes the previous decade in an entertaining way, and focuses on the 1980's which has been termed the decade of the Latino.

EL TEATRO DE LA ESPERANZA (The Theater of Hope), Santa Barbara, California was founded in 1970 and is committed to producing and performing high quality theatre for all audiences, and particularly for those who do not generally have access to the arts. All of Esperanza's material is original, and though based on generations of Chicano experience, the message is aimed at enriching the lives of all people regardless of cultural background.

PEOPLE ENERGY SHOW

People Energy

The PEOPLE ENERGY SHOW dramatizes today's world energy situation. The play focuses on the dangers of today's high energy society: from the monopolistic practices of the multi-national corporations in fossil fuels to the effects of nuclear power on the residents of Middletown, Pa. Hopeful alternatives are offered and action urged for a decentralized, renewable energy future, where people live in consort with nature.

PEOPLE ENERGY THEATER COLLECTIVE, Philadelphia, Pennsylvania, is an energetic touring theater collective performing comedy, poetry and music combined with documndrama. They create original pieces which address contemporary social issues in a humanistic manner. They are committed to performing in atypical performance spaces so that more people can experience the theater for social change.

TURN OF THE CENTURY

Heart of the Beast

A mask play about culture as initiation and cultural pluralism within the individual and in the world.

HEART OF THE BEAST THEATER, Minneapolis, Minnesota was founded in 1973. It is a puppet theater of all means, combining the visual arts of sculpture and painting with poetry, dance, and music. Learning from the traditions of world puppetry and mask theatre, they are creating a style that speaks to the Midwest of today. They believe the telling of stories can be a healing process in the life of an individual or a community.

METAMORPHOSIS

The Whole Art Theater

An adaptation of the allegorical novella by Franz Kafka. The play is half music, half words, visual effects with words and content. It is not told in the regular sense, but put on the stage like comic strips - short sentences on poster paper. The story is presented in its dramatic essentials. The text is used as material for a total and new experience. Kafka's modern message remains: alienated man turns bug and is consequently swept away with a broom by the charperson.

WHOLE ART THEATER, Lawrence, Michigan, is a theater group living and operating in a rural town in Michigan. They work on an organic farm and operate an artscenter where they conduct painting classes, classes in philosophy, natural foods, etc. They are committed to organic agriculture.

AT SECOND SIGHT

Common Ground Theatre Ensemble

Integrating movement, music and the spoken word, AT SECOND SIGHT is a collection of stories and choreopoems that dramatize the company members' real life experiences and their individual family histories. The range of issues addressed by the performance is entertaining as well as expansive. It includes a challenging look at the roles of both women and men in society. AT SECOND SIGHT is a theatrical celebration of awareness and human potential.

COMMON GROUND THEATRE ENSEMBLE, Ann Arbor, Michigan (formerly Theatre Company of Ann Arbor) strives to provide audiences with theatre that is both enjoyable and thought provoking. Their dancers speak! Their words have music. They write poetry and stage it. This integration of the performing arts provides a new form of storytelling.

WELCOME HOME

Dakota Theatre Caravan

A high-spirited look at home town America, with music.

THE DAKOTA THEATRE CARAVAN, Sioux Falls, South Dakota is a people's theatre collective, founded in 1977, which creates plays based on research into the lives and interviews with the people of the Upper Midwest. They have toured the plays, which reflect the lives and the heritage of these people, to small, rural communities and cities and towns of all sizes throughout the region.

SOUL FUSION National Black Theatre

A highly energizing form of ritual theatre that uses gospel and folk rhythms, chain chants, repetitive preacher rhythms, blues rhythms combined with movement, drama and the musical spectacle of African celebration.

NATIONAL BLACK THEATRE, Harlem, New York is dedicated to serving people through theatre. The institution is organized around the concept of providing an environment for people to reestablish their basic sense of identity and self-acceptance. NBT's goal is to train people to transcend the limitations of conventional theatre by developing in each person a sense of wholeness and a strong experience of self-esteem and love.

SUNDAY, AUGUST 16.

CRIME DON'T PAY NO WAGES and
MADE IN AMERICA (A WORK IN PROGRESS) - The Street Theater

"Crime" is a street initiation ritual for Vic Tum, whose father encourages him to make some new friends when the family moves back to the old neighborhood. Victor falls in with the "crew", who introduce him to a variety of new experiences, including going to jail.

MADE IN AMERICA (A WORK IN PROGRESS) takes place in the future. It happens in the park of a ruined city. The eight characters consider themselves the only survivors of The Great Fiasco. Should mankind continue, and if so, how? What, if any, are to be its "new values"?

THE STREET THEATER, White Plains, New York was founded in 1970 to take performances and workshops to street audiences. They have always tried to take the process of theater to their audiences, often culturally isolated groups. With an emphasis on the performance of original material, the Street Theater now maintains two touring companies: a professional company and a youth company.

THE WATER SERIES Heart of the Beast

OH, RIVER! -portrays the relationship between a town, two brothers, and the changing faces of the river. Using life-size puppets (worked in front of the "shadow" puppeteer), and vocal music.

GIVE ME WATER -a letter from Hiroshima and Nagasaki.

WAR FOR WATER -based on a script developed from the visions of 5th graders in Brookings, South Dakota during a residency. Using stick puppets, fiddle and drum.

SPECIAL EVENTS

MONDAY, AUGUST 10

REDEMPTION OF THE CIRCLE... OR THE FEMALE DOUBLE HELIX

Neala Schleuning, Carolyn Dry, Deborah LeSueur, Meridel LeSueur
A special event about the interrelatedness of nature. A combination of scientific, architectural images, poetry, music and dance.

POET'S SEMINAR

A seminar conducted by poets that will include readings and discussion.

A CALL TO CULTURAL DEMOCRACY

Don Adams and Arlene Goldbard of
the Neighborhood Arts Programs
National Organizing Committee

We see in The Gathering the opportunity to begin a continuing dialogue on the issues of greatest importance to our society, and to us as cultural workers. We can use our voices and our work to speak out against the rising tide of exploitation and militarism, and for freedom, peace and equality. We can pool our ideas and our energy in the great and difficult task of building an authentic progressive culture in the United States.

We call on all Gathering participants to endorse the principle of cultural democracy: Each person and each community has the right to culture; and each of the many cultures has the right to coexist in freedom and equality.

We further call on Gathering participants to make clear their opposition to the forces which work against cultural democracy: A government which is responsive to the claims of business over ordinary working people; the orthodoxies of the arts world; and the spirit of competition which has kept our movement from coalescing.

We will be meeting on Monday, August 10 at 2:00 pm. to raise these issues for discussion throughout the eight days of the Gathering. Near the close of the Gathering on Friday, August 14 at 2:00 pm. we will meet again to discuss issues, to consider resolutions which might be adopted and publicized. Please join us.

TUESDAY, AUGUST 11

POET'S SEMINAR

INVOKING THE GREAT GODDESS

Phyllis Wilson

In recreating the lost history of the Mother and our shared heritage as Her children, the knowlege of our common Goddess-spark can strengthen and unite us all. Children of the same Mother, we can rediscover each other as sisters and brothers in Her image - powerful, brave, loving, awesome and free. Why should any one of us settle for less than all we can be? Men as well as women, young and old, deserve to be reunited with this loving Mother.

IMAGES OF CHANGE: Filmmakers' Seminar

The films, BETWEEN MEN and MEN'S LIVES will be shown. Filmmaker, Will Roberts will be present to facilitate discussion following the showing of the films.

WEDNESDAY, AUGUST 12

POETS' SEMINAR

IMAGES OF CHANGE: Filmmakers' Seminar

The films, MY PEOPLE ARE MY HOME and WILLMAR 8 will be shown. Filmmaker, Neala Schleuning will be present to facilitate discussion following the showing of the films.

WHY IS OUR SOCIAL EVOLUTION IN THE STONE AGE

Will Roberts

Why is our social evolution in the stone age, while our technological capabilities exceed overkill? And what can we do about it?

DESPAIR AND EMPOWERMENT RITUAL

Joanna Rogers Macy

The greatest danger to human survival is not nuclear holocaust or destruction of the biosphere, but our massive denial of these threats, our blind immersion in business-as-usual, and our culture's taboo against expressions of despair. Scare tactics -- overwhelming people with more and more ghastly data -- are not effective; without means to process the information psychologically, people block it, out of fear of pain, futility and craziness, while the activists among us experience "burn out".

What we urgently need is to break the taboo against expressions of despair for our world -- to validate these feelings of rage and grief, realize their universality, and experience in them the mutual support that can empower us to act. To do despair-work is, in a real sense, to wake up -- both to the peril and the promise.

THURSDAY, AUGUST 13

DISCUSSION ON STRATEGIES FOR OPPOSING NUCLEAR PROLIFERATION

The following performance piece is meant to be a starting point for discussion. - Wes Sanders

The Vision of Dreaming Branch is a one-man puppet, actor and mask-piece which opposes nuclear proliferation in any form. The context is the Great Pueblo Revolt of 1680 against the conquistadors, and the story concerns a Hopi girl whose search for her name brings her before the Kachinums, who tell her of the prophecy concerning the end of this the Fourth World by holocaust unless the white man is stopped. She finds her identity as runner for the Revolt.

POLITICAL ACTION SEMINAR

New World Alliance

The New World Alliance is a new national political organization that represents a transformational/New Age perspective. We believe that our nation is entering a period of fundamental transition,

where it will either decline as a civilization, or find the inner resources to achieve a systematic transformation toward greater individual self-actualization, harmony with nature, decentralization, social justice and global cooperation. The New World Alliance seeks to break away from the old quarrels of left-versus-right and to help create a new political consensus based on a realistic appraisal of our nation's problems and our highest shared visions of a better future. The Alliance is not a new political party, but something more fundamental: the New World Alliance is a movement for political transformation that seeks to revitalize our nations political process and sense of purpose.

IMAGES OF CHANGE: Filmmakers' Seminar

The films, VOICES ON THE RIVER and NORTHERN LIGHTS will be shown. Filmmaker, Greg Mason, will be present to facilitate discussion following the showing of the films.

FRIDAY, AUGUST 14

A CALL TO CULTURAL DEMOCRACY

Don Adams and Arlene Goldbard of
the Neighborhood Arts Programs
National Organizing Committee

Further discussion of the issues of cultural democracy. We will consider resolutions which might be adopted and publicized. Please join us.

CHILDREN'S EVENTS

There will be a daily schedule of activities for children, open to all children at no cost. These activities include:

New Games, Story telling, theater workshops, art workshops, dance workshops, nature walks, art walks, parading, and a series of special performances.

A full schedule of these events will be available at registration/box office sites after August 1.

Arrangements can be made for day care for small children. Please inform us of your need before August 1.

People coming from out of town will be able to find evening babysitting services. You will be provided with names, phones and addresses for making your own contacts and arrangements.

Anyone willing to help with children's activities, please inform us.

ART EXHIBITS

Art exhibits will be set up in the town during the week. Exhibits include works by visiting and regional artists. A map indicating exhibit sites and gallery hours will be available at information/box office sites.

WORKSHOPS

All workshops begin at 2 pm daily.

MONDAY, AUGUST 10

SOUND AND THE SONG

Performers' Ensemble
(50 people / 3 hours)

A workshop exploring the fundamental connections between the impetus of life (vibration) with sound through breath. In many cultures the myth of creation includes a god who "breathes" life. The singer then, the actor and musician are re-enacting creation by getting in touch with the breathing process and breath rhythms. It is appropriate at this gathering that actors, singers, and musicians look more closely at this power and this means of communication. For when manipulation is abandoned and tension is released, when we in fact "get out of the way", the breath releases the creative inner voice and it is the song or the soul that speaks. What we learn from classical western and far eastern techniques is that "the song" communicates before language and ideas and has the power to heal or destroy with sound.

THE COLLECTIVE ACTOR

Dakota Theatre Caravan
Scott Glasser, Loug Paterson
(40 people / 3 hours)

A pragmatic social and psychological approach to the creation of 3-dimensional human beings for the stage. The basic assumption is that the creation of theatre is ultimately a collective collaboration involving the resources of the actor, other actors, other production personnel (if any), and the audience and society being served. Includes fundamental techniques of relaxation, vocal and physical warm-ups, physical extension of the imagination, and a general understanding of how to shape responses and discoveries with individuals and the group as a whole.

MAKING SMALL THEATRE A VIABLE ALTERNATIVE

Stanley Reid
(30 people / 3 hours)

Examination of some critical issues of running the small theatre, organizing, finding an audience, implementing a production, raising funds -- the mortar and brick issues that are not often tackled.

USES OF THE DEMOCRATIC HERITAGE: RECLAIMING OUR SYMBOLS, VALUES AND HERITAGE

Harry Boyte
(30-35 people / 3 hours)

As the country enters the 1980's, millions of Americans are pre-occupied with basic questions of moral purpose and direction. Who are we as a people forged of many peoples? What do we teach our children? What do we stand for? Ironically, extreme right wing groups and giant corporate interests have wrapped themselves in the mantle of American patriotic symbols and values of family, religion, ethnic identity, neighborhood, love of country -- and have sought to give the most narrow, selfish, materialist, and individualist definitions possible for such terms. The great need for progressives in the 1980's is to regain our roots, to recover our connection with our land, our peoples, our communities, our symbols -- and to regain a compelling vision as a land dedicated to liberty and justice for all.

IMPROVISATION OLYMPICS

David Shepherd

(12 people / 3 hours)

Improv Olympic is a decathlon of skill building games that can generate a full scale production.

NEW GAMES

John Ramsli

(no limit on the # of people; 2 hours)

New Games is a celebration of the play community, of people getting together to have some old fashioned fun. If we said no more, we'd have said enough. New Games is playing hard, playing fair with no one getting hurt. New Games is an attitude of delight, of creating, of sharing, of touching, of playing for the fun of it. New Games is experimenting; if a game doesn't work or is no fun, we are free to change it, add to it, subtract from it or start another New Game. It makes much more sense to change the game than to try to change the people who are there to play. New Games is a commitment to exploring new and more satisfying ways to live, and play. Come join us and bring along a New Game of your own.

META MYTHIC THEATER

The Street Theater;

Daffi Nathanson

(20 people / 2-3 hours)

The ensemble through time.

WRITING YOUR OWN SONG

Larry Long

(20 people / 3 hours)

Larry is a singer, songwriter and troubador. He will work with participants to write a song collectively.

TUESDAY, AUGUST 11

SINGING -- AN ACTING WORKSHOP

The Talking Band;

Paul Zimet

(10-12 people / 3 hours)

Paul asks that each participant bring a song that s/he knows and likes to this workshop which will explore music, movement and acting skills that The Talking Band employs in its own work. Particular attention is given to the relation between language and music; the point where music and speech meet, where speech has the melody, rhythm, and dynamic of music, and where music has the precise intention and content of speech.

COLLECTIVE INVESTIGATION

The Boston Theater Group

(12 people / 3 hours)

The Boston Theater Group will offer a three-hour workshop introducing participants to our method of collective inquiry. Reflection (both mirror image and the act of contemplation) is at the center of the group's work which treats thought, highly charged and always in the body, as action. A workshop can best raise questions that are simple and yet deep: Who's there? Why is this? What should we do? These questions will be focused by one of the myths Ovid tells in his Metamorphoses, and our collective reflection will cohere around a single story.

JUNKIE WORKSHOP

At the Foot of the Mountain;

Rachel Nelson, Randa Downs, Anne Clark
(20-30 people / 3 hours)

A theatrical exploration of what is perceived as addiction, recognizing addictions in oneself, and paths toward recovery. This exploration is based in the techniques used by the company in developing the performance piece JUNKIE!.

STORYTELLING

Ken Feit

(15 people / 3 hours)

An exploration of various traditions (eg. African, American Indian, Hasidic Jewish, etc.) with emphasis on new techniques (e.g. "just so" stories, post card improvisations, tinker toys, mind shaft, paper crunching, object/room transformations) and practical information on creating a sense of sacred space and time, self-transformation and using objects to release the power of the story.

MEDIA AWARENESS / MEDIA ACTION

Valerie Restivo

(unlimited # of people / 2 hours)

Valerie Restivo, whose article "The Media and Social Change" appeared in May's Theaterwork, is a journalist and photographer who has also worked in peace research. She serves as coordinator of the Media Task Force for COPRED, the Consortium on Peace Research, Education and Development. Her workshop will be an open discussion of Media awareness and action.

THE BASIC WORKSHOP

The Provisional Theatre

(20-70 people / 3 hours)

Theatre games, performance skills, physical and vocal work, discussion and singing. Unintimidating. Good for all levels, and fun.

DEVELOPING WORK COLLABORATIVELY

Illusion Theater

(unlimited # / 3 hours)

The Illusion Theater will do a demonstration/workshop on how the theater develops work collaboratively, including a presentation of TOUCH, a child sexual abuse prevention project which combines the social services and theater, and scenes from our recent play BECOMING MEMORIES, a play written by Arthur Giron from histories or stories from the grandparents of the company members.

WEDNESDAY, AUGUST 12

VOICE WORKSHOP

Marilyn Habermas-Scher

(5-15 people / 3 hours)

Marilyn is a dancer and teaches voice work. Her workshop explores body-voice-movement integration.

VISUAL PERFORMANCE AND COMPOSITION

United Mime Workers
(25-30 people / 3 hours)

The first third of the workshop is exercises and physical technique. The next section consists of doing simple compositions and adding ideas of spatial and temporal displacement or warp onto the compositional ideas. Next, small groups develop short pieces by subjecting a simple compositional idea to various kinds of displacement.

HOW TO PLAN/ PRODUCE/ & DISTRIBUTE COMMUNITY PROGRAMMING FOR T.V.

Patty Stillwell
(15 people / 1-2 hours)

Budgeting, equipment available, production facilities, distribution outlets. Will include videotape sampler and informational hand-outs and equipment demonstration. Patty Stillwell is an independent producer in the Twin Cities.

HEALING STORIES

Deena Metzger, Barbara Myerhoff
(20 people / 3 hours)

The hero's journey is the journey into self; myth is the map. To discover one's own story and to tell that story is to integrate the inner world into everyday reality, to learn to enact one's inner life and to heal those diseases, emotional, physical, even political, which arise from imposed silences from the dissociation from the inner life. The goals are creativity, healing, self-knowledge; the means are story telling, writing, myth.

WRITING FOR THEATER PURPOSES

The Street Theater;
Patricia Smith
(15 people / 2-3 hours)

Techniques for developing strengths in dialects and code-language, economy of diction, verbal expression of non-verbal ideas, dramatic monologues.

LIFE, DEATH AND CREATIVITY: IMPROVISATIONAL THEATRE WORKSHOP

The Living Stage; Robert Alexander
(20-40 people / 3 hours)

A workshop designed to encourage freedom of individual expression and full use of one's sensory life. Improvisational theatre techniques will be used and people will be asked to get in touch with their heart-beats, their guts and together create wondrous, magnificent works of art -- and through the creation we will expand our awareness and raise our consciousness about how we live our lives and what the real physical, emotional and intellectual meaning of the words education, learning, revolution, caring, trust, knowledge, encouragement, passion, and integrity mean. We will work hard to live our lives as poets, and to look at our world and each other as artists.

NUTS AND BOLTS OF TAKING THEATER TO NON-THEATER AUDIENCES AND NON-THEATER SPACES

Word of Mouth Productions
(unlimited # / 3 hours)

... Sharing experiences and tips.

THURSDAY, AUGUST 13

ACTING THE FEMINIST VERSE PLAY

Karen Malpede

(15 people / 3 hours)

Karen Malpede is a feminist and a pacifist, a writer of plays, and a theater historian. She has just edited Women in the Theater: Compassion and Hope.

EVERYONE IS CREATIVE, "SAVE BY EVIL CHANCE"

Carol Bly

(50 people / 2 hours)

Carol Bly is an author who has a deep interest in community playwriting and acting because of the humanity it teaches. Her workshop will investigate how to set up drama writing groups for ordinary people.

COLLECTIVE CREATION: PLAYWRITING

El Teatro de la Esperanza

(6-35 people; 3 hours)

Collective playwriting with members of the company. This lecture / demonstration is designed to show the process our company uses for writing our material. The physical and mental exercises as well as the improvisational methods we utilize are demonstrated in this unique seminar. Guadalupe, a 30 minute documentary film, is included as part of this presentation. Participants should wear comfortable clothing.

STORIES FOR HEALING ENVIRONMENTS

Loren Niemi

(30 people / 2 hours)

How can storytelling be a part of the healing process?

SEA LEGS: IMPROVISATION WORKSHOP

Palace Theatre; Scott Vreeland

(10-30 people / 2 hours)

The Palace Theatre is known for its direct, inventive, highly physical style. The workshop, entitled "Sea Legs", will involve participants in the Palace's active use of voice and movement through walking, talking, singing, running, falling, and jumping. Expect a physical workout.

DANCING THE STORY

Common Ground Theatre Ensemble

(10 people / 1½ hours)

Explore the different forms of movement that can be used in the telling of stories. Mime, modern and folk dance will be used. People should bring a short poem or a story they want to dance.

FRIDAY, AUGUST 14

THE HEALING POWER OF SOUND

Sumitra; Sarah Benson and Molly Scott

(8-20 people / 2-4 hours)

We are alive in a sea of sounds. The sound environments in which we live affect us in deep and subtle ways. To become receptive to

the power of sound is to open and explore new landscapes within our everyday world. Using many tools to increase awareness and heighten perception, including movement, meditation, breath, silence, guided imagery and dreams, sound-light healing, living poems and group process. Molly and Sarah will lead workshop participants to a deeper awareness of the interaction of sound, perception and feeling. Each participant will be encouraged through deep relaxation and concentration to channel and transform their energy into a personal expression of living music. For the musician this workshop can serve as a bridge between form and the essence of music; for the non-musician, it opens doors to the world of sound and helps to build confidence in creative expression.

DEVELOPING POLITICAL STREET THEATER

People Energy

(10-15 people / 2 hours)

How to put together street pieces based on social and political issues, for performers and non-performers. The workshop will include scripting and performance techniques.

WHERE THE WORK IS

The Street Theater; Daffi Nathanson

(10 people / 2-3 hours)

. . . for actors . . .

COLLECTIVE MANAGEMENT

Provisional Theatre; Barry Oppen

(15-30 people / 3-4 hours)

Working together as a group, making decisions, leadership.

"THE SCIENCE OF CELEBRATION": AN EXPERIENCE OF GOD-CONSCIOUS ART

National Black Theatre

(15-50 people / 3½ hours)

Ritual presentation by Barbara Ann Teer and the guide staff of the National Black Theatre. This will be a miraculous experience of joy, aliveness, full expression and creativity that every person deserves. Through the Pyramid Process of Performing created by Barbara Ann Teer you will have an opportunity to make a quantum leap from the feelings of who you are into the magnificent experience of who you are. It's an opportunity to celebrate the Life Force in yourself, to acknowledge the powerfulness and wonderfulness of yourself; expand your ability to turn yourself on and be turned on. Experience what it takes to make a good love Great!

IMPROVISATION OLYMPICS

David Shepherd

(12 people / 3 hours)

Improv Olympics is a decathlon of skill building games that can generate a full scale production.

****EXTENDED WORKSHOPS*******

The following workshops will be offered each day during the week. Participants will follow the workshop through and participate only in that workshop. The workshops will be offered at 2 p.m. unless otherwise specified.

STORY GATHERING

Joe and Nancy Paddock

(Monday through Saturday / 25 people)

Joe and Nancy Paddock have worked as community and regional poets

in Northwestern Minnesota, as poets-in-residence for a Minnesota Public Radio station, and as humanists for the American Farm Project of the National Farmers Union. The collecting of oral history (the stories of people of the region in which they work) and the use of these stories in their writing have been a key to their effectiveness in reaching grassroots audiences. During the week of "the Gathering", Joe and Nancy will give an on-going workshop on the collecting of oral history (story gathering) and on the uses to which artists and other cultural healers can put this material.

ANIMAL ANCESTOR MASKS

Heart of the Beast Puppet and Mask Theatre;
Steve Linsner

(Tues., Wed., Thurs., Fri.; 1½ hours/ 12 people)

Japanese mask-making technique where the mask is made on the face with help from a partner using sound and touch. Participants will then learn to enter the masks.

PERFORMER AS POET: STORYTELLING AND SOLO PERFORMANCE BASED ON PERSONAL IMAGERY

A Traveling Jewish Theatre; Cory Fischer
(Tuesday - Friday, 12 people / 3 hours)

The workshop will be structured to meet the needs of the specific individuals who participate. Thus we will spend more or less time on preparatory exercises (voice/body work, ensemble, theatre games) and move more or less quickly into solo work. In the solo work we will first work with processes for contacting those sources of inner imagery that are constantly flowing through us. We will then move into looking for ways to deepen our understanding of the "content" of this imagery, asking ourselves what it is that is seeking a voice through us. Simultaneously, we will be seeking ways of making the material that emerges more and more easily sharable.

Behind this structure is a desire to loosen up the boundaries between the roles of performer (including actors, dancers and musicians), director and writer, creating a situation where writers can experience themselves as performers, where performers can begin to take responsibility for what they are communicating. Prior experience is not necessary. A willingness to explore and to accept risk, a curiosity about other people's stories and a sense of play are required.

LIGHTING AS PERFORMANCE

Traveling Jewish Theatre; Tom Clover
(Thursday and Friday, Unlimited #/ 3 hours)

Through direct experience with a range of light sources--from candles to theatrical lighting instruments-- we will build and explore an expressive vocabulary of light, shadow, angle, color, rhythm and space.

For those with no previous experience, the workshop will serve as a crash course in the basic elements of theatrical lighting; for those with experience, the workshop will provide an opportunity to further develop their awareness and skills.

The workshop is open to anyone who is curious about or fascinated by light.

RELATION BETWEEN PHYSICAL DISEASE, HEALING AND COMMUNITY

A Traveling Jewish Theatre; Naomi Newman Pollack
(Tuesday-Thursday, 30 people / 3 hours)

This workshop will be an introduction to the Holistic matrix of understanding disease and health. The disease process is an expression of disharmony within ourselves and with our environment. Something has gone awry with the individual's entire life and his/her place in the community. We will examine the physical, psychological, social and spiritual aspects that create the context for healing, or becoming whole again. Topics to be covered are:

DISEASES OF THE 20th CENTURY
RECLAIMING OUR BODIES
THE MIND/BODY RELATIONSHIP
WHAT IS STRESS AND HOW TO
DEAL WITH IT

ISSUES OF LOSS AND CHANGE
USING ILLNESS CREATIVELY
FACING DEATH
THE FAMILY DYNAMIC
ISOLATION AND COMMUNITY

We will work through discussion, exercises, visualizations, and therapeutic processes. My intention is to introduce the philosophical concepts grounded in practical techniques that can be applied in daily living.

This workshop is open to anyone who is interested in these issues. My hope is that it will affect the participant personally and enable him or her to share the consciousness gained with his/her family and community.

(In addition to being the Director of A Traveling Jewish Theatre, Naomi Newman Pollack is the Executive Director of the Center for the Healing Arts in Los Angeles. She has worked for seven years as a therapist and group leader in the Center's Clinic Program for people with cancer and other life-threatening illnesses. She has trained counselors, therapists, nurses and doctors in this work.)

OPEN WORKSHOP -- No Charge

This space will be open from 2-5:00 daily. Take advantage of it!

PERSONAL DOCUMENTATION

Sandra Taylor and Patricia Olson
(Mon. through Sat.; # unlimited / 4 hours daily)

An on-going workshop/art space during the Gathering exploring the process of personal documentation by the use of multiple-image technology, i.e., copying machines. Modern media has taken away from individuals much of the responsibility for passing on stories, pictures, and recollections. Personal documentation, as a private form of history -- making and keeping, restores this responsibility. It is a way that each of us can hold our memories: snapshots, formal photographic portraits, photo booths, scrap books, and journals. A special day, for instance, can be remembered by assembling and organizing artifacts -- photos, quotes, invitation, ticket stubs, hand written notes.

AT THE FOOT OF THE MOUNTAIN

314 10th Avenue South, Minneapolis, Minnesota, 55407

LORRAINE BAHR received her BA in theater from the College of St. Benedict in St. Joseph, Minnesota, and moved to the Twin Cities in 1979. After working with the (now defunct) Echo Theater Company in St. Paul for a year, she performed with the Park Square Theater in She Stoops to Conquer and with the Up and Over Theater in Uncommon Women and Others. Bahr joined the performance company At the Foot of the Mountain in January, 1981.

MARTHA BOESING, founder, Playwright-in-Residence, and Artistic Director At the Foot of the Mountain, was also founder of Earth Family and co-founder of the Moppet Players (now known as the Children's Theater Company), core member of Minneapolis' Firehouse Theater (1963-68), Librettist for the Minnesota Opera Company (1969-70), and Playwright-in-Residence for the Academy Theater in Atlanta (1972-74). She began her thirty year theater career as an apprentice in summer stock when she was 15. Two college degrees and 3 children later-- as a performer, director, playwright, administrator, lighting designer, care-taker, and doer-of-odd-jobs-at-odd-hours-- she has managed to eke out a living as a politically and esthetically radical theater artist, dwelling at the fringe where she is most comfortable.

KAY BOLSTAD attended Bradford College in Massachusetts and studied drama at the American Academy of Dramatic Arts in New York City. In 1959, she bought a women's wear boutique near the campus of the University of Minnesota and managed the store for three years, mastering retail skills from marketing to bookkeeping to carpet sweeping. Having learned the retail businesses experientially, she retired in 1962 to raise a family of six children. From 1968-72, she participated in leadership training programs at the Koinonea Growth Center in Minneapolis and was certified as a trainer in conflict management, organization development, and small group process. After extended performance experience with community theaters in Cleveland, Ohio from 1972-78, Bolstad began her work with At the Foot of the Mountain in 1979 as Business and Touring Director. She joined the performance company in 1980 to perform in RAPED and JUNKIE!

ESTHER BURNIM graduated from Middlebury College in Vermont with Phi Beta Kappa honors, cum laude, in Theater Arts. After a year in England with the Tufts-in-London program and training at the London School of Contemporary Dance, she moved to Sarasota, Florida to train at the Osolo Conservatory and perform with the Osolo State Theater. In addition to acting and dancing, Burnim has been trained as a mime, as a singer, and as a clown,

and has worked as a puppeteer, most recently with the Heart of the Beast Puppet and Mask Theater. Pregnant with her first child, Esther is consummately aware that the personal is political.

ANNE CLARK was a member of the first women's company At the Foot of the Mountain, from 1976-1977, performing in the original production of RAPED, in BABES IN THE BIG HOUSE, and in THE MOON TREE. The mother of an 11 year old daughter, Clark studied Theater Arts at the University of Minnesota and at St. Cloud State University, has coordinated programs for children at the Greater Minneapolis Day Care Center, was the Director of the Lesbian Resource Center, and helped develop a children's museum at the St. Paul Science Museum of Minnesota; most recently she was coordinator of Volunteers at Theater in the Round. A recovering alcoholic, Clark returned to the company to participate in the creation and performance of JUNKIE!

SUSAN DELATTRE completed her MFA in dance at the University of North Carolina at Greensboro (1973) and her MA in American Studies at the University of Minnesota (1978), where she also taught modern dance technique, composition, and improvisation (1973-78) and administered the Dance Area Program while the coordinator was on leave. The mother of two sons, Susan's first appearance At the Foot of the Mountain was as Fern Hargrave, singing and dancing with the company in THE CLUE IN THE OLD BIRD BATH (1978). She has since created the roles of Rose in THE LIFE, Henriette in LABIA WINGS, Gram in CALAMITY JANE, and co-directed LOVE SONG FOR AN AMAZON. Most recently she has been extending the theater's outreach programs as Education Director.

RANDA DOWNS is a seasoned comic performer who received her formal training at the University of Minnesota and at St. Thomas University in Houston where she received award as Best Supporting Actress for two consecutive years. A singer/dancer/actor in over 20 community and university productions, Downs joined the company At the Foot of the Mountain in the summer of 1980 to perform in RAPED, in town and on tour. Most recently she created the role of Effie in At the Foot of the Mountain's premiere of PIZZA.

HOLLY FRANZEN was a 4-year member of the radically experimental Firehouse Theater when it was in Minneapolis and when it relocated in San Francisco. She then spent a year performing in Denmark with the Mermaid Theater, confirming her belief that radical theater is a crucible in which to heat life issues to intense clarity. Finding it difficult to support her 10 year old daughter on a radical artist's salary, she chose to become a nurse, a career which offers the heightened intensity of the theater in the context of a critical life and death reality. A recovering heroin and speed addict, Franzen

chose to return to the theater to become part of the company involved in creating and performing JUNKIE!
KEMI LAPITE-MORRISON was born in Nigeria, but received her high school and early college education in England where she also trained at the New Era Academy of Music, Speech, and Drama in Brighton. Completing her university degree in Nigeria, she performed as an actor, singer, and dancer at the University of Ife and appeared as a dancer on Nigerian National Television. As a graduate student at the University of Minnesota, Lapite-Morrison worked with the Black Theater Workshop and is host of KMOJ's African cultural program called "Ariya." JUNKIE! is her first experience with a professional theater company in the United States.

RACHEL NELSON is a versatile musician whose primary instrument, in addition to her voice, is the fiddle and violin. Trained for 8 years as a classical violinist and for 12 years as a member of a variety of working choirs, Nelson has extensive background in music theory, composition, and orchestra and ensemble playing. The winner of 2 Minnesota Fiddle Contests and the second winner at the 1980 Minnesota State Fair Fiddle Contest (Open Division), she is currently a member of Mama's Apron String Band (a women's old-time, traditional, and blue grass band) with whom she plays fiddle, mandolin, and guitar, when not writing, arranging, and rehearsing tunes. She also plays violin with the Women's Chamber Music Ensemble and, as a recovering alcoholic, brings this rich background to her improvisational work as the musician and accompanist for JUNKIE!

ELIZABETH A. OLDS' theater life has spanned the continent. Having worked as a techie in high school and community theater in Port Tobacco, Maryland, she also designed the lights and was Technical Director for the 1974 and 1975 Maryland Junior Miss Pageants. She went on to study tech theater at the University of Idaho, where she worked tech with the University of Idaho Summer Repertory Company, and made her living touring the Northwest as a solo musician whose major instruments include the guitar, banjo, flute, hammered dulcimer, and piano. Now living in Minnesota, the center of the country, she is a member of Mama's Apron String Band and joined the company to run lights for JUNKIE!

PHYLLIS JANE ROSE (A late bloomer) had to work her way through undergraduate and graduate degrees in Philosophy and English Literature before she discovered the theater and earned her Ph.D. (1972) with a concentration in contemporary political theater. After serving as producer and director for several small theater companies in Colorado and Maine, she tried to radicalize students at Southern Illinois University in Carbondale while teaching directing and theater theory. Having published articles on Martha Boesing, Megan Terry, Jean-Claude van Itallie, and the Provisional Theater, she moved to

Minneapolis in 1976 to become co-director At the Foot of the Mountain where she shared collective artistic, technical, administrative, and janitorial duties until she became Managing Director in the Fall of 1980. Actually she still shares artistic, technical, administrative, and janitorial duties, as well as parenting of Martha's 3 children, to whom she is an adopted, live-in aunt.

THERESA ZIEGLER joined the company in the summer of 1980 to perform in RAPED, in Minneapolis and on tour, and recently created the role of the Pizza Lady in At the Foot of the Mountain's premier of PIZZA. In addition to her theatrical experience with companies like the Olympia Arts Ensemble and the Imitation Theater, and a BA cum laude from Gustavus Adolphus College, her three years of administrative experience as Office Manager for several small businesses makes Terri a well-rounded Touring and Publicity Director At the Foot of the Mountain.

BOSTON THEATER GROUP

67 Newbury Street, Boston, Massachusetts, 02116

ALEXA CAROLE, twenty six years old, Texas-born feminist. Seven year old actress: Austin, New York, Boston. Infantile poet and magician. Type: 50 wpm.

SHIRLEY CLOYES, production manager with the Boston Theater Group. Spent two years teaching and directing a performance project at the University of Satya Wacana in Salatiga. This project involved students and professionals in Indonesian Theater and dance.

KAREN HENRY -- At Oberlin College I was introduced to the theater as the best place to ask certain questions about human relationships and purpose. I moved to Baltimore to work with the KRAKEN Co. (under the direction of Herbert Blau) and while there, I served as Admin. Director of the New Theatre Festival. After 2 years, company members went their separate ways and Tomy Henry and I came to Boston. At first we did performances on our own, then we joined with others to form the Boston Theater Group in 1980. Although the sensibilities of group members are extremely diverse, we are working toward a common language and at some vanishing point, our visions of the world transformed into the seat of justice and compassion meet. Theater that changes the self in the world (and thus, the world) is the vehicle for this vision.

TOM HENRY was born in Gloucester, Massachusetts and raised in Exeter, New Hampshire. He received a B.A. in theater from Oberlin College in 1976 and then became a member of the KRAKEN ensemble, under the direction of Herbert Blau, developing such works as Elsinore and Crooked

Eclipses; he was also at this time one of the New Theatre Festival in Baltimore, Maryland. In 1979 Tom moved to Boston where he co-founded (with Karen Henry) the Boston Theater Group and has been a student of theology at Andover Newton Theological School and working at the Church of the Covenant of which he is an active member.

BARBARA KEESEY was born and raised in Baltimore, Maryland. B.A. at Johns Hopkins. Writer. Union organizer. Joined Boston Theater Group in 1980 as Assistant to the Director and is currently working as writer for the company.

NANCY PIERCE -- Born in rural New York, left at 15 years, traveled, raised hell, got into trouble, held down a variety of jobs (which included involvement with unions). Then off to Europe and finally "settled down" in California in 1970. Graduate of the University of California, summa cum laude, sociology and art, 1977. Started performing in San Francisco with the Black Theater Ensemble in 1978. Now a refugee of the pop psychology "me" generation of California, having relocated in Boston in 1980. Became a clerical worker and union organizer in January 1980, and started working with the Boston Theater Group in February.

ELEANOR SHAY -- Birth and childhood in Africa to college in the U.S.A. B.A. in literature followed by teaching, marriage, motherhood, re-entry into the "work world", divorce and single living. Now days are spent as a budget analyst for the Mass. Judicial System and nights as an actor with the Boston Theater Group which I joined in January 1980 after participation in a workshop.

ROBERT SIMON -- Born in the Chicago area. I have traveled back and forth across the country and have been involved in a great variety of theater projects. I moved to Massachusetts in 1980 and joined the Boston Theater Group in 1981. Other loves: running and literature (Russian, French, and English).

CLIMB, INC.

2100 Steven Avenue South, Minneapolis, Minnesota 55404

TOM FEEHAN -- (Artist Educator) is a graduate of St. John's University where he received degrees in Psychology and Government. Mr. Feehan is a fine jazz musician and a gifted comic. In addition to his work with CLIMB, Tom is currently receiving training through Dudley Riggs' workshop series. His interest and talent in theatre and the disabled led him to CLIMB, INC. in the fall of 1979.

JACIE KNIGHT received a B.A. in Theatre Arts and Communications from Augsburg College. While at Augsburg, Jacie played various roles for audiences at the Augsburg

Little Theatre, and community theatres in the metro area. She was also awarded a student assistantship on the basis of her excellent work in acting & technical theatre. In 1978, Ms. Knight was the Special Events Coordinator and Assistant Producer for Minnesota's Cerebral Palsy National Telethon. Other experiences include developing and designing a musical melodrama for geriatrics. Jacie has been an artist/educator with CLIMB, Inc. since 1976. The emphasis of her work at CLIMB has been providing theatrical experiences for mobility impaired and hearing impaired populations.

VALERIE SCHULTZ, (Assistant Artist-Educator) received her bachelor's degree of Theatre at the University of Dallas. She has studied acting with the American Conservatory Theatre in San Francisco and at Catholic University in Washington, D.C. Before moving to Minneapolis, she performed professionally with the Odyssey Theatre Ensemble in Los Angeles, and taught creative dramatics to children in the Los Angeles area. Ms. Schultz joined CLIMB in the fall of 1980.

PEGGY WETLI, (Founder/Executive Director) has had extensive experience in the performing arts, creative dramatics, arts administration and media communications. Ms. Wetli performed for many years as an actress and singer in the Minneapolis/ St. Paul area and in Milwaukee. She has also coordinated numerous programs for handicapped persons through various area school districts and recreational associations. In 1974, Ms. Wetli began to design and teach creative dramatics classes that would facilitate the artistic, therapeutic and educational growth of disabled persons. CLIMB, Inc. was founded by Ms. Wetli in 1975. Since that time, she has devoted her energies to the growth of the organization. Ms. Wetli is on the Executive Committee of the Minnesota Alliance for Arts in Education, and is Chairperson of the Committee on Arts for the Handicapped. She has served on and chaired many planning committees including the Mid America Theatre Conference and the International Conference on Creativity. As a Regional Advisor to the National Committee Arts for the Handicapped, Ms. Wetli worked in a ten state area to develop in-service training programs in arts for the disabled. Ms. Wetli received her B.A. in Theatre from the University of Minnesota.

COMMON GROUND THEATRE ENSEMBLE

218 North Division, Ann Arbor, Michigan, 48104

ELISE BRYANT -- Performing member of Common Ground for six years.

RUSANNE BUCCI -- I am a midwesterner who loves cities and trees. I am a blossoming performer and community

organizer. I am most in touch with my ethnicity, my universality, and my womanspirit.

S.J. MIFSUD -- I am a Libran male born on the island of Malta. I have been intergrating theatre, music and movement with social politics for six years. Channeling the power of love into creative expression is the source of my spirit.

STEPHANIE OZER -- Musician, performer, untir, dancer with Common Ground for the past six years. Teacher of Re-evaluation Co-counseling, I love to talk and laugh with people.

DAVID SCHOENBACK, composer, saxaphonist with Common Ground.

CHRISTOPHER WAKEFIELD has been a member of Common Ground Theater since 1977. He became involved with alternative theatres when he helped organize S.O. A. R. (Students Organized Against Racism) as a high schooler in Detroit. In addition to performing drama and comedy on stage, Chris enjoys writing and singing.

DAKOTA THEATRE CARAVAN

909 North 48th Avenue, Apartment 6, Omaha, Nebraska 68132

D. SCOTT GLASSER - "Originally from Brooklyn N.Y., I have worked for the past 12 years as a professional actor, director, make-up artist, and theatre teacher. MFA from Cornell University. Co-founder of the Dakota Theatre Caravan."

J.D. NELSON - "I joined the Dakota Theatre Caravan this year after playing Long John Silver in Treasure Island in Milwaukee. After years in "Conventional" Theatre, the Caravan is my first opportunity in "Alternative" theatre. A collective; I expect it to be very important to me. Most of my life I've spent in the midwest, as a cowboy, child, athlete, singer, picker, actor, business man, actor, and feminist, . . . all pretty much in that order."

DOUGLAS L. PATERSON -- People's theatre maker and teacher. Age: 35. B.A.--Yankton College, Yankton, S.D. M.A. and Ph.D-- Cornell University, Ithaca, N.Y. Taught at Yankton College, Willimette University (Salem, Oregon) and U. of Neb. at Omaha. Actor, director, writer, musician, and theorist.

ROBYN SUE SCHMIDT -- B.A. in Theatre Arts from Yankton College, Yankton, S.D. Member of Caravan since its inception in 1977. Performed with the At the Foot of the Mountain Collective in Minneapolis in The Clue in the Old Birdbath.

JEANNE-MARIE (JEANNIE) ZECK -- "I'm a native of Minneapolis with an M.F.A. in acting from the U. of M. --Minneapolis. Most of my training and experience has been in the classics, I'm looking forward to this summer with the Caravan because it's a collective. It will be new for me. And because I believe that politics and theatre not only can mix, but should mix if theatre is going to remain relevant.

HEART OF THE BEAST PUPPET AND MASK THEATER

1628 East Lake Street, Minneapolis, Minnesota, 55407

JAMES MASSEY DOUGHTY, performer with Heart of the Beast Puppet Theater.

STEVEN EPP is a graduate of Gustavus Adolphus College and is currently working with the Heart of the Beast Puppet and Mask Theatre and the Illusion Theater in Minneapolis.

KAREN ESBJORNSEN, "I am performing in Minneapolis with Performer's Ensemble and the Heart of the Beast Theater--trying to absorb as much as possible.

MARG ROZYCHI, counselor and teacher of children and teenagers in a community center & alternative school for three years. Painter and potter for about 12 years. Puppeteer as of December, 1980.

SANDY SPIELER, "Once, I studied to be a doctor, but early on remembered my title was better called "puppeteer", I am a puppeteer. I transform bits of cloth, clay, and the junk of this culture into "the puppet show of our daily life" . . . a daily show that is layered with forces below, above, and within us. I owe much inspiration to my puppet mentor who resides mostly in the midst of the Great Prairie Sea, though she worked for a time in Hitlerized Germany. I live in Minneapolis, on a great dead-end street, and water a spot of moss roses there. My guardian angel currently travels in the form of a dog who sings with a rhythm and blues trombone player, and visits me often.

NATIONAL BLACK THEATRE

9 East 125th Street, New York, New York, 10036

JON BEALE, percussionist, born April 19, 1950. Previously performed with the National Black Theatre in The Ritual and currently performing with Malaki Makonago, a traditional, folkloric Congolese dance company.

JABULILE FAISON, "I am a triple water sign blissed out since being touched by the "magic" of NBT on May 19, 1969. Managing, performing and guiding myself toward a transformed world that works for everyone, acknowledgments are due to the source of my life, Barbara Ann, Oshyn and my family and colleagues at NBT.

KEIBU FAISON--In 1968, Keibu left an electrical engineering career to join in the development and research of the National Black Theatre. He is now NBT's associate director and NBT's booking agent for its touring program. Mr. Faison has become an accomplished performer, having appeared in NBT's productions of "Ritual", "Revival", "Soljourney into Truth" and "Whirlwind". Mr. Faison was nominated for Best Male Performer in

a musical for the 1978-79 Audelco Awards. He also is consultant trainer with the Peace Corps and enjoys a budding foot massage practice. He is a lead guide in NBT's performing technique. Mr. Faison is married to Zuri McKie. They are parents of two sons, Edatuntun and Beml. He is inspired by the Orica tradition of West Africa, advocates home birth, is the co-founder of Men's Support Group, is an "est" and "Actualizations" graduate, and although he travels a lot, is basically a home body who loves to be in the garden.

NABII FAISON, "I am a sagitarian sun/child born in love/rain, nurtured and trained in the pleasure and pain, making music is my game and in the spirit of my ancestors I come to you. As music director, workshop guide, writer, director, performer, technician, sound and space designer, producer, I have experienced and witnessed the evolution of "theatre" in this country, through the vision and commitment of Barbara Ann Teer.

SHIRLEY CLEMONS FAISON, "Born and raised in Springfield, Massachusetts. I'm a graduate of Rutgers University. Grateful for all my theatre experiences with includes the Root Black Theatre experience with Avery Brooks, "Tambourines to Glory" directed by Don Evans, and the Paul Robeson Black Arts Ensemble with Don Charles Manning. I'm continually inspired by Crossroads Black Theatre and the Players Company. National Black Theatre has truly allowed me to have an appreciation for theatre.

BARBARA LILLIAN JONES, a member of National Black Theatre (1975) who has performed in "The Ritual", "Soljourney into Truth", "Whirlwind", "Riding on the Wings of Love". Barbara is costume manager for NBT.

PHYLLIS MARIE LEWIS, graduated from San Jose State University and propelled herself to New York City, September 1979. While in San Jose, she studied ballet, jazz, modern, and tap dance, participated in college dance concerts, and was part of an experimental dance company. She worked with the San Jose Civic Light Opera -- in two of their productions, Jesus Christ Superstar and Damn Yankees, as a chorus, dancer/singer. Also a CBS TV special in San Francisco, Tales of Kids and Whales as a singer; she has studied ballet at the Dance Theatre of Harlem and jazz at Clark Center with Fred Benjamin. She was principal dancer and choreographer of the play South Pacific, for the New Community Players, a Bronx theatre group. She made her debut with NBT on January 3, 1981 in their current Works in Progress, at Lincoln Center. Her goals are to develop her skills to their maximum, become a working dancer/singer on Broadway and finally to be an accomplished well-rounded performer.

ZURI MCKIE -- In 1968, Zuri McKie was instrumental in the founding of the National Black Theatre, Inc. and is now NBT's Managing Director. . . she has been a principal performer with NBT in all its 13 seasons. . .

she guides Pyramid Process of Performing, an NBT performance technique workshop, directs and produces NBT's performance season. Ms. McKie has 3 Board of Directorships: the Black Theatre alliance, Theatre Communications group, and NBT. Ms. McKie has a Masters in Music and is formerly a classical singer. She jogs, advocates home birth, loves opera, is the founder of Winning Women, Inc. -- a producer's group -- is an est graduate, has taken the Mastery, and is quite Aquarian.

ANTHONY NICKS -- Musician -- Percussionist, performed in NBT productions of "A Revival--Change, Love Together, Organize", "A Revival--To Go Back Home", "The Ritual", "Soljourney into the Truth", "Whirlwind", "Riding on the Wings of Love".

DAVID SAMPSON--Musician--Guitarist (Accoustic and Electric) performed in NBT productions of "The Ritual", "Whirlwind", and "Riding on the Wings of Love".

ADETUNDE SAMUEL -- Energy giver, inspirator, Magic Leo Man has been giving service in NBT's army for 12 years. A member of senior staff, program manager of internship program. "My dream is to make Barbara Ann Teer's dream a reality."

YVONNE STUCKEY, "Born in Harlem under the sign of cancer, I have had the pleasure of celebrating my self in NBT's performances of "The Ritual", "Softly Comes a Whirlwind Whispering In Your Ear", and "Soul Fusion". I am also a member of the performing company of NBT. A graduate of NBT's Pyramid Process of Performing and est, I love you all!

BARBARA ANN TEER, Founder, Executive producer, National Black Theatre Inc. 1968; director, actress, educator, author, playwright, choreographer.

OLADUNNIRITA VANDERVALL. . . Gemini seed planted in NYC, matured/ripened at Hunter College (NY), Kalamazoo College (MI), and the University of Ghana (Legion), coming to fruition at NBT ("The Ritual"). . . a poetess and singer who loves all growing things, especially Gerard and Ayorinde.

CALVIN WILDES, Musician -- Bassist (electric) performed in NBT productions of "Whirlwind" and "Riding on the Wings of Love".

OTRABANDA COMPANY

Box 2659, New Orleans, Louisiana, 70176

ROGER BABB, Founding member, artistic director of Otrabanda. Went to Antioch, taught at Antioch. One year in Asia, Three years in New Orleans. In N.Y. worked with Jocume Akaliteo of Mabou Mimes, Talking Band. Liz Swados, Julie Taymoor, Joe Chaikin Director of three plays about science.

RACHELLE BORNSTEIN, "Member of Otrabanda Company for eight years, I am a modern dancer especially interested in movement for theater. Have lived and studied in

Malaysia, enjoy working with props, puppets and all kinds of masks."

JOHN FLEMING, "I am trained in various forms of mime and ballet. My work has focused on full length mime dramas, movement stylization for the theatre, and mask work. I like the classical line and the clown."

GRAHAM PAUL, "I grew up in a theatrical family in Southern California and was active in theater from about age six. This continued through four years at Antioch College, which led to the formation of Otrabanda Company. As a founding member, I participated in every production and project from 1971 to 1978, and several thereafter. Along with other members of the Company, the experiences on the road, on the river and around the world sharpened my interest in everything from juggling to prison conditions to molecular biology. Five years of living in New Orleans taught me to enjoy married life, a settled home, and the pleasures of not always being on the road. I began to work outside Otrabanda, teaching at Tulane University and performing in local productions, including the U.S. premiere of Fernando Arrabal's "On the Wire". In the fall of '80, my wife and I moved to New York, partly to work with Otrabanda members on SALT SPEAKS and to continue working and training as an actor, in commercial as well as non-commercial theater.

LOUISE SMITH -- Member of Otrabanda Company since 1977. Lives in New York. Worked with Ping Chong, Ralph Lee-Metawee Theater, Liz Swados, Julie Taymor. Works as an assistant to playwright Jean-Claude von Italie.

PALACE THEATER

1420 Washington Avenue South, Minneapolis, Minnesota, 55454

CHRIS CINQUE
CONNIE CRAWFORD
REBECCA GANT
TODD KNAEBLE
MELANIE MILLER
MATTHEW SPECTOR
SCOTT VRAELAND, Actor and Writer in Experimental Theatre.

PEOPLE ENERGY THEATER

3601 Locust Walk, Philadelphia, Pennsylvania 19104

THOM DURA
CHRIS HAYES
ADAM LAIPSON
LIZ MOBURG
ERIN WILLIAMS

PERFORMERS' ENSEMBLE

3445 Humboldt Avenue South, Minneapolis, Minnesota, 55403

- STEPHEN BENSON -- Southern-born, English-trained, Midwest-renewed. Actor, musician, collective participant, founding member of Performers' Ensemble, computer programmer.
- CHARLES BRADEN -- Improvisational Musician, soprano saxophone, guitar, percussion, B.A. Macalester, Co-Founder of Zeitgeist, Ensemble für Neue Musik, Various productions w/ Performers' Ensemble. Work w/ Minneapolis Rock bands, Warheads, Rhythm Method, Fine Art.
- MOLLY CULLIGAN, actress-associated with Performers' Ensemble. Tour one and two person plays-- Ripenings (Meridel Le Sueur adapted by Phyllis MacDaugel), Come Sit by our Fire . . . (Minnesota poetry), Noel Knows (Noel Coward).
- RICK FIELDS, actor, merchant, traveller, friend.
- MICHAEL FISCHBEIN, Actor, Playwright, Radio Broadcaster, Father.
- TOM FOLEY, Student-Actor, athlete, Film Buff.
- SUSAN GALBRAITH -- Artistic Director and Founding Member of the Performers' Ensemble, actress, playwright. Teacher of Sound and Movement. Interested in the Actor as Primary Creator and collaboration of the art forms and cultures.
- KATY LLOYD, "I'm spending the year learning the ropes of theatre before I go to Lewis and Clark College, wondering if I'm right for this kind of life or if it's right for me."
- TINA LYNCH, visual artist.
- MIRIAM MUST, adress.
- ANNETTE POPP, actress, Teacher of Theatre for children, graduate Neighborhood Playhouse. Left theatre in New York to re-establish sense of community and make art that reflected and was enriched by a rooted community.
- ABBY RUBEN, "An actress with a strong interest in vocal and movement production, I work with and without masks. Working with masks for the Gathering.
- SUSAN RULMYR, actress and choreographer.
- FAWN ELIZABETH WILDERSON, "I especially appreciate ensemble oriented work; in addition to the Performers' Ensemble I also work with the Northern Sign Theatre and teach for the Afro American Cultural Center.

THE PLAY GROUP

1538 Laurel Avenue, Knoxville, Tennessee, 37916

- MICHAEL BAISH -- Director of River People, environmental/experimental theatre company; actor/ director/ tech director/ lighting design/ music/ economics research.
- JUDITH CELENTANO, "I'm a native of East Tennessee, which has been my home all my life--- I'm married, have two children, and am 34 years old; my work with theatres has been with The Play Group; I was previously English instructor at the University of Tennessee in Knoxville.
- DONNA KELSEY, performer with the Play Group for three years. Singer.
- TOM PARKHILL--actor, musician-- sometime member of the Play Group-- native Knoxvillean.
- KATHARINE K. PEARSON, founding member of TPG and actress,

director, administrator, -- director of the Women's Ensemble of the Play Group-- native Tennessean --- active in Alternate Roots for five years and Napnoc.
MAC PIRKLE, founding member of TPG and actor, musician, and trainer, study with the Polish Lab has been important key to performance.

PROVISIONAL THEATRE

1816½ North Vermont Avenue, Los Angeles, California, 90027

- GLADYS CARMICHAEL-- Founding member of the Provisional Theatre, been involved with theatre since 1967. Have worked in the technical, performance and administrative aspects of theatre.
- MICHAEL E. DAWDY, "Native of Los Angeles--- your basic middle class WASP became an arty snob and read Evergreen Review about Living Theatre. Must've gotten in my back brain. Five years with the Company Theatre--- left with group to start Provisional to the present."
- LARRY HOFFMAN--Nine years working with the Provisional Theatre. Spent two years in the Peace Corps in the South Pacific. Play the flute, function as an actor, bookkeeper and grants officer in the collective.
- STEVE KENT --- Director; adapted and directed Joseph Chaikin in TEXTS by Samuel Beckett. Co-directed workshops in Greece on Eleusinian Mysteries; interest in feminist men's issues; founding member of Provisional Theatre, Company Theatre, Watts Towers Theatre Workshop.
- CANDACE LAUGHLIN, "I like animals. Co-founder, original member of Provisional Theatre (since 1967). Acting since 1965. Been writing plays and co-directing since '75. Good at helping people act better and sing better and sing together."
- CHRIS O'CONNOR joined Provisional Theatre in January 1980 as actor/musician. Previously worked with Theatre Express and City Theatre Company in Pittsburgh. Married to Mary Ann Naughton and has two boys, Sean and Ryan. Loves folk music and baseball. Iowan.
- BARRY OPPER, thirteen years with the people in the Provisional Theatre, before that a teacher and Peace Corp Volunteer in West Africa. Community organizer, writer, performer, and political activist.
- CRICKET PARMALEE -- Performer, involved in tour planning, administering--better at seeing the trees than the forest. 5½ years as part of Provisional Theatre collective. Background in school, theatre, office work. Currently weary, retrenching, learning Spanish.
- JOHN PAUL, "I joined the Provisional almost two years ago now, when I moved to Los Angeles, as a graphic artist and office administrator. I've been an active organizer of workshops, conferences, and concerts within the feminist men's community, both here with the L.A. Men's Collective and in St. Louis, Missouri as a founding member of Brothers in Charge.
- JOHN F. SEFICK -- 12½ years in theatre; 11 years w/ Provisional; work in technical areas.

STREET THEATER INC.

White Plains Armory, 35 South Broadway, White Plains, New York, 10601

- LAWRENCE ALBUS -- New Wave D.J. Ex-N.Y. street gang member. New Wave vocalist.
- ERIC C. BLOCK, "A student; studying acting; hopefully to be an actor, especially a comedy actor. I am also in antique and collectible collector."
- JON M. DAVIS, "Writer/poet and for the last four years, I've worked as an actor/writer/director with Street Theater Inc."
- LESLIE STERLING DAVIS, "I enjoy acting and writing to express to people emotions, situations, and choices that I feel are important for people to explore in order to understand and live together. . . and let's not exclude loving together."
- NANCY GALLO, "I am an actress. I hope to be a professional actress. The two most important routines in my life right now are acting and the martial arts."
- LONNIE JAMES - Songwriter/Dreamer.
- LUCY DELORES JOHNSON, "I'm a singer lyricist, and I have taught young children and young adults. I'm also an actress and have been in many day care centers."
- BRUCE JONES - Twenty years theatrical work.
- DAFFI NATHANSON - Director/playwright/actor/founder of the New York Dragon Kings and co-founder of Avant Trod Limited.
- NORMA NATHANSON - Actress/dancer/costume designer.
- ANA RELUZCO, "I enjoy social activities; am bilingual; a performer; love conversation."
- GRAY SMITH - Founder (1970) and Director of the Street Theater (playwright). Extensive workshop and performance activity in streets, prisons, and schools.
- PATRICIA SMITH, Teacher and poet. Street Theater Writing Workshop Director for six years, extensive work in prisons, plus school and community workshops; co-director Youth Company.

THE TALKING BAND

264 West 19th Street, Number 44, New York, New York, 10011

- SYBILLE HAYN is a founding member of the Talking Band. She has also worked with Meredith Monk and Twyla Tharp. She also holds a 2nd Degree Black Belt in Aikido and teaches at the New York Aikikai.
- ELLEN MADDOW -- Member of Open Theatre 1970-1973. Founding member of Talking Band. Performed in Kalevala, Worksong, Pedro Paramo and Soft Targets.
- TINA SHEPARD is the founding member of the Talking Band. She was a member of the Open Theatre, directed by

Joseph Chaikin, and appeared in The Serpent, Mutation Show, Terminal, and Nightwalk. She has also appeared in his productions of The Seagull and Electra and for the past four years has been a member of the Winter Project, appearing in Re-arrangements, Tourists and Refugees, and Tourists and Refugees 2.

ARTHUR STRIMLING is a founding member of the Talking Band and has performed with them around the U.S., in Canada, and, this fall, in Venezuela. Recently he and Ellen Maddow have been performing for mental patients around New York City. Arthur teaches in the Experimental Theater Program at NYU, practices Aikido, and lives in New York with his son.

PAUL ZIMET-- Member of Open Theater from 1967-1973. Member of the Winter Project which created Re-arrangements and Tourists and Refugees. Founding member of the Talking Band. Performed in their productions of the Kalevala, Worksong, Pedro Paramo, and Soft Targets. (also directed P. Paramo and Soft Targets). Teaching acting at Princeton University.

EL TEATRO DE LA ESPERANZA

Post Office Box 1508, Santa Barbara, California, 93102

LISA MAGLIONE-CASTRO -- Cultural worker-- involved in United Farm Worker Organizing; bilingual education teacher-- bilingual creative dramatics for children.

RUBEN CASTRO has been involved in popular theatre since 1975 in Mexico City with Clets-Unah; Los Angeles with Teatro Primavera and Santa Barbara with Teatro de la Esperanza.

RODRIGO DUARTE-CLARK worked with Esperanza since 1973 as administrator, actor and playwright with emphasis on the latter.

EYELINA FERNANDEZ

MIGUEL NAJERA -- Actor/writer/publicist-- worked in these areas in various disciplines -- journalist, comm. worker, promoter, and theatre.

ANNA OLIVARES has been involved in Chicano Teatro since 1975. Joined Teatro de la Esperanza since January 1980.

JO ANN CARREON-REYES, "I have been involved with Chicano Theatre for seven years--- acting and doing theatre administration.

RUPERTO REYES, from Austin, Texas, now living in Santa Barbara. Graduate from the University of Texas-- Drama Education. Taught two years in Houston; working with Esperanza for two years.

MARTA RODRIGUEZ

JOSE LUIS VALENZUELA, "I'm an actor working in Chicano Theater for six years."

A TRAVELING JEWISH THEATRE

7967 Woddrow Wilson Drive, Los Angeles, California, 90046

TOM CLOVER -- Currently Lighting Designer/Tech. Director with A.T.J.T; now entering the acting process through improvisation. Former builder, carpenter, woodcrafter, on-going interests; harmony and dissonance--particularly in sound, light and spatial compositions and their impact in living beings.

COREY FISCHER, "Actor, writer, maskmaker-- Have worked with Provisional, Joe Chaikin, Linda Putnam, Robert Bly.

ALBERT GREENBERG

NAOMI NEWMAN POLLACK-- Writer, director, of T.J.T. Executive Director of Center for the Healing Arts (Holistic Center).

UNITED MIME WORKERS

Post Office Box 2088, Station A. Champaign, Illinois, 61820

BOB FELDMAN, "I am interested in critically discussing and analyzing our social environment and how it effects our daily lives, to help us see the choices we have and take an active part in creating the changes we want. I address my concerns as a composer and performer, with and without words, using the mediums of poetry and visual theatre. I am a collective member of the United Mime Workers."

JEFF GLASSMAN, "I am a member of the United Mime Workers, and I concentrate on 3-dimensional representations of 2-dimentional events, choreaography of theater, and composition of new imagery for the relation of gesture to objects, gesture to speech, and gesture to gesture, with an eye to what these do to concepts said in the terminology of political conviction. I performed for the first time in 1971, as the UMW was formed, and stuck with it. Before that, I was a student of anthropology, art, music, and cybernetics; travelled; and before that grew up in Chicago, beginning in 1949."

DEBORAH LANGERMAN -- born in 1950-- middle class suburban upbringing in the 50's and 60's-- college student during the late 60's and early 70's-- continued interest in politics and theatre; from the age of three to the present-- founding member and composer and performer with the United Mime Workers for the last ten years, and hopefully the next ten.

CANDACE WALWORTH, "Right now I work with the United Mime Workers; that's as close to non-fiction as I can get in a biographical sketch. I am an investigator and creator of fiction in everyday life which means that I want to compose structures in theatre, in prose and poetry which don't yet exist, which there are no structural

models in the "real" world to compare with. I would like to find ways for the "fiction" or invented realities myself and others create, i.e., theatre, music pieces, short stories, paintings, to be accepted as offers in a society which creates structures it doesn't admit to and calls my invented structures "impossible", "not realistic" -- relegated only to the world of art. At least two things are important in all of this: the relation of a system to its elements and the relation of elements to a system. My biography will include an exploration of (at least) these things."

WHOLE ART THEATER

Route 2, Box 100, Lawrence, Michigan, 49064

CHERYL KAEPPPEL, "I would like living loving laughing lots longer in Lawrence.

WERNER KRIEGLSTEIN, "Director of Whole Art Theater. Major crop on our farm is children (4).

TERESA PRUS, "I'm a student studying sciences leading to a career in chiropractic medicine. My experience in theater is limited to a few major roles in traditional plays, and dance for four years. I am currently an actress for the Whole Art Theater, living on the Whole Life Farm in Lawrence, and working on getting back to the earth and getting healthy."

ANNE TRAVERSE, "I have studied ballet and other dance for many years. I live in the country and believe in a healthy balance between working hard in the garden and working hard in a community of people (includes doing artistic things, and simply social/entertaining things). I like to dance to rock and roll. I'm married to Kim and we make maple syrup every spring. I'm 23 years old."

KIM TRAVERSE, "Director of County Historical Museum; Musician and some work in video. I make maple syrup and I like trees better than people.

WORD OF MOUTH PRODUCTIONS

24 Kingsboro Park, Jamaica Plain, MA, 02130

JUDITH DORAN has a background in social work and special education and a recent interest in theater. She does monthly plan reading with an amateur group and technical work with Word of Mouth Productions. She is interested in guitar playing, horseback riding, and travelled cross-country three years ago, camping alone.

SUSAN EISENBERG entered a relationship with theater 10 years ago studying mime, and has become fascinated by all facets of the work. She wrote Why Don't You Find a Rich Guy and Marry Him, a play about women and work: created

and performed a one woman show about Calamity Jane, directed It's not the Bus, a play about racism in Boston; performed in an all-woman's version of Waiting for Godot, and in a woman's theatre collective, Firesticks. She feels committed to an exploration of politics and comedy. She works as an apprentice electrician, in union construction and writes poetry.

LAURA FONER is currently working as a secretary in a hospital and is active in union organizing there. She has performed in Cycles (N.Y. Womenspace theater, Firesticks (Reality Theater), Waiting for Godot (with an all-female cast) and It's Not the Bus, a play about bussing and racism (Harper's Ferry Theater). She has also taught in Reality Theater School and the Boston Public Schools. She has been active for many years in Movements for social change-- civil rights, anti-war, women and workers' rights.

EVE MELNECHUK is a letter press printer and graphic designer in a printing collective in Boston. She has scene painted for the San Francisco Opera Co. and stage managed political benefits, and is currently a cartoonist for an anti-nuclear magazine and the technical director for a woman's theatre collective.

PAT MOREY has been driving a school bus for the Boston Public Schools for the last five years. She was instrumental in organizing a union there and is now financial secretary. She has been doing theatre on and off for ten years. She studied at Reality Theatre School for two years and was a member of Briar Rose, a women's theatre group which performed original works in the Boston area.

VIVIAN TROEN is currently a Bilingual/English as a second language teacher in the Brooklin Public Schools. She has performed in Arms and the Man and Exit the King (Sharon Creative Arts Association), Firesticks (with a woman's collective within Reality Theater) and Waiting for Godot (with an all female cast). She has taught theater in the Reality Theater School and coordinated magnet programs for the Boston Public Schools.

PRESENTORS

ROBERT ALEXANDER, Washington, D.C., is the director of Living Stage Theatre Company. He is author of Life, Death and Creativity, and What Children Are Doing When They Create.

CAROL BEMMELS, Medford, New Jersey, is a poet, song writer and clown. She is a counselor with Network, a youth and family agency, ex-childcare specialist at Willingboro Shelter for Battered Women and ex-director of Personal Counselors of Bucks County, PA. Her experience is in working with individuals in making fundamental personal change and providing the tools for ongoing and wider change.

SHEPHERD BLISS, Berkeley, CA, translates poetry from Spanish and teaches Men's Studies in the San Francisco Bay Area. After his birth in California, his family moved to Latin America, to which he travels frequently, formerly as a correspondent for the Guardian. He recently returned to California after a decade in the Boston area.

CAROL BLY, Sturgeon Lake, Minnesota is an author who has a deep interest in community playwriting and acting because of the humanity it teaches. Her books include, Letters From The Country, Harper & Row, 1981.

MARTHA BOESING, Minneapolis, Minnesota, founder, Playwright-in-Residence, and Artistic Director At The Foot of the Mountain. She is a performer, director, playwright, administrator, lighting designer, caretaker, and doer-of-odd-jobs-at-odd-hours. She has managed to eke out a living as a politically and aesthetically radical theater artist, dwelling at the fringe where she is most comfortable.

HARRY C. BOYTE, Minneapolis, Minnesota is a political writer and activist. He is author of The Backyard Revolution: Understanding the New Citizen Movement. He currently edits the Neighborhood Action insert section of Social Policy. He is the director of the Citizen Heritage Center, which is a training and resource institution designed to teach the use of democratic historical and cultural themes for effective progressive action.

LOUISE BRUYN, Newton Centre, Massachusetts is a dancer and an activist. She is presently a staff person for the American Friends Service Committee in their Disarmament/Peace Conversion Program. She is the author of the chapter "Theater for the Living Revolution," which appeared in the book Nonviolent Action and Social Change, eds. S. Bruyn & P. Rayman, and also in Theaterwork Vol. 1, No. 1, Nov/Dec. 1980.

CHRISTOPHER CROCKER, Charlottesville, Virginia is an anthropologist. He is on the editorial board, "Symbol and Culture" series, University of Pennsylvania Press. Publications include, "Ritual and the Development of Social Structure. Liminality and Inversion," in The Roots of Ritual, James Shaughnessy ed.

MARGARET CROYDEN, New York, New York is a journalist, a theatre historian and critic. She is author of Lunatics, Lovers and Poets: The Contemporary Experimental Theater.

CAROLYN DRY, Newbury Park, California is an architect and an environmental designer. She is the author of Transformations - an architect's autobiography through buildings that move and grow, Barns and the American Landscape of Idealism, pamphlet with poet, Meridel Le Sueur on transformation in words and forms, Nature, Myth, and Place, an Architectural History.

ARLENE GOLDBARD, Washington, D.C. is a community arts organizer working for the Neighborhood Arts Programs National Organizing Committee (NAPNOC), and since 1977 she has been making a study of public cultural policy in the U.S. and abroad.

MAX KAPLAN, Auburn, Alabama is a violinist and a sociologist of the arts. He is the founder of the Leisure Studies Program at the University of South Florida. He is the author of Arts in a Changing America, Leisure in America: A Social Inquiry, and Technology, Human Values and Leisure, with Phillip Bosserman.

GEORGE LAKEY, Philadelphia, Pennsylvania is a sociologist and an activist. He is a founder of the Philadelphia Life Center and the Movement for a New Society. He is the author of Strategy for a Living Revolution, Moving Toward a New Society, In Place of War, and A Manual for Direct Action.

GREGORY C. LEAVITT, Saint Peter, Minnesota is Assistant Professor of Sociology and Anthropology at Gustavus Adolphus College. Special Areas include: Comparative Studies, Criminology, Political Sociology and the Sociology of Knowledge. His concern with the general evolution of social and cultural systems has lead to a particular interest in human nature and its implications for social transformation.

DEBORAH LE SUEUR, Tuscon, Arizona, is a visual artist. She does pottery, wood designs, paperworks, painting, sewing, sounds, gardening, poetry, and energy balancing of the body.

MERIDEL LE SUEUR, Saint Paul, Minnesota, is a poet and a people's historian. She is the author of North Star Country, Harvest, Salute to Spring, Rites of Ancient Ripening and The Girl.

JOANNA ROGERS MACY, Washington, D.C., is a writer, teacher, workshop leader on personal and social transformation... i.e. ways people can break through to greater spiritual awareness while becoming more effective agents of social change. Her writings include, "How to Deal with Despair" (Theaterwork, New Age), Dharma and Development, and Shramadana: Sharing Human Energy and the forthcoming book Awakening in the Nuclear Age.

KAREN MALPEDE, Brooklyn, New York, is a feminist and a pacifist, a writer of plays (The End of War, Making Peace: A Fantasy and A Monster Has Stolen the Sun) and a theater historian. She has just edited Women in the Theater: Compassion and Hope.

THOMAS MCGRATH, Moorhead, Minnesota, is a poet. He is author of Longshot O'Leary's Garland of Practical Poesy, A Witness to the Times, Figures from a Double World, The Movie at the End of the World, and Letters to Tomasito.

JENNIFER MERIN, New York, New York, is a theatre historian and a journalist. She is the author of International Directory of Festivals of Theatre, Dance and Folklore. She was coordinator for North America of the International Federation of Independent Theatre from 1977-1980.

DEENA METZGER, Topanga, California, is a playwright and a poet. Her books include: Dark Milk, Skin: Shadows/Silence, Tree, and The Woman Who Slept With Men to Take the War Out of Them. Her plays include: Not as Sleepwalkers and Dreams Against the State.

BARBARA MYERHOFF, Sherman Oaks, California is a cultural anthropologist. She has done work in communities with cultural revitalization. She is author of: Peyote Hunt: Sacred Journey of the Huichol Indians, and Number Our Days.

LOREN NIEMI, Saint Paul, Minnesota, is a storyteller, cultural observer, postcard maker and collector. He is interested in the relationships of perception, experience, and ritual as they are expressed in storytelling.

DAVID O'FALLON, Minneapolis, Minnesota, is the director of Continuing Education in the Arts, at the University of Minnesota.

DOUG PATERSON, Sioux Falls, South Dakota, is an actor, director, writer, musician, and theorist. He is a People's Theatre maker and teacher and is the co-founder of the Dakota Theatre Caravan.

STANLEY REID, Syracuse, New York, is an assistant professor of marketing. He is the author of Looking for an Audience: Survival Strategies for the Experimental Theatre.

WILL ROBERTS, Athens, Ohio, is a filmmaker who is working for social change. Two of his films are Between Men and Men's Lives which deal with questions of masculinity and socialization in men, and relate these to broader social issues.

NEALA SCHLEUNING, Mankato, Minnesota, is a historian and the director of the Women's Center at Mankato State University.

YI-FU TUAN, Minneapolis, Minnesota is a humanist geographer. He is author of Man and Nature, Topophilia, Space and Place and Landscapes of Fear.

NORM WALBEK, Saint Peter, Minnesota, is a political scientist. He is active in the peace movement.

BARRY WEISBERG, Chicago, Illinois, is a member of the Central Committee of the Communist Party of the USA/Marxist/Leninist. He has traveled to every state in the US and Europe, Africa, Asia and Latin America. He is the author of Beyond Repair, The Ecology of Capitalism, 1971. He is currently completing the book, The American Road to Fascism. "Democracy and Reaction in American Culture" is the title of a work in progress, which will attempt a comprehensive analysis of American culture.

ACCOMMODATIONS

THROUGH REGISTRATION:

Food Service: \$50/week (includes lunch and dinner for seven days, August 10-16. Service provided by STONE SOUP, caterers of Whole foods/Ethnic foods. (Delicious!))

Gustavus Adolphus College campus housing: \$64 for 8 days or \$9 per night. You can request a specific roommate on the registration form.

Riverside Nature Park Campgrounds: Located along the Minnesota River, in St. Peter, within easy walking distance of Gathering events. Seventy primitive campsites with toilet facilities on grounds. Water available. RV dumpsite adjacent to campground. No RV hookups available. \$15/site user's fee for entire week, or \$2/night. All campers must register at City Hall upon arrival. Reservations recommended as space is limited. Phone 931-1690.

OTHER HOUSING: (You're on your own, here!)

Peaceful Valley Campgrounds: located 7 miles north of St. Peter. Complete tenting and RV facilities available. \$5.00 per night for each party of 4. Reservations should be made. Phone 612-665-3042.

Beaver Dam Resort: Located between Jefferson and German Lakes, 13 miles east of St. Peter. Rates/cabin range from weekly - \$100 - \$165, and daily - \$18 - \$27. Cabins accommodate from 1-9 persons. Reservations recommended but not required. To reserve send \$50.00 deposit to: Beaver Dam Resort, Box 202, R.R. 1, Cleveland MN 56017. Tele: 507-931-5650.

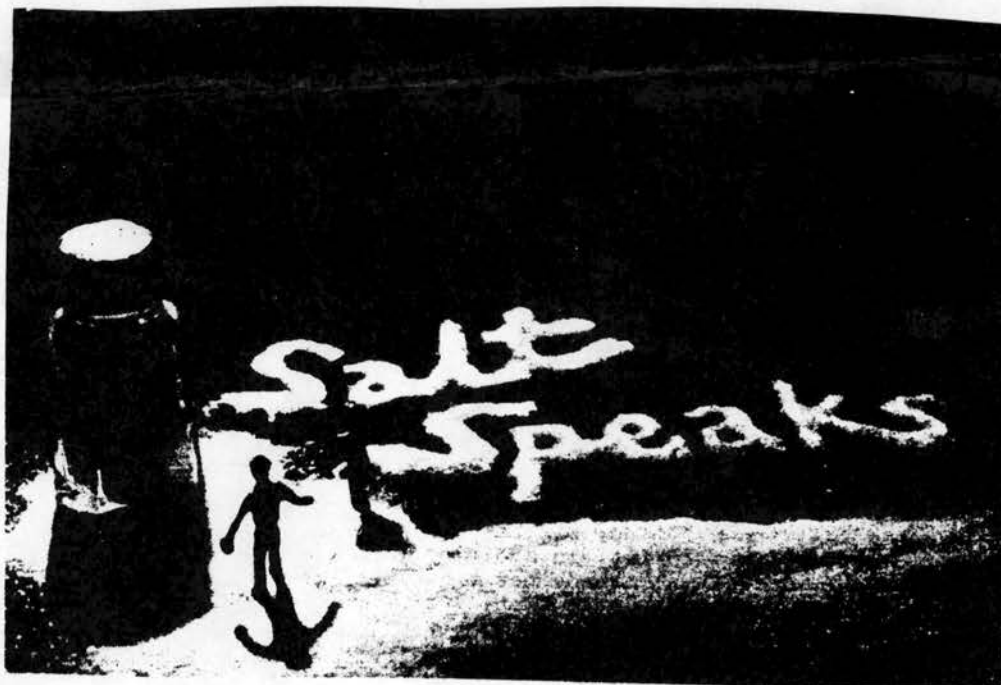
Viking Motel: Junctions Hwys 169 & 99 W., St. Peter 507-931-3081
Reservations recommended. Deposit required.

1 person	- 1 bed	\$17	2 beds	2 persons	- \$23.00
2 persons	- 1 bed	\$20.		3 persons	- \$25.00
				4 persons	- \$26.00

Southside Motel: 1321 Minnesota Ave., St. Peter 507-931-4100
Reservations recommended. Deposit required.

Deluxe	- 1 person	- \$21.00	Single	- \$14.70
	2	\$26.25	Double	- \$18.90
	3	\$29.40		
	4	\$32.55		

Otrabanda Company's



Composed by
Roger Babb, Rachelle Bornstein, John Fleming,
Dan Levy, Graham Paul, and Louise Smith

Directed by
Roger Babb

Designed by
The Company

CAST
(in order of appearance)

Graham Paul
Louise Smith
Rachelle Bornstein
John Fleming

Stage Manager: Margaret Hahn

* * *

Otrabanda Company has been creating original theatre pieces for ten years. We have lived in the United States, Europe, and Asia. SALT SPEAKS was collaboratively composed, choreographed and designed by the Company in rehearsal. It was informed and inspired by a study group on DNA with a friend, Dan Levy, a molecular biologist at Cold Spring Harbor Laboratories. In addition to creating pieces such as SALT SPEAKS, Otrabanda Company has travelled down the Mississippi River by raft during the past eight years--performing tent shows in towns and prisons from St. Louis to New Orleans.

"Omne vivum ex ovum"

-- William Harvey

OTRABANDA COMPANY is
interested in and
available for touring.
For information
please contact
Rachelle Bornstein
or Roger Babb.
345 E. 5th Street
N.Y., N.Y. 10003
212/420-9090

THE STREET THEATRE

Youth Company

presents

"'Chines"

or Made in America (A Work in Progress)

written and directed by daffi nathanson

Cast

Larry Albus
Eric Block
John Davis
Leslie Davis
Nancy Gallo
Lonnie James
Lucy Johnson
Ana Reluzco

Bruce Jones

Characters

Do Bop
The Chief
Hi Hat
Faun
Chip Chop
Wiz Wa
Wanda
Missie

Stage Manager &
Technical Director

Time: in the future

Place: the park of a ruined city

Note: as far as these people know they are the
last survivors

'Chines, which has a running time of 45 min. will
be followed by a Music Jam-- All Invited to Join In

The Street Theater will perform 3 additional short
plays on Sunday at 4 p.m. in Gorman Park: "The Magic
Jungle", "In and Out", & "Crime Don't Pay No Wages".

For additional information contact: Gray Smith

The Street Theater
White Plains Armory
35 South Broadway
White Plains, New York 10601
914 761-3307

ADDENDUM TO REGISTRATION FORM

Complete both the orange form and this one, using this form for Workshops, Extended Workshops and Performances. Be sure to indicate first, second and third choices for Workshops and to return both forms.

WORKSHOPS

Monday, August 10

- ___ Sound and the Song
- ___ The Collective Actor
- ___ Making Small Theatre A Viable Alternative
- ___ Uses of the Democratic Heritage
- ___ New Games
- ___ Metamythic Theatre
- ___ Improvisation Olympics
- ___ Writing Your Own Song

Tuesday, August 11

- ___ Singing: An Acting Workshop
- ___ Collective Investigation
- ___ Storytelling
- ___ Media Awareness/Media Action
- ___ The Basic Workshop
- ___ Developing Work Collaboratively

Wednesday, August 12

- ___ Voice Workshop
- ___ Visual Performance & Composition
- ___ Improvisational Theatre
- ___ Nuts & Bolts of Taking Theatre To Non-Theatre Audiences

Wednesday, August 12 continued

- ___ How to Plan, Produce and Distribute
- ___ Community Programming for TV
- ___ Writing for Theatre Purposes
- ___ Healing Stories

Thursday, August 13

- ___ Acting the Feminist Verse Play
- ___ Collective Creation: Playwriting
- ___ Drama Writing for Ordinary People
- ___ Stories for Healing Environments
- ___ Dancing the Story
- ___ Sea Legs: Improvisation Workshop

Friday, August 14

- ___ The Healing Power of Sound
- ___ Political Street Theatre
- ___ Where the Work is
- ☒ Collective Management *21-200PM*
- ___ The Science of Celebration
- ___ Improvisation Olympics
- ___ Massage Workshop
- ___ Junkie Workshop
- ___ Writing Workshop for Theatre Purpose

EXTENDED WORKSHOPS - Require Continuing Participation

- ___ "Story Gathering"-Monday through Friday, 2:00-5:00pm (5 days)
- ___ "Performer as Poet"-Tuesday through Friday, 2:00-5:00pm (4 days)
- ___ "Healing Community"-Tuesday and Wednesday, 2:00-5:00pm (2 days)
- ___ "Animal Ancestor Masks"-Tuesday through Friday, 2:00-3:30pm (4 days)
- ___ "Lighting as Performance"-Thursday and Friday, 2:00-5:00pm (2 days)
- ___ "Personal Documentation"-Thursday and Friday, 2:00-5:00pm (2 days)

PERFORMANCES: Ticket Order Form

Monday, August 10

- ___ A Traveling Jewish Theatre
- ___ THE LAST YIDDISH POET
- ___ Stage South 7:00pm
- ___ Provisional Theatre
- ___ INCHING THROUGH THE EVERGLADES
- ___ Stage North 9:00pm

Tuesday, August 11

- ___ Performers Ensemble
- ___ THE BOAT PEOPLE
- ___ Stage South 6:30
- ___ Word of Mouth Productions
- ___ WHY DON'T YOU FIND A RICH GUY AND MARRY HIM?
- ___ Stage North 8:30
- ___ Ken Feit
- ___ THE FOOL AND HIS VISION
- ___ Stage South 10:30

Wednesday, August 12

- ___ Boston Theater Group
- ___ METAMORPHOSES
- ___ Stage North 6:30pm
- ___ The Talking Band
- ___ WORKSONG
- ___ Stage South 8:30pm

Thursday, August 13

- ___ At the Foot of the Mountain
- ___ JUNKIE!
- ___ Stage South 7:00pm
- ___ Otrabanda
- ___ SALT SPEAKS
- ___ Stage North 9:00pm

Friday, August 14

- ___ Climb, Inc.
- ___ THEATRE IN REVERSE
- ___ Stage South 2:00pm

United Mime workers

- ___ MIME IS NO OBJECT
- ___ Stage North 7:00pm

The Play Group

- ___ IF I LIVE TO SEE NEXT FALL
- ___ Stage South 9:00pm

- ___ Molly Scott/Sarah Benson, Charlie Murphy
- ___ HONOR THE EARTH/CATCH THE FIRE
- ___ Stage North 10:30pm

Saturday, August 15

- ___ El Teatro de la Esperanza
- ___ EL PULPO (THE OCTOPUS)
- ___ Stage South 2:00pm

- ___ Heart of the Beast Puppet/Mask Theatre
- ___ TURN OF THE CENTURY
- ___ Studio 11, Central 3:30pm

- ___ Whole Art Theater
- ___ METAMORPHOSIS
- ___ Studio 12, Central 3:30pm

- ___ Common Ground Theatre
- ___ AT SECOND SIGHT
- ___ Stage North 5:00pm

- ___ Twin Cities Quartet
- ___ CONCERT
- ___ Stage South 2:00pm

- ___ Dakota Theatre Caravan
- ___ WELCOME HOME
- ___ Stage South 7:00pm

- ___ National Black Theatre
- ___ SOUL FUSION
- ___ Stage North 9:00pm

Sunday, August 16

- ___ Heart of the Beast Puppet/Mask Theatre
- ___ THE WATER SERIES
- ___ Stage South 6:30pm

CHANGES/ADDENDA

Workshops/Special Discussions/Presentations

MONDAY, AUG. 10

Meta-Mythic Theater-Daffi Nathanson- (20 people, 2-3 hours)
New Description

This workshop is offered to playwrights, directors and actors as a probe into what ensemble theater might and could be all about. As an Ensemble Unit or group consciousness tool we can explore notions of "a people" through the course of its unfolding history (rehearsal-performance process) and sort of "feel" our way down the many avenues into the "peoples'" future: we can actually create events in the present which might or could represent the myths of some Future Peoples past...

TUESDAY, AUG. 11

New Offering
Wholistic Aspects in Theatre and Art. Room 27, 2:00 PM
Werner Kriegelstein

THURSDAY, AUG. 13 Room 21, Central 2:00 pm

Political Awareness Seminar

Additional Description

The Political Awareness Seminar is a three hour workshop designed to increase people's awareness of and involvement in politics. Starting with a definition of politics as "...not just running for office, but the way we treat each other, as individuals, as groups, as governments...", the seminar encourages participants to view political involvement as a natural part of life-as essential to being fully alive, as work, love and play.

In the seminar, participants explore their values and visions, and learn to use a variety of political tools, including: a process for synthesizing polarities; techniques for consensus building; an approach to finding solutions to inner difficulties, and applying them to local, national and global issues; and a process using creative dramatic techniques to transform personal blocks to political effectiveness.

FRIDAY, AUG. 14 Room 35, Central 2:00

Where the Work Is

Daffi Nathanson- (10 people, 2-3 hours)

New Description

As performer-actors we really have only two modes of expression: sound and movement (and their opposites: silence and stillness). It is with various combinations of these modes that we communicate. Hence, the work is (I feel) located solely within us and our

continued

relationship to our body instrument and its worlds. A certain attitude, awareness and approach to creativity must then be cultivated BEFORE we begin to learn and apply our performer-actor techniques.

New Offering Friday, August 14 2:00 Rm. 30
Massage Workshop
Jeannie Zeck (20 people, 1½ hours)

Each session will begin with a demonstration on a volunteer. Then people will take partners and the facilitator will talk through the massage twice (once for each partner). Participants should bring their own baby oil and a bath towel, and wear comfortable clothing.

Change of Day Friday, August 14 2:00 Rm. 12
Junkie Workshop
At the Foot of the Mountain
Rachel Nelson, Randa Downs, Anne Clark (20-30 people, 3 hours)

A theatrical exploration of what is perceived as addiction, recognizing addictions in oneself, and paths toward recovery. This exploration is based in the techniques used by the company in developing the performance piece JUNKIE!.

UNBELIEVABLE OVERSIGHTS DEPARTMENT, or HOW OFTEN CAN YOU LOOK AT
SOMETHING AND STILL NOT SEE IT WHEN THE LATEST SCHEDULE REDO
IS NEEDED AT THE PRINTERS ?

★ TEATRO DE LA ESPERANZA
EL PULPO (THE OCTOPUS) SATURDAY, 2:00 pm STAGE SOUTH.

★ BETH MYRA SIEBERT
Workshops: Tuesday, August 11 and Wednesday, August 12
 2:00 pm Gorman Stage
 Dancemaking: Spiritual Work For Selves and Groups
 Using the dance making process to help create
 moral situations in personal and social spheres.
 Thursday, August 13 2:00 pm Gorman Stage
 New Folk Dance
 Using simple universal patterns in new ways to
 make new rituals, new celebrations.

SPECIAL MATINEE: DANCES
 Friday, August 14 1:00 pm Gorman Stage

TUESDAY, AUG. 11

Room 23, Central

2-5 PM

NEW OFFERING

WORKSHOP: "Rural Myths and Realities"

Neala Schleuning, Leonard Kayser, Charlie Warning

This workshop will explore the impact of the land and rural symbolism on the development of the American psyche. We will discuss whether these symbols and imagery are still valid and ways in which they have been/can be transformed. An important focus will be current realities in rural America as they affect all people. Issues such as land ownership, corporate farming, "back to the land" people, spiritual relationship to the land, care of the environment, etc.

MONDAY AND TUESDAY, AUG. 10 and 11

Room 34, Central

2-5 PM

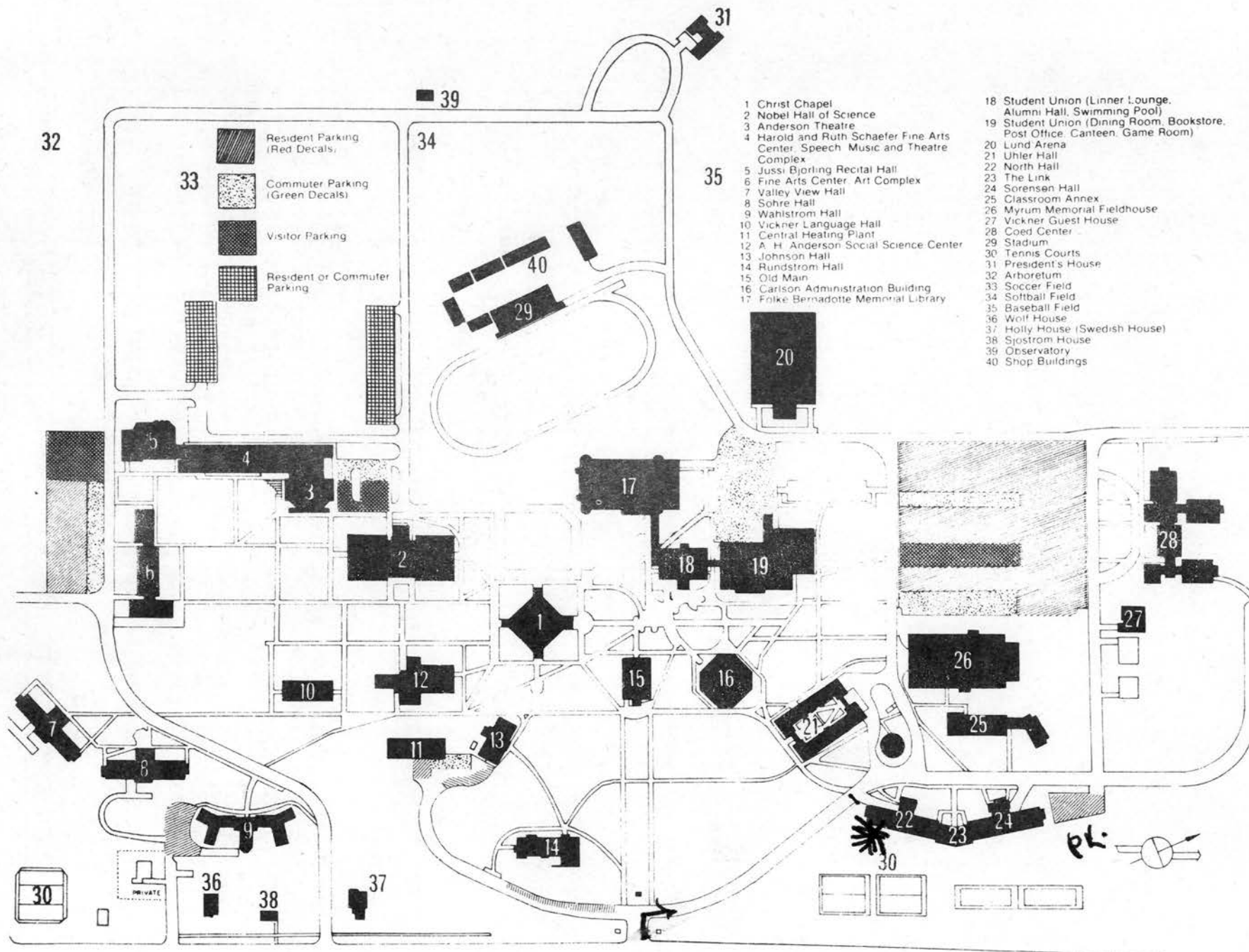
NEW OFFERING

WORKSHOP: "Art and 'The People, Yes!'"

Tecla, Lanene Smith, invited poets, singers.

A time to share your thoughts, feelings and experiences of the relationship of art to the struggles of the people. Bring your work to share.

GUIDE TO THE CAMPUS OF GUSTAVUS ADOLPHUS COLLEGE



BABYSITTING

Beth Elscamp	931-2582	523 N. 4th (teen-ager)
Ann Elscamp	931-2582	523 N. 4th (teen-ager)
Marilyn Gondreau	931-2235	518 W. Evenson (teen-ager)
*Mrs. Judy Gondreau	931-2235	518 W. Evenson (mother)
-will take infants - \$1.00/hr		
not available 15th & 16th		
Stacey Mathews	931-1731	Lot 91, Summit Park (age - 13)
-not available Tues.		
or Thurs. eve.		
Mrs. Shirley Kiecker	931-5586	1118 N. 5th (mother)
-not available 9th or 15th.		
Call day before.		
Dawn Devens & Angela Woelper	931-4066	Rte. 2, Box 7 (at edge of town)
Mrs. Wanda Pierce	931-2346	113 W. Elm
Pat Cluka	931-3567	210 Webster, Kasota
-licensed babysitter		
Lisa Hahn	931-1743	1432 Thomas St. (age - 13)
-experienced		
Terri Hickey	931-2491	Daun Addition
Shelley Smith	931-6275	Green Valley Trailer Court
		Lot 19 (age - 13)
Debbi Kunst	931-4478	708 Church St.
- licensed babysitter		
Julie Betzing	931-5870	1723 Ridge Rd. (age - 13)
Mrs. Mary Odegard	931-6643	318 West Elm
Available Aug 10-14th - days only		
Beda Weaver	(no tele.)	Trailer #41
(mother of 2)		Marwey Park (near State Hosp.)
Sue Jungerberg	931-5499	1703 Riggs Rd.
(mother of 1)		
Janine Smith	931-4277	Rte. 1, Kasota
-18 yrs. old		(2 miles out of St. Peter)
Locust Street Day Care	931-6706	329 Locust
Monica Bresnahan		M,T,Th, - 7:45-5:00
\$1.25/child		Fri - 7:45-3:00
Prefer 3-5 yrs. of age		

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Managing Director- Lee Hawkins
Associate Producer- Jack Sherman
Public Relations Director- Alixa Schultz
Production Manager- Fred Bock
Associate Production Manager- Steven Remington
Technical Director- Tim Latta
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Special Projects Director- Michael Gergen
Housing Director- Nanci Olesen (The Gathering)
Elaine Brostrom (Gustavus Adolphus)
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Marsha Kimble Hawkins

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Mary Behrends
Nira Flaten
Jan Johnson
Gale Mason

Alto

Kelli Johnson
Theresa Johnson
Anne Karsten
Kathleen Owen
Anita Young

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Al Behrends
Paul Erling
Gene Flaten
Frank Lorentz
Craig Nelson

Bass

Paul Aanonsen
Ted Benson
Marsh Ham
David Harrington
Robert Karsten

Soloist

Kathryn Swanson

Conductor

Robert Perdaems

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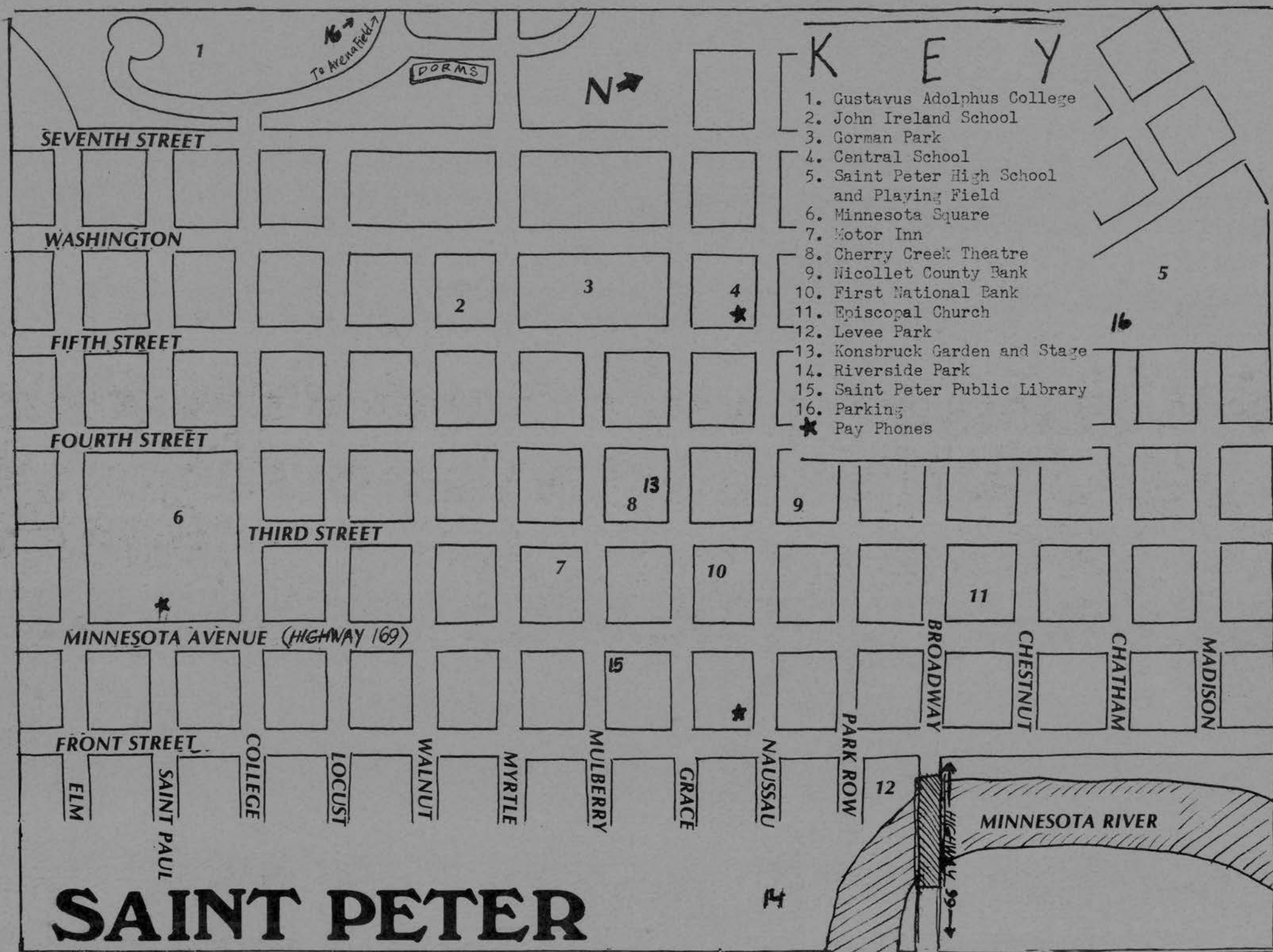
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LOST & FOUND

August 8, 1981

Sisters, Brothers -

Welcome to the Valley of the Minnesota. Two years ago this seemed distant, ambitious - an unknown bird pushing against the surfaces, looking for entrance. It is no longer distant.

Please make Saint Peter your home, and please be gentle to the good people of the town who are nervous about The Gathering. Reach out to them, bring them along to see the work. There may be some open hostility. We can move past that.

There are many things to communicate to you: There has been a shift in the way we are helping with food. The caterer was forced to cancel out this last week. Arrangements have been made with many local restaurants, within walking distance, to provide lunches and dinners, using a voucher system. You will find vouchers in your directory packets if you have registered for food service. It should work out nicely and provide an opportunity to know the town better. You may use the vouchers in the restaurants listed on them. It's a new idea for some people and may have its fuzzy moments, but over all help keep us nourished.

The parks in St. Peter close at 10:00 officially. Please move along to Riverside Park, or up to the college campus or down to the nearby night spots after performances.

The college asks that alcoholic beverages not be brought into the campus housing. I would further request that everyone helps keep those spaces in shape. The housekeepers have a big load and are not paid much.

Help is needed in many areas: house management, children's activities, park clean-up. It will be possible to create special performances for hospitals, rest homes and places where there are people who can't make it to the events around the park.

Please check your performance tickets today and return to the registration office all those you do not plan on using in order that they may be redistributed. If you are missing any requested tickets, please check with us. Tickets for the following performances are not included in your packet and are available upon request: El Teatro De La Esperanza, EL PULPO (THE OCTOPUS) (Saturday); Whole Art Theater, METAMORPHOSIS (150 seats only - Sat.); Heart of The Beast Puppet and Mask Theater, TURN OF THE CENTURY (50 seats only - Saturday); Heart of the Beast, THE WATER SERIES (Sunday). Please note also that on the tickets for Monday's performances the locations are changed, and should be as follows: THE LAST YIDDISH POET - Stage North; INCHING THROUGH THE EVERGLADES - Stage South.

Let's do it!

*David
for THE Gathering*

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REGISTRANTS

ROBERT E. ABENDROTH

50 Holly Lane
Plymouth, MN 55447

My name is Bob. I've done some acting, dancing and juggling. I am studying at the University in Minneapolis.

ANYA ACHTENBERG

3215 Columbus Ave. S.
Minneapolis, MN 55407

Acted in NYC in the early 70's. Participated in Worker-writers group in Boston, involved in anti-racist, political prisoners defense & anti-imperialist work. First Collection of poetry coming out in fall - Holy Cow Press. Interested in poetry as performance.

DON ADAMS

NAPNOC
Box 3036

Washington, D.C. 20010

For the last two years I've worked for the Neighborhood Arts Programs National Organizing Committee (NAPNOC), and before that for quite a variety of public arts agencies at the state, local and federal levels. I began this work in the early '70s in South Dakota, out of the need to change the cultural life of the community in which I lived. Since then, I have come to see that this private problem is, in truth, an important public issue.

ROBIN ADAMS

318 New Road
Conway, SC 29526

Robin Adams, Myrtle Beach, South Carolina, is a certified addictions counselor and works in education and treatment. She has an extensive theater background and has designed and facilitated a project "Substance Abuse Education Through Drama", for the Horry County Public School System.

CARMEN AGUILAR

c/o 1041 West Belmont
Chicago, IL 60657

ROBERT A. ALEXANDER

LIVING STAGE THEATRE COMPANY
6th and Maine Ave. S. W.
Washington, D.C. 20024
Robert Alexander, Director,

TERESA ANDERSON

Poet-in-Residence
San Antonio Ind. Sch. Dist.
P.O. Box 12831
San Antonio, TX 78212

STEPHEN BAGNALL

Cincinnati Theatre Project
1714 Race Street
Cincinnati, OH 45210

CHERIE BAXLEY

VIDEOVISION
454 Morrison Alley
Boulder, CO 80302
Cherie Baxley, Boulder, Colorado, is President of Videovision, a community resource for amateur videotape production.

CAROL BEMMELS

Network Ironstone Village
Stokes Road
Medford, N.J. 08055

Carol is a poet, songwriter and clown. Her experience is in working with individuals in making fundamental personal change and

providing the tools for
ongoing and wider change.

SARAH BENSON

c/o Molly Scott
Box U

Charlemont, MA 01339

Sarah is a poet and musician with the group Sumitra. She plays flute, recorder and keyboard instruments. She is also a workshop facilitator, teacher of music and eurhythmics, trainer in music and imagery, and private counselor.

BIDDY BLY

R.R. 2, Box 128 AA
Sturgeon Lake, MN 55783

CAROL BLY

Route 2, Box 128 AA
Sturgeon Lake, MN 55783

Carol is an author who has a deep interest in community playwriting and acting because of the humanity it teaches. Her books include Letters From the Country, Harper and Row, 1981.

TONY BORMANN

R.R. 3, Box 5
Madison, MN 56256

KARIN BOCK

Rt. 6, Box 271
Mankato, MN 56001

HARRY C. BOYTE

Citizen Heritage Center
2001 University Ave. SE
Minneapolis, MN 55414

Harry is a political writer and activist. He is author of The Backyard Revolution: Understanding the New Citizen Movement. He currently edits the Neighborhood Action section of Social Policy. He is the director of the

Citizen Heritage Center, which is a training and resource institution designed to teach the use of democratic historical and cultural themes for effective progressive action.

LOUISE BRUYN

48 Glenwood Avenue
Newton Centre, MA 02159

Louise is a dancer and an activist. She is presently a staff person for the American Friends Service Committee in their Disarmament/Peace Conversion Program. She is the author of the chapter "Theater for the Living Revolution" which appeared in the book Nonviolent Action and Social Change, eds. S. Bruyn and P. Rayman, and also in Theaterwork Vol. 1, No.1, Nov/Dec. 1980.

MICHAEL R. BURNHAM

1709 Pomona Ct.
Cincinnati, OH 45206
Member of Street Talk

SHADA RASHIDA BUYOBE

Dance Program Worker for the Cultural Arts Department of the Pillsbury-Waite Neighborhood Services of Minneapolis. Performing artist with the artist collective "Wonders of the Wind". Forms of expression include jazz, ballet, tap and African dance.

NADINE M. CHAPDELAINE

Mixed Company
309½ E. 5th St.
Duluth, MN 55805

I am a dancer and co-director of Mixed Company, a theatre group made up of people of all ages. Its goal is to produce theatre for all groups with an

emphasis on child audiences of all kinds.

WALTER CLARK

N. E. Minneapolis Ministries
668 Broadway, N.E.
Minneapolis, MN 55413

I have background in community organization. I have two children with me, girl of 8 years, and boy of 11 years who would enjoy meeting others their age. Other than Minneapolis, my work has been in the South at Charlotte, N.C.

CLAUDIA M. CLEARY

USC/Coastal Carolina Col.
402 40th Ave. N.
Myrtle Beach, SC 29577
Instructor in Philosophy and Speech at USC/Coastal Carolina College.

JUDY COOPER

Waite House
2529 13th Ave. S.
Minneapolis, MN 55407
Cultural Arts Administrator, Pillsbury-Waite Neighborhood Services, Minneapolis. Specializes in producing extravaganza musical and theatrical events. Formerly of KTCA-TV; active in community theatre organizing, directing, and administration.

TIMOTHY COURSEN

University Community Video
413 Ontario Street SE
Minneapolis, MN 55414
I like writing more than reading. I like making video much more than watching TV. Let's watch together.

DOROTHY GRABBE

New Front Films
409 Willow Street, Suite 505
Minneapolis, MN 55403
Administrative Assistant of New Front Films, a company formed by three independent filmmakers, John Hanson, Rob Nilsson, and Sandra Schulberg, whose NORTHERN LIGHTS won the Camera d'Or Award at Cannes in 1979 for best first feature. New artistic feature films are being developed.

JOHN CRAWFORD

Midwest Distributors
916 6th Street S.E.-upstairs
Minneapolis, MN 55407

CHRISTOPHER CROCKER

Antropology Dept.
University of Virginia
Charlottesville, VA 22903
Christopher is an anthropologist. He is on the editorial board, "Symbol and Culture" series, University of Pennsylvania Press Publications include "Ritual and the Development of Social Structure, Liminality and Inversion," in The Roots of Ritual, James Shaughnessy ed.

MARGARET CROYDEN

250 West 94th Street
New York, N.Y. 10025
Margaret is a journalist, a theatre historian and critic. She is author of Lunatics, Lovers and Poets: The Contemporary Experimental Theater.

FLORENCE DACEY

Box 346
Cottonwood, MN 56229
Poet, homemaker, teacher, Author of The Swoon (Minn. Writers' Publishing House, 1979).

PHILIP DACEY

Box 346

Cottonwood, MN 56229

Poet, teacher, father,
Married to poet Florence
Dacey. Latest book of
poems: The Boy Under the
Bed (John Hopkins, 1981).
A forthcoming book will
feature many poems in
dramatic form.

JEAN DEDERMAN

124 Prospect #1

Vermillion, S.D. 57069

LINDA DESTEFANO

148 W. Beard Ave.

Syracuse, NY 13205

JIM DOCHNIAK

P.O. Box 8803

Minneapolis, MN 55408

Jim is the editor of
Sez/A Multi-Racial
Journal of Poetry and
People's Culture. He
is also coordinator for
the Midwest Cultural
Conference.

CAROLYN DRY

3196 Alice Drive

Newbury Park, CA 91320

Carolyn is an architect
and an environmental
designer. She is the
author of "Transforma-
tions" -- an architect's
autobiography through
buildings that move and
grow, "Barns and the
American Landscape of
Idealism," pamphlet with
poet Meridel Le Sueur
on transformation in
words and forms, "Nature,
Myth, and Place, an
Architectural History."

JUDY MCCORMACK DUNN

Joint Ministry Center

407 Pearl St.

Mankato, MN 56001

PAUL DUNN

Joint Ministry Center

331 Dillon Ave.

Mankato, MN 56001

EDGAR DYER

519 Maple Drive

Surfside SC 29577

Edgar is a professor of
government and internation-
al studies and a lawyer.

MICHAEL EASTHAM

1921 Elm St.

Cincinnati, OH 45210

Member of Street Talk

KATHRYN ESSLINGER

5209 Irving Ave. S.

Minneapolis, MN

MARGARET FAIT

7-E Arts Council

520 10th Street

Pine City, MN 55063

A single parent of four
children- a "displaced"
family person- now a
student of Healing/Music
...an Art Promoter in the
community- Chairperson of
Region 7-E Arts Council
(Minn. State Arts Board).
An artistic liver of life
- a dreamer of global
peace and unity.

MARGARET FARGNOLI

2537 Aldrich Ave. S.

Minneapolis, MN 55405

Margaret is the Artistic
Director of the dance
company, Whispers of
America. She is also on
the faculty of the Univ-
ersity of Minnesota Dance
Department. Margie is also
the mother of twin boys,
Abraham and Cyrus.

KEN FEIT

5345 N. Linder Ave.
Chicago, IL 60630

I am an itinerant fool
and story-teller who
travels throughout the
world conducting work-
shops in symbol/myth/
ritual consciousness and
performing allegorical
mimes, fairy tales,
creation myths, sound
poems and other stories
that attempt to awaken,
disturb and heal.
Hollawhaloopity!

SHARON J. FELDMAN

1856 Kalorama Rd. N.W.
Washington, D.C. 20009
Theatre worker (form-
erly Associate Produc-
tion Coordinator with
Living Stage Theatre
Company), visual artist.

MADELINE FLANNERY

7733 Susan Drive So.
Indianapolis, IN 46250

JANIS FLAX

2121 N. Sheffield 3R
Chicago, IL 60614

ANDREW FOSTER

Canterbury Loft
332 S. State
Ann Arbor, MI 48104
I am the Episcopal cha-
plain at the University
of Michigan where we
operate a small Loft
Theater to present per-
formances which raise
ethical, social, politi-
cal, and spiritual issues.

ROBERTA GASBARRE

Living Stage Theatre Co.
1902 Rosemary Hills Dr. #1
Silver Spring, MD 20910

SUZIE GILHOI

603 Simpson, Apt. 1
St. Paul, MN 55104

I am an English Dramatic
Lit. major, interested in
learning more about theatre
as a shared experience,
bringing about awareness of
self and of society. I
hope to pursue an education
in Creative Dramatics,
but after the Gathering,
who knows what direction
I'll take.

ARLENE GOLDBARD

NAPNOC
P.O. Box 3036
Washington, D.C. 20010

I've been a community arts
organizer for a long time,
for the last couple of years
working for the Neighbor-
hood Arts Programs National
Organizing Committee (NAPNOC),
and since 1977 have been
making a study of public cul-
tural policy in the U.S.
and abroad. In my obser-
vation, cultural workers
have special tools at their
disposal to help transform
consciousness-but often we
are unaware of these tools,
or unable to utilize them
effectively, or unclear about
the real meaning and purpose
of our work. These are the
questions which interest me.

MARJORIE GOLDEN

1704 Chase
Cincinnati, OH 45223
Member of Street Talk

MERI GOLDEN

Pillsbury Waite Cultural Arts
3501 Chicago Ave. S.
Minneapolis, MN 55407
Director, Pillsbury-Waite
Theatre, Actor/Director/
Playwright with Alive and
Trucking political theatre,
5 years. Theatre Director

Mpls. Community College,
2 years. Actor with Alive
and Trucking, Circle of
the Witch Feminist Theatre,
Mixed Blood Theatre and
Up and Over Women's
Theatre in Mpls. Sees
theatre as a communicative
tool to relate to and
develop community on
social & political levels.
Works with all ages using
creative drama and impro-
visation to create orig-
inal plays.

RENNY GOLDEN

1446 W. Berteau
Chicago, IL 60613
Poet - writer on political
issues. Current political
work on El Salvador.
CISPES & The Rel. Task
Force on El Salvador.
Teaches courses on women
in prison and critical
criminology.

HENRY GOULD

163 Doyle Ave.
Providence, RI 02906
Presently in M.A. program
in theatre/community orga-
nizing at Beacon College.
Interested in street
theatre, outdoor theatre
among other things.

ANGELIKA B. GROSSE

50 Holly Lane
Plymouth MN 55447
I am German and have
studied theater arts and
dance for one year at the
University of Minnesota.
In Germany I studied
English and Biology to
become a Secondary tea-
cher. I would like to
integrate theater into
everyday classes at
high school and motivate
the creativity that lies
within all of us.

STEVE GULICK

The Peace Meal Player
2208 South Street
Philadelphia, PA 19146
Mime and singer; peace
movement activist; has
also worked as a social
worker and a high school
teacher and drama director.

MARY E. GUZZY

Women's Interart Center
549 W. 52nd St.
New York, NY 10019
Media Studies, Women's
Interart Center NYC
(film, theatre & video
program providing an
integrated year of study
in these three separate
but interactive art forms)

MARILYN HABERMAS-SCHER

3523 Fremont Ave. So.
Minneapolis, MN 55408
I am a dancer, teacher,
singer, poet, maker of
work that is not different
from the process of my
life. I am interested in
healing and in responsibil-
ity.

ARTHUR E. HEBBERD

2136 Main St.
La Crosse, WI 54601

KATHY HEITHOFF

124 Prospect #1
Vermillion, S.D. 57069

CYNTHIA HODELL

519 Maple Drive
Surfside, SC 29577

HELEN E. HUGHES, Ph.D. Editor

The Creative Woman
Governors State University
Park Forest South, IL 60466
Professor of psychology
(specialities: neuropsy-
chology and school psy-
chology) at Governors
State University. Editor

of feminist quarterly,
The Creative Woman.

KATHY HYATT

1788 Hennepin Ave. S. #7
Minneapolis, MN 55403

Kathy is a Minneapolis based artist working in a variety of medium. She is a quilt maker, a graphic artist, writer of prose, maker of objects out of fabric and found objects. Kathy has created a quilt piece honoring Meridel Le Sueur. It is being exhibited across the country as part of the Honor Quilt Show in conjunction with Judy Chicago's Dinner Party.

CLAUDIA JOHNS

451 College Ave. Apt. 1
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DAVID H. JOHNSON, JR.

Upstage Co. - Coastal Carolina
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Myrtle Beach, S.C. 29577

DONNA L. CATTON-JOHNSON

Upstage Co. - Coastal Carolina
Box 32, Rt. 3
Myrtle Beach, S.C. 29577

MAX KAPLAN

Summit Lane
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Max is a violinist and a sociologist of the arts. He is the founder of the Leisure Studies Program at the University of South Florida. He is the author of Arts in a Changing America, Leisure In America: A Social Inquiry, and Technology, Human Values and Leisure, with Phillip Bosserman.

REV. LEONARD KAYSER

National Catholic Rural
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4625 NW Beaver Drive
Des Moines, Iowa 50322

WENDY KNOX

Multi-Medea Enterprises
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Writer, Editor, Graphics,
face painting, etc.
Multi-Medea Enterprises,
Water Press, What We Will
..., a Women's Cultural
Arts Journal, M.F.A. U.
Mass.

MARY KRONER

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Cincinnati, Ohio
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PAUL A. KRUEGER

Mass Transit Street Theater
154 6th Avenue
Brooklyn, NY 11217

FR. CHRISTOPHER LAING

P.O. Box 176
St. Peter, MN 56082
Priest-Coordinator with
small, Episcopal congregations in Southern Minn.

LE CLAIR GRIER LAMBERT

Director
African American Cultural Cen.
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GEORGE LAKEY

Trollheim
4719 Springfield Ave.
Philadelphia, PA 19143
George is a sociologist and an activist. He is a founder of the Philadelphia Life Center and the Movement for a New Society. He is the

author of Strategy for a Living Revolution, Moving toward a New Society, In Place of War, and A Manual for Direct Action.

ANNA LANK

New Artef Players
1280 Barrington #12
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Actress, Producer, writer
and explorer. Member
of the New Artef Players,
a Jewish Arts Theatre in
Los Angeles.

CHERI LAWSON

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Member of Street Talk.

GREGORY C. LEAVITT

Dept. of Sociology
Gustavus Adolphus College
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Greg is Assistant Professor of Sociology and Anthropology at Gustavus Adolphus College. Special Areas include: comparative Studies, Criminology, Political Sociology and the Sociology of Knowledge. His concern with the general evolution of social and cultural systems has lead to a particular interest in human nature and its implications for social transformation.

ELLEN LEFKOWITZ

601 E. Burleigh
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BARBARA LEIGH and

LINDA MOTT

Friends Mime Theatre
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Milwaukee, WI 53202
Barbara and Linda are
staff members and

director/performer/teachers of Friends Mime Theatre, a professional outreach touring theatre ensemble that creates original material centering on themes vital to our contemporary lives. FMT utilizes all the elements of performance: circus, music, mime, puppetry, mask, dance, dialogue and chorus--and works with audiences of all ages and backgrounds.

BETSY E. LEHRFELD

Gen. for Institutional Renewal
1115 Glendora Ave.
Oakland, CA 94602

DEBORAH LESUEUR

1022 W. Erie
Tucson, AZ 85745
I do pottery, wood designs, paperworks, Painting, sewing, sounds, gardening, poetry, and energy balancing of the body. This is my life drama and dance. I teach "Touch for Health" (a certified instructor).

MERIDEL LE SUEUR

1653 S. Victoria Rd.
Saint Paul, MN 55118
Meridel is a poet and a people's historian. She is the author of North Star Country, Harvest, Salute to Spring, Rites of Ancient Ripening, and The Girl.

JAMES LEVERETT

Theatre Communications Group, Inc.
355 Lexington Ave.
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JOHN LEWANDOWSKI

Underground Railway
699 Green St.
Cambridge, MA 02139
Member of Underground Railway, a theatre company. B.S. Northern Michigan University; instructor/

designer Harvard Summer Theater; acting: New York Shakespeare Festival; composer/arranger theater & Motown Music.

SHARON LOCKWOOD

San Francisco Mime Troupe
855 Treat Street
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LARRY LONG

Box 283
Sauk Rapids, MN 56379
Larry is a singer, songwriter and troubador.
Helps people to write their own songs.

THOMAS W. LOUGHLIN

University of Nebraska
2026 "J" St. #3
Lincoln, NB 68510

KENDAL LYON

c/o Dr. R. Robinson
Box 347
Aynor, SC 29511

WENDY LYON

6839 2nd Ave. So.
Richfield, MN 55423
Academy of Theatre Arts,
Toronto, Ontario, Canada.

DIANNA MACLEOD

202 13th Ave. East
Seattle, WA 98102
Independent playwright.

JOANNA ROGERS MACY

3046 Macomb St. NW
Washington, DC 20016
A writer, teacher, workshop leader on personal and social transformation ...i.e. ways people can break through to greater spiritual awareness while becoming more effective agents of social change... She is the author of How to Deal With Despair, (New Age, Theaterwork),

DespairWork, and forthcoming book Awakening in the Nuclear Age. Mother of three, lives in a cooperative household in Washington, DC., active in peace and safe-energy movements, Interhelp (network for nuclear disaster relief), and Shalem Institute for Spiritual Formation.

KAREN MALPEDE

New Cycle Theater
657 5th Ave.
Brooklyn, N.Y. 11215
Karen is a feminist and a pacifist, a writer of plays (The End of War, Making Peace: A Fantasy and A Monster has Stolen the Sun) and a theater historian. She has just edited Women in the Theater: Compassion and Hope.

BOBBIE MALRAISON

1222 Broadway
Ann Arbor, MI 48105
Poet, lives in Ann Arbor, is a firm believer in the people's highway - I use it, my home's a people's haven. Matriarchal ritualist, human rights advocate.

SUSAN ANN MARTINSON

3421 Dupont So., #203
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Poet, editor (Sing Heavenly Muse!), free lance writer, program consultant.

DENISE DAILEY MACCAULEY

1315 W. Eddy St.
Chicago, IL 60657

CAROL MCCORMICK

Storyfront
625 Windemere Drive
Plymouth, MN 55441
Modern troubadour from

Plymouth, MN. Shares stories and songs for all occasions.

MARGO MCCREARY

300 E. 4th St.
St. Paul, MN 55101

"I am an independant puppeteer in the Twin Cities. I've moved into a large studio space with a huge work table and an open floor area, and I've taken a leave of absence from my bus driving job for a year of exploration of myself as a performer and visual artist, and probably waitress."

THOMAS MCGRATH

615 South 11th St.
Moorhead, MN 56560

Poet. Author of Longshot O'Leary's Garland of Practical Poesy, A Witness to the Times, Figures from a Double World, The Movie at the End of the World, and Letters to Tomasito.

ANN MCKINNON

513 Woodland
Mankato, MN 56001

Artist, living and working in Mankato, and working with the Mankato Area Arts Council. Also a recent new mother!!

BRAD MERCIL

University Community Video
2007 Franklin Ave. S.E.
Minneapolis, MN 55414

I enjoy making video about people and community projects. I hope one day to be a self-supportive video artist. Also, I like to meet new people and enjoy new ideas.

JENNIFER MERIN

251 West 81st St.
New York, N.Y. 10024

Jennifer is a theatre historian and a journalist. She is the author of International Directory of Festivals of Theatre. She was coordinator for North America of the International Federation of Independent Theatre from 1977-1980.

DEENA METZGER

2066 Callon Drive
Topanga, CA 90290

Deena is a playwright and a poet. Her books include: Dark Milk, Skin: Shadows/Silence, Tree, and The Woman Who Slept With Men to Take the War Out of Them. Her plays include: Not as Sleepwalkers and Dreams Against the State.

BARBARA MEYERHOFF

5112 Fulton Ave.
Sherman Oaks, CA 91403

Barbara is a cultural anthropologist; she has done work in communities with cultural revitalization. She is author of Peyote Hunt: Sacred Journey of the Huichol Indians, and Number our Days.

JOAN MICKELSON

3053 - 14th Ave. S.
Minneapolis, MN 55407

I am a visual, textile artist who has recently become interested in the power of bringing sculpture to life, and of telling stories, through puppetry.

KAREN MIHALYI

Syracuse Women's Info. Ctr.
& Woman Harvest Choir
104 Avondale Place
Syracuse, N.Y. 13210
Worked for 8 years as
Women's Center Coordin-
ator. Direct Woman Harvest
Choir. I also produce
concerts, have worked with
children's theater and
recently directed a women's
musical - cultural show.
Also work with the Syracuse
Peace Council.

JOYCE ERICKSON MILLER

World Ministries Com. of the
Church of the Brethren
Old Mill Rd.
Franklin Grove, IL 61031
Portrait artist, graphic
designer, writer and photo-
grapher; member of the
General Board of the Church
of the Brethren, World
Ministries Commission; co-
ordinator- National Assn.
for the Arts in the Church
of the Brethren.

BEN MITCHELL

Wellspring
The River House
6160 Proctor
Kalamazoo, Michigan 49001
Elementary School teacher
in an independent school;
editor of Windows, a col-
lection of children's
poems; storyteller; poet.

CHRISTOPHER MOGIL

4811 Springfield Av.
Philadelphia, PA 19143
I perform & teach mime.
I train activist groups
in street theater. I'm a
member of Movement For A
New Society in Philadel-
phia where I'm a trainer
in general non-violent
social change skills and
work with the anti-nuclear
movement.

GEOFFREY MORGAN

Nexus Records
3124 B Long Blvd.
Nashville, TN 37203
I am a song writer and
performer committed to
bringing a new male voice
into our culture that
expresses the struggle
and joy of fighting
sexism, supporting
changing men, and pulling
us closer together.

SAGE MORIARTY

227 Caledonia St.
Santa Cruz, CA 95062
I do Trager Body Work,
Bach Flower Remedies,
Massage, Women's Sex-
uality classes and Tarot.

BONNIE MORRIS

Illusion Theatre
528 Hennepin Ave.
Minneapolis, MN 55403
Producing Director -
actor - teacher interested
in power of theater and the
struggle in making theater.

DOCTOR MOZZARELLI and

SUZY CREAMCHEEZ

The Minstrels
c/o Earthward Bound Ecology
and Craft Center
Star Rte. Box 328
Big Lick Hollow
New Haven, KY 40051
Doctor Mozzarelli --
specializing in musical
lobotomies and his un-
indited co-conspirator
Suzy Creamcheez --
together they answer the
musical question "Is there
lunch after death".

CHARLIE MURPHY

2515 E. Union
Seattle, WA 98122
Charlie is a singer/ song-
writer and is active in
the Gay Liberation

Movement. He has recently released an album on the Good Fairy label.

W. LOREN NIEMI
StoryFront
House of Stories
489 Ashland
St. Paul, MN 55102

W. Loren Niemi is a storyteller, cultural observer, postcard maker and collector. I am interested in the relationships of perception, experience, and ritual as they are expressed in storytelling.

TIMOTHY NUESSEMEIER
R.R. #1
Le Sueur, MN 56058

DAVID O'FALLON
Continuing Ed. in the Arts
320 Westbrook Hall
77 Pleasant St. S.E.
Minneapolis, MN 55455

JOE PADDOCK
Box 2
Lynd, MN 56157
Joe is a poet and has worked as a Humanist-in-Residence for the American Farm Project of the National Farmers Union. His books of poetry and collections of oral history include: Stored Light, A Song Like My Own, and The Things We Know Best.

NANCY PADDOCK
Box 2
Lynd, MN 56157
Nancy is a poet and is currently employed as a consultant for the American Farm Project, a program of the National Farmers Union. She also works for Community Programs in the Arts and Sciences, of Saint Paul, Minnesota as a writer-in-the-schools. Her publications

include: A Dark Light.

MELANIE PANUSH
Panush & Benish
2 Dancers
2325 N. Murray Ave.
Milwaukee, WI 53211
Bringing my singing partner and my guitar.

JENNIFER PAPIN
Seedling Theater
113 Avondale Place
Syracuse, N.Y. 13210
Program in Nonviolent Conflict and Change.

HOLLIS PAYER
2603 Columbus Ave.
Minneapolis, MN 55407
I'm an actor and a storyteller and have worked very hard at my training and my work...and at this point in my life I'm very alone. My desire is to work with others, and yet I find myself mostly doing storytelling or teaching, both very solitary tasks. In the past, with a partner, I created a sort of storytheatre, using mythology as a basis for our work...I'd like to continue with this sort of thing with a larger group. Where to find such people? Hopefully the GATHERING will be common ground. Many of my ideas for stories, plays, rituals, come from my experience of modern paganism, as it is a great source of my inspiration.

DAVID PERRIGO
Stage Left
34 Holyoke Street
Boston, MA 02116

CAROL POLSGROVE
THE PROGRESSIVE
408 W. Gorham St.
Madison, WI 53715

BROOKE PORTMANN
Illusion Theater
3950 Portland Ave.
Minneapolis, MN 55407

WHITNEY QUESENBERY
27 Third Avenue
Brooklyn, NY 11217
I am a free lance set and
lighting designer - most of
my work is with experiment-
al companies: Contemporary
Mythmakers, Women's Exper-
imental Theatre, Kuku Ryku
Theatre Lab, but I also
work in the regional and
commercial theatres.

LARRY "HOOPS" QUIST
Sweaty Butter Jugglers
2209½ E. Franklin Ave.
Minneapolis, MN 55404
"Hoops" - Juggler, face
painter.

JOHN R. RAMSLI
St. Peter, MN 56082
John is a nonviolent activist
and an experimenter in ap-
plying the principles of
nonviolence in everyday
life, such as New Games,
alternative energy sources
and cooperative means of
meeting people's needs.

STANLEY REID
Syracuse University
School of Management
116 College Place
Syracuse, NY 13210
Stanley is an assistant pro-
fessor of marketing. He is
the author of Looking for
an Audience: Survival
Strategies for Experimental
Theatre.

REBECCA RICE
1253 Newton St. N.E.
Washington, D.C. 20017
Rebecca Rice - Assoc.
Director and actress,
Living Stage Theater
Company - c/o Arena
Stage - 6th & M Sts. S.W.,
Washington, D.C. 20024

WILL ROBERTS
Ohio River Films
93 Mill Street
Athens, Ohio 45701
Will is a filmmaker
who is working for social
change. Two of his are
Between Men and Men's
Lives which deal with
questions of masculin-
ity and socialization in
men, and relate these to
broader social issues.

MICHAEL H. ROBINS
Illusion Theater
528 Hennepin Ave. S. #309
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Producer, actor, dir-
ector, teacher with
Illusion Theater.

ROBERT N. ROBINSON
Univ. of South Carolina
P.O. Box 347
Aynor, SC 29511

ORAN SANDEL
Living Stage
6th & Maine Ave., SW
Washington D.C. 20024

WES SANDERS
UNDERGROUND RAILWAY
47 Juliette St.
Dorchester, MA 02122
UNDERGROUND RAILWAY is a
performance troupe com-
mitted to social change,
which tours schools,
universities, festivals,
community centers and
theaters. Centered in
puppetry and developmental

theater, its work moves out into mime, cabaret, "straight" theater and music. Founded in Oberlin, Ohio in 1974, it is now based in Boston.

NEALA SCHLEUNING

Route 2, Box 28

Mankato, MN 56001

Neala is a historian and the director of the Women's Center at Mankato State University.

ANNIE SCHMIDT

The Loft

4615 Washburn Ave. S.

Minneapolis, MN 55410

MOLLY SCOTT

Box U

Charlemont, MA 01339

Molly is a singer, composer, actress, and poet. She has recently composed the musical score for an American adaptation of the Russian play The Dragon. Her artistic focus as performer and composer has been the creation of music which illuminates our connection to the natural world and each other. She plays guitar, piano, and dulcimer.

ANDY SHAPIRO

805 11th Ave. S.E. (Upper)

Minneapolis, MN 55414

DAVID SHEPHERD

Group Creativity

85 South Street (3S)

New York, N.Y. 10038

Group Creativity, designs games and scenarios enabling groups to explore an issue, modernize a legend or shoot a videomovie. They make an annual award to the most versatile improvising team. Coaches

are available to train local teams in the Improv Olympic, a decathlon of skill-building games that can generate a full-scale production & publishable playscript.

ANNE SLEPIAN

4820 Windsor Ave.

Philadelphia, PA 19143

I was a member for four years of a feminist theatre collective in Honolulu, The Common Woman's Theatre. Since moving to Philadelphia, I have been involved with Movement for a New Society. I miss having a way to express political ideas with dance and music and poetry, and seek that for the future.

TOM SODERGREN

Univ. of South Carolina

P.O.Box 347

Aynor, SC 29511

DOROTHY A. SOKOL

Seedling Theatre

111 Trinity Place

Syracuse, NY 13210

Involved in dance, song, visual art, writing with social change/cultural groups. Seedling Theatre, a theater of commitment, focuses on shadow puppets, ritual & ceremony, masks. Struggles for social change in creative, non-violent ways. Workshops, performances.

DAVID STEINBERG

227 Caledonia Street

Santa Cruz, CA 95062

I am a poet, writer, & film writer active in the men's movement, particularly around the issues

of fathering and male sexuality. My books include Father Journal, Welcome Brothers, Touch Poems and Others (in progress).

MARIE VOGL STEWART
402 West Third Street
Northfield, MN 55057

PATTY STILLWELL
4832 Park
Minneapolis, MN 55417
Video-taping of community based/written plays.

SANDRA TANNER
421 N. Broad Street
Mankato, MN 56001
Sandra is a visual artist and director of the Craft Center of Person/All Growth at Mankato State University. She has a special interest in helping the arts to become a dynamic part of people's everyday lives.

DAVID TAPE
525 Boal St.
Cincinnati, OH 45210
Member of Street Talk.

TECLA
Westbeth Artists Housing H 957
463 West St.
New York, N.Y. 10014
Harlem, New York, has lived and painted among the fishermen of Maine and Malaga, Spain; among the Indians of Mexico; and in a mining village in South Wales. For the past 25 years she has made her home living and teaching in East Harlem; painting, drawing, and sculpting the endless portrait of faces around her and exhibiting her work in the streets, market places and neighborhood gatherings.

CORI TERRY
Wellspring
The River House
6160 Proctor
Kalamazoo, MI 49001
Former member of the Erick Hawkins Dance Co. of New York City, now living and working in Kalamazoo as co-director of Wellspring, a new Dance/Music Center.

THERESE
Home Town Talent
2866 N. Stowell Ave.
Milwaukee, WI 53211
Therese - currently Director of Audience Development for Paradox Studio Theatre; founder of Home Town Talent in Milwaukee; sometimes performer.

YI-FU TUAN
Department of Geography
414 Social Sciences Bldg.
267 19th Avenue South
Minneapolis, MN 55455
Yi-Fu Tuan is a humanist geographer. He is author of Man and Nature, Topophilia, Space and Place and Landscapes of Fear.

JAMES S. TURNER
Consumer Action for Improved Food & Drugs
1421 Mass. Ave. N.W.
Washington, D.C. 20005

CAROLINE W. VAN AUSDAL
Yellow Springs Writers' Group/
Playwrights' Group
1720 Spillan Rd.
Yellow Springs, OH 45387
Maker of fairy tales & musical plays.

RAY VIRTÁ
503 Grand St.
New York, N.Y. 10002
I am by profession an

actor/idealist; a trans-
planted Midwesterner
sweating summers in N.Y.C.
and touring the provinces
of Long Island during fall-
spring, looking for a car-
ing collective. That's
it.

LYNN VON KORFF
MN. Clergy & Laity Concerned
1521 A Como Ave.
Minneapolis, MN 55414

CONNIE VORIS
220 Atkinson Apt. #4
Cincinnati, OH 45219
Member of Street Talk.
Musician.

NORM WALBEK
Dept. of Political Science
Gustavus Adolphus College
Saint Peter, MN 56082
Norm is a political
scientist. He is active
in the peace movement.

CHARLES WATERMAN
218 $\frac{1}{2}$ S. Minnesota Ave.
Apt. 4
St. Peter, MN 56082
A poet and author of
The Place and Talking
Animals.

WILL WEIGLER
1131 Olivia
Ann Arbor, Michigan 48104

MARK WEINBERG
OTHER THEATRE COMPANY
25 S. Hillside Tr.
Madison, WI 53705
Founding director.
Researching theatre
historian.

PHYLLIS WILSON
2745 N. Mildred
Chicago, IL 60614
Historian of religion and
a ritualist, working to
raise Goddess consciousness

and promote Her (Wholistic,
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July 21, 1981

The Gathering
c/o Cherry Creek Theatre
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Saint Peter, MN 56082

Dear Friends:

It was only very recently that I saw my first copy of your journal Theatrework and learned about The Gathering of Aug. 9-16, hence the lateness of this letter inquiring whether anything will be said at any of your sessions or workshops about the early pioneers of alternative theatre and film who preceded you. I refer specifically to the great theatre and film movements of the Depression and Anti-Fascist decades of the 1930's and 40's which are chronicled in the pages of New Theatre magazine, Experimental Cinema, Film Front, organ of the Film and Photo League, Films--A Quarterly and others. Like your Gathering, those groups of a half-century ago, also celebrated the Rights of Man and the Jeffersonian tradition that "rebellion to tyrants is obedience to god" not the "moral majority," and they fought so that America the beautiful should also be America the Just, to quote Meridel Le Seuer's magnificent sentence.

Since it is going to be impossible for me to attend your Gathering and Awakening to the danger of war and reaction in Reagan's America, I wonder whether you would permit me in this letter to be read at one of your sessions - to say a few words about the witchhunts and blacklists that cut the heart out of the people's movement in cinema and theatre in the late 1930's, and to pay a small tribute to one great theater person who in the profoundest meaning of the word represents the cultural bridge that joins the 1930's to the 1980's. I speak of the dramatist, screenwriter, teacher and political activist JOHN HOWARD LAWSON, who fell in the battle for social justice and social progress and deserves to be remembered by this great Gathering of theatre and film workers because like "the great blue heron who flies almost noiselessly along the river pathways to startle the people into thoughts of harvest and acts of planting," he - more than anyone of our time - STARTLED an entire generation into thinking deeply how to reclaim and to extend our noble democratic cultural heritage.

First, permit me to introduce myself. My name is David Platt. I am, at the age of 78, the oldest, still active film critic in the country. For the past 20 years I have been the film and music critic and editorial board member of Jewish Currents, a progressive, pro-Israel, non-Zionist monthly. Before then I was the film critic of the Communist Daily Worker for nearly 25 years, in which capacity I was especially active in the fight against witchhunting and blacklisting during the McCarthy era; our campaigns in behalf of the Hollywood Ten are well known to all. Before then I was the New York Executive

Secretary and later the National Secretary of the Film and Photo League. The League was the producer of films of the Hunger Marches, Bonus Marchers, Unemployed Demonstrations, Farmers' Strikes, Anti-Nazi Struggles during the Great Depression, all of which have since become part of the national treasury of our democratic culture. Before then, I was the co-founder with film historian Lewis Jacobs of Experimental Cinema, the first U.S. Left journal devoted to the politics and aesthetics of film art. Before then, in the early 1920's in New York and Phila. I was a member of several alternative theatre groups - the foremost of which was the little social theatre group headed by dramatist Em Jo Basshe, scenic designer Mordecai Gorelik and actor Jasper Deeter. This was shortly before Deeter found his way to the Hedgerow Valley Theatre in Penna. I knew them all and they shaped my development, so that fifty years of involvement in all sorts of theatre and film collectives gives me the right, I think, to speak about the man who I believe stands in the very CENTER of what the social theatre of the 1920's, the New Theatre League and the Workers Film and Photo League of the 1930's and your GATHERING of the 1980's are all about.

John Howard Lawson died in San Francisco after a long illness on Aug. 11, 1977. He was 82. His loss to the theatre and film world - that part of it that sank its roots in the good earth of people's hopes and dreams - cannot be over-estimated. Few American writers of this century can match Lawson's multiple achievements in so many different cultural areas and with such penetrating social and political awareness.

Lawson wrote ten plays, including Processional in 1925, Success Story in 1932 and Marching Song, his masterpiece, in 1937. He was an outstanding screen writer, as witness Blockade, Hollywood's first and only anti-Franco film on the Spanish Civil War (outstanding even though Lawson's script was mangled by the front office), and the powerful wartime anti-Nazi films Action in the North Atlantic, Sahara and Counterattack. He was one of America's finest theatre and film theoreticians - the author of two indispensable volumes for theatre and film students: Theory and Technique of Playwriting (later expanded to include Screenwriting) and Film: The Creative Process. His The Hidden Heritage, written while in prison serving time for the crime of opinion, was a notable work of cultural history.

It is difficult to separate Lawson, the talented dramatist, screen writer and cultural historian from his many-sided organizational activities, since in his case the humanist writer and the public-spirited citizen were so tightly intertwined. Each profited from the other.

In 1927 he founded with Em Jo Basshe, Michael Gold, John Dos Passos and others, the short-lived New Playwrights Theatre - the predecessor of the Workers Laboratory Theatre and the exciting New Theatre movement of the early Thirties. Later in Hollywood he worked to organize the Screen Writers Guild in 1933 and was elected its first President. He also helped to establish the Screen Actors Guild as the powerful union it eventually became for a number of years before it was taken over and weakened by right wingers like Ronald Reagan, Robert Montgomery and George Murphy during the era of the Cold War.

One could go on and on about John Howard Lawson. In Boston in the week before

Sacco and Vanzetti were executed by the State of Mass., he participated in last minute efforts to save them. He once said that this was a turning point in his life and work. In the early 1930's Lawson continued his political education by making two trips to the deep South, visiting Angelo Herndon and the "Scottsboro Boys" in their prison cells in Georgia and Alabama, and that was only the beginning of his notable work for social justice, democracy and peace. Work which in the late 1940's in the time of McCarthy would make him one of the central targets of the Un-American Committees.

In the statement he was prohibited from making before the Un-American Committee on Oct. 20, 1947, Lawson accurately predicted that "if I can be destroyed, no American is safe...Let no one think that this is an idle or thoughtless statement. This is the course that the Un-American Activities Committee has charted. Millions of Americans who may as yet be unconscious of what may be in store for them will find that the warning I speak today is literally fulfilled." It was not long before the investigation moved on from the film industry, which it tore apart, to the throttling of the press, radio, theatre, academia and book publishing. The decline of Hollywood as a world film center stemmed from the 1947 witchhunt that sent ten screen artists to prison and ousted from the industry several hundred others, representing the bulk of its most talented and socially aware artists. Blacklisted or otherwise effectively silenced were writers, actors and directors who under the impact of the CPUSA, the New Deal, the great CIO organizing drives and the anti-fascist struggles of the time, made some of the finest and most influential films in our history. Films that protested hunger and illiteracy, Jew-baiting, Negro-baiting, union-busting, profiteering, lynching, war and fascism. Films in the democratic tradition that sought to reflect, however imperfectly, the world we live in, and sometimes dared powerfully to urge social change. Films like *The Grapes of Wrath*, *The Informer*, *Great Dictator*, *Crossfire*, *City Lights*, *I Am A Fugitive From a Chain Gang*, *Wild Boys of the Road*, *Fury*, *Juarez*, *Zola*, *They Won't Forget*, *Watch on the Rhine*, *Monsieur Verdoux* - in contrast to the mounds of Busby Berkeley-Shirley Temple-Andy Hardy musicals and comedies. Indeed yes - the origins of the Un-American Committee assaults are related to the tremendous social awakening in the country following the October, 1929 stock crash. The mass struggles of those times left their mark not only on film content but also on theatre - as witness plays like Blitzstein's *Cradle Will Rock*, Irwin Shaw's *Bury the Dead*, Odets' *Waiting For Lefty*, *Awake and Sing* and *Paradise Lost*, Maltz's *Black Pit*, Stevedore, Sinclair Lewis' *It Can't Happen Here*, *Triple A Flowed Under* and other Living Newspaper dramas, most of them produced in major cities across the country under the auspices of the Federal Theatre WPA Project. There came a day, however, when the Congressional foes of the New Deal and of the WPA Projects were powerful enough to kill what the Republicans called "boondoggling" and so there came to an end what was unquestionably the greatest era for people's theatre and art in American history.

And now, dear friends of the Gathering, the monster has returned and is threatening us all again with his budget-cutting axe against the poor in order to increase the funds for war, but we have a stronger weapon - our love of liberty, of democracy. Democracy - "it still sleeps, quite unawakened, a great word whose history remains unwritten, because that history has yet to be enacted." (Walt Whitman). Our survival depends on arousing the country to write and to enact that history.

The Gathering
Page 4

Greetings to the Gathering. It is deeply encouraging to me personally as a veteran of six decades of social struggle to learn that there is such a Gathering as this taking place August 9th and that it is raising basic questions of freedom of thought and of social justice and social progress that were the major concerns of John Howard Lawson, Albert Maltz, Lester Cole, Alvah Bessie, Ring Lardner, Jr. Herbert Biberman, Sam Ornitz, Adrian Scott and Dalton Trumbo of the imprisoned and blacklisted Hollywood Ten.

Sincerely,

David Plot

A Plan To Get Populist Literature Into the Schools
By Ellery Foster

When I consider what the capitalists and communists are doing I doubt if I will ever smile again. They are not only engaged in an insane arms race. On each side they are keeping out of the schools the good populist literature that describes sane alternatives to the prevailing folly.

Because of this omission populism has to be reinvented by each generation. And only a small minority of each generation gets into this. Compared with the power of the capitalists and communists this minority is about as effective as a pack of puppies yapping at a dragline stripmining a mountain. The majority dies ignorant of populism.

I ask myself how can I help get the classics of populist literature into the schools. It occurs to me that the July 9 to 16 1981 Gathering at St. Peter MN may be an ideal time and place to sow the seed of the idea of developing a populist counterpart to the University of Chicago's Great Books Program that so admirably serves the purposes of capitalism. The latter certainly is not a list of populist books. Plato's idea that we need "philosopher kings" certainly is not a populist idea, is it? Yet he is the star of that show, while the pre-eminent spokesman for populism, Prince Peter Kropotkin, is ignored, utterly omitted.

The idea is that ^{if} enough of us can agree as to which we feel are the classics of populist writing, we can then combine forces to insist that students be encouraged to compare them with the capitalist or communist classics, as the case may be.

For starters I'll mention populist literature of the past that I consider myself lucky to have learned about, and rate each on a scale of 1 to 10 as nominees for inclusion in a list of populist classics. Then I hope others will nominate works they know about. In listing my nominees I'll mention when I first became acquainted with each, bearing in mind that I'm 76.

It wasn't until 1980 that I became acquainted with Kropotkin's Mutual Aid a Factor of Evolution, first published in 1902, three years before I was born. It is now available in a quality paperback with a very helpful foreword by Ashley Montagu, published by Extending Horizons Books, 11 Beacon St Boston MA 02108 (reg. \$4.50, available for \$2.50 - plus 75¢ if by mail - from FTE 122 E 2nd St Winona MN 55987). (10)

Not until 1981 did I become acquainted with the rather copious but not widely known literature that has been accumulating since 1820 on what calls itself Natural Hygiene but which I think of as humanistic (or populist) physiology. Information about this may be obtained from American Natural Hygiene Society 698 Brooklawn Av Bridgeport CT 06604. (10)

In my first decade I heard on an Edison cylinder record phonograph Robert H. Ingersoll's remarks after visiting the tomb of Napoleon. They turned me against war for life. (10)

I can't remember when I got these insights from GB Shaw: "Every profession tends to be a conspiracy against the laity;" and "Marriage provides a maximum of temptation and a maximum of opportunity" (for frivolous waste of vital energy?). (10)

(OVER)



Cont from other side. Not until 1981 did I learn about Henry George Jr's The Menace of Privilege published in 1905 (the year I was born) by Grosset & Dunlap. I'm only now in the midst of reading it but already feel it deserves a rating of 10. I hope Hazel Henderson will write a foreword for a new edition of it.

It was probably in the 1930s when I first became acquainted with Upton Sinclair's THE GOOSESTEP first published in 1923 by the author himself which is as timely today as ever in revealing the subservience of higher education to capitalists.

In the 1960s my daughter introduced me to works of Albert Camus. I regard his major work, The Rebel, of outstanding value for inclusion among populist books as antidote to propaganda that foments revolution. (10)

Rochdale co-op literature certainly merits a place in populist literature. But I for one hope the selection(s) will not be of the type that sees Rochdale co-ops as a panacea. As yet the co-ops are as addicted to money as the corporate plunderbund is. They haven't woken up to the good that could be done by encouraging retirees to set up and operate commerce without money exchange networks right in a corner of co-op stores.

I guess it was in the 1930s when I got acquainted with Gandhi's autobiographical My Experiments With Truth which I class as superb populist literature, reporting as it does one man's experience evolving into soul power out of mere brain power. (10)

It was probably in the 1960s that I became acquainted with Ashley Montagu's The Natural Superiority of Women. I nominate it for a place of honor on the roll of soul power populist literature, especially in light of the recent revelations that the biggest capitalists exclude women from their strategic Bohemian Grove gatherings. (10)

I would especially nominate two books that we had around home when I was growing up: Voltaire's Crimes of Priests and Outrages Upon Nuns and Tom Paine's Age of Reason, still important because Paine's criticism of the churches is as valid as it was when written. (10) (10)

Another book in the Foster library was entitled The Great War Against White Slavery. There may be better books on the subject, but I feel strongly that good muckraking of that racket merits inclusion among populist great books. (?)

To the extent that churches nurture libertarian (humanitarian) mutual aid they are populist. But to the extent that they continue to be institutions of power and revenue (as Tom Paine accused them of) they are not. So selectivity is needed in picking religious works for inclusion on the populist honor roll. Raised an agnostic, I'll leave such selection to others. (?)

I've purposely avoided mentioning titles from the unprecedented outpouring of new populist literature that has been produced since the first generation to grow up watching TV began saying in the 1960s, "It's just not fair for some to have so much when others are so poor." The works that stand the test of time can be added to the honor roll later. Outstanding among these, I feel, is the new literature about truly conservative technology as a sane alternative to the horribly exploitive technology that capitalists and communists alike are using so recklessly. Meanwhile wouldn't today's movement be stronger if populist classics of the past were more widely known. Widely reprinted, and gotten into the schools, through friendly persuasion?

Now, in case you are interested, how about tearing off, filling out and mailing or giving back the bottom half of this sheet with your rating of the books listed here plus additional works you feel should be on the honor roll. Unless other arrangements are made in the meantime I will undertake to compile the responses into a report that can be mailed to you and to a wider circle of participants in the process of developing the list of populist classics.

Give your rating of following titles of Populist literature (scale of 1 to 10). If unfamiliar with mark U.

Kropotkin, Mutual Aid a Factor of Evolution ____

Natural Hygiene ____

Robert H. Ingersoll, Remarks After Visiting Tomb of Napoleon ____

GB Shaw on professions and marriage ____

Henry George Jr, The Menace of Privilege ____

Upton Sinclair, The Goosestep ____

Albert Camus, The Rebel ____

Rochdale co-op literature ____

Gandhi's autobiographical, My Experiments With Truth ____

Ashley Montagu, Natural Superiority of Women ____

Tom Paine, Age of Reason ____

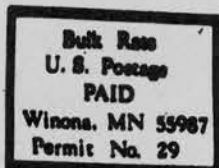
Voltaire, Crimes of Priests and Outrages Upon Nuns ____

Great War Against White Slavery ____

Now list, with your ratings, works that you nominate as populist classics.

Also give names and addresses of individuals you'd like us to send copies of the compilation of replies to this questionnaire. Be sure to give your name and address so that we may send you a copy of the compilation.

Mail or bring to FTE 122 E 2nd St Winona MN 55987. If you have occasion to phone 507 454 2474.



MUTUAL AID

Network

NEWS 'N' VIEWS

No. 21

June, July, Aug
1981

"They have stunk the river..
Wasted the pasture and the fresh valley..
Gouging the hills for gold (coal?, uranium?)
Laying waste the timber
To build sham castles for imitation Medici
And the rugged sons of the rugged sons of death."
- Stephen Vincent Benet, Ode To Walt Whitman, 1930s.

That's what minds (those above water) were on in the 30s.
But in the 40s we went to war and got our minds off it.
In the 50s Beatniks sat around coffee houses not knowing what to do.
Now in July 1981 here's the bestest I know to do:

Soul Power Symphony of Sane Alternatives

Because my physical energy has been considerably reduced (at least for the time being) this newsletter will have to pinchhit for personal letters I owe a number of you.

On May 23 a coronary put me into intensive care for 8 days and a total of 18 in the hospital. The first hospitalization I ever experienced I was pleased to discover that my mind seemed not to be slowed down in the least but ranged actively far and wide. Besides a lot of soul travel, I read and made several starts writing stuff that I thought I'd put into this first newsletter since May.

But an encounter yesterday (July 17) with a Christian businessman (who believes that peace will come only with the second coming of Christ) has moved in me such a surge of indignation and soul power that I feel it can produce a better keynote than the others for this letter.

Soul power is a term I use to identify what wells up in me when I ask myself how I feel and about and what I feel like doing about such things as hedonistic consumerism, dilettante narcissism, jingoistic nationalism, bureaucratic communism, plutocratic capitalism, corporate plundering, professional featherbedding, pseudo-religious cults, sexual dissipation, patriarchal politics, population explosion, callous indifference, Me And Mine Acquisitive Possessive Aggressive Predatory Avaricious (MAMAPAPA) carnivorous mafia morality, conspicuous consumption and like manifestations of human folly. Soul power is what moves me to do as much as I can to help turn the world from such folly to sane alternatives.

Deeming it futile for mere mortals to strive for peace on earth my businessman acquaintance occupies himself with trying to make more money. And he has supplied me with literature which says it is against "Scriptures" to be critical of big differences in wealth and power. He quotes the Bible as expressing it as the will of God that some should be rich, some poor. I tell him that such use of the Scriptures amounts to twisting its words into a trap for fools, something anti-Christians have been doing ever since the Emperor Constantine joined the Church in the 4th century. He sees the folly as a natural result of "original sin."

I differ with him. I blame the folly on the fact that schools help people develop only physical power and the scheming conniving power of the left brainlobe, and neglect development of soul power (that apparently derives from the right lobe). If the schools were paying attention to soul power they would be informing students about such sane alternatives as the following:

1. Natural Hygiene (humanistic physiology), a sane alternative to hedonistic consumerism. This is based on solid scientific evidence that the best treatment for most disease is not medication and surgery but fasting and resting, and that the best way to avoid illness is to eat mostly uncooked veggies, fruits, nuts, seeds and sprouts, intelligently combined, get plenty of sunshine, fresh air, exercise and rest, and avoid caffeine, nicotine, alcohol, narcotics, salt, sugar, white flour, condiments and meat; drink water between meals, not with meals. I was ignorant of this valuable information until just last month when Steve Tope and Emily Cirino brought it to me. Developed over the past century and a half by MDs who cared more for their patients' health than for their own income, this information is withheld from patients by MDs (like those in the Mayo Clinic) who fit George Bernard Shaw's observation that professions tend to be a conspiracy against the laity. (Why do you suppose this quote has been omitted from the latest edition of Bartlett's Familiar Quotations? I'm pretty sure I saw it in earlier editions.)

2. Tom Paine's AGE OF REASON that criticizes churches as having become "institutions of power and revenue" not living up to their professed idealism.

3. Integrally related to the more than 15 centuries old prostitution of the Christian religion is the fact that Kropotkin's scholarly report on mutual aid as nature's sane alternative has been ignored by the churches ever since its publication in 1902, and kept out of the schools also.

4. Ignored also, in this same connection, is the good retired persons could do for themselves and everyone if encouraged to establish and operate mutual aid networks (yellow pages) in their local churches, food co-ops, union halls, etc. The problem is that people for whom money is not only the chief object of worship but also an accustomed instrument of exploitation have not yet had enough loving influence brought to bear on them by the advocates of sane alternatives.

5. In the capitalist world, schools teach students to take buy-cheap-sell-dear profiteering enterprise for granted, ignoring the idea that all concerned might be happier if such enterprises would voluntarily transform themselves into service-at-cost free enterprises.

6. In the communist world, schools teach students to take state domination of production for granted, not only hating private capitalism but growing up ignorant of the possibilities of cooperative free enterprise.

7. Schools in capitalist and communist countries alike typically ignore development of soul power. Why? Because of ignorance? Because of cynicism? Cynical men in power obviously do not want the public to ask themselves how they feel about and what they feel like doing about the ruthless exploitation (of labor, consumers and natural resources) that prevails almost everywhere today. And so far there have not been enough Jennifers, Sister Elzears, Vinobas and Gandhis to prevail on them to change their ways. (see below).

8. When people feel indignant, as many do, at things like hedonistic consumerism, corporate plundering, professional featherbedding, jingoistic nationalism, etc., they are not told about specific sane alternatives that are kept out of sight under the rug. Why? Because of addiction to the folly of striving for the excess that the greedy call success.

It is impossible for me to swallow the propaganda of the Christian businessman that it is futile for us mere mortals to even try to turn the world from exploitation (that's ruining the ecosystem) to the conservation that can save it, and achieve peace on earth by our own efforts - that all we can do is wait for God to intervene.

Wrestling with the question of how to confront people who do destructive, exploitive things, or condone such things, I was taught a useful object lesson recently by Jennifer Schwartz of the Little Bear Trading Company, a truly conservative private enterprise. I was present when she observed two young boys, maybe 7 or 8 years old, rummaging glass bottles out of garbage at Winona's Lake Park, and smashing them against a tree. She undertook to stop ^{them} and did so in a way that I feel would be effective also with the old boys who are in charge of stinking the rivers, laying waste the pastures and fresh valleys, etc.

Jennifer went over to the boys and said to them, "Can't you think of something better to do than break glass?" She said this in a friendly not hostile manner. She suggested several things that she felt might appeal to them. Then, reminding them that other barefoot children could cut their feet on the broken glass, she asked, "Don't you think you had better pick it up?" Liking her and feeling that she liked them (the key thing about her tactic?), they began picking it up. We then pitched in and helped, until it was all picked up.

This brought to my mind Ashley Montagu's book THE NATURAL SUPERIORITY OF WOMEN. It occurred to me that women with Jennifer's kind of soul power might do wonders to help turn the world to sane alternatives.

Then I thought of Sister Elzear Kral setting an example of persevering love, not fighting those who have wronged her but inducing them with love to change their ways. Not like Sampson shaking the pillars of the temple but like India's Vinoba Bhave saying "I come to loot you with love" (the tactic by which he got landowners to give land for the landless).

Then Gandhi came to mind. Women like Jennifer and Sister Elzear. Men like Gandhi and Vinoba. There is soul power capable of working wonders.

I recall again the businessman who calls himself a Christian but despairing of human nature, believing that we can only hope for Jesus' return. Asking myself how I feel about this and what I feel like doing about it, I feel an urge to confront him with the evidence that Jesus came not to rule but to teach us to live like Jennifer, Elzear, Vinoba, Gandhi and many others (my own mother was one) have lived and do live. This instead of focusing their energies on making more money like the businessman does.

I sense that more and more people today - both female and male - have become or are becoming what might be described as Gandhian activists. Regardless of what they may have been through in the 60s and 70s - indignant protest, drug culture, sexual revolution, 1970s narcissism, moneygrubbing, alcoholism or whatever - these have matured or are maturing like Gandhi matured when he decided that he preferred to sublimate his sexual energy and use it not to get riches for himself but to help make the world a better place for everyone.

I feel that there is already in existence an avant garde of Gandhian activists that will increase in numbers during the 80s and introduce to the world a symphony of soul power acting on behalf of sane alternatives to all of the horrible things that greed is doing to labor, consumers and the planet's ecosystem today.

I feel that this is happening. I want to be part of it, and feel encouraged that maybe I can be, as my strength returns after the heart attack. For this I credit the Natural Hygiene that I've gotten into as a sane alternative to the hedonistic consumerism that I feel brought on the heart attack.

Unless others better qualified get something better started in the meantime, I'm thinking of changing the name of this newsletter to AGOGA Crusaders Roundtable (AGOGA standing for Avant Garde Of Gandhian Activists), through which Gandhian activists can carry on networking as a means of reinforcing each other. Hopefully the newsletter would become less of a monolog than this one has been, and more of a cooperative undertaking.

Soul Power Symphony contd from p. 2. More about the idea of revising this newsletter in the next issue, hopefully including input from some of you.

Besides helping to get out a Gandhian crusaders newsletter, I am looking forward to becoming active again in soul power theatre as a way to help open people's minds to the joy and zest of being involved in sane alternatives.

And I want to expand the sane alternatives literature distribution service at 122 E 2nd St. We can do more of this if we ever get tax exempt status from IRS. Even after Congressman Erdahl intervened with them on our behalf they continued to insist that we are a membership organization providing benefits to members and therefore not entitled to tax exemption. The fact is we provide a free public service with absolutely no membership requirements whatsoever. Our next step will be to request the White House to intervene with IRS on our behalf (which we have been delayed in doing due to my heart attack).

Now then, just to consider briefly how a Gandhian activist soul power approach might help create a symphony of sane alternatives, think how much more effective the attack on world hunger might become if it were to incorporate popularization of the Natural Hygiene diet (mostly uncooked veggies, fruits, nuts, seeds and sprouts. Think how ideally that would fit in with permaculture, and how much fuel would be saved by not cooking food.

As another example, couldn't churches do much to relieve unemployment and hardship if they would encourage retirees to start and operate mutual aid networks (in a corner of the church) to serve their parishes?

What about now focusing as much attention on the role of churches as the 60s and 70s focused on the role of schools and colleges, like in Judson Jerome's outstanding 1971 book **CULTURE OUT OF ANARCHY** that I've only now read for the first time (thanks to the fact that Robert Mirabito sent me a copy of it just last month). Most churches still make money their chief object of worship (passing the collection plate every Sunday) instead of doing their part to redevelop noncommercial mutual aid as it was during Christianity's first three hundred years, and among the Essenes in the preceding two centuries.

Couldn't Gandhian activist crusaders provide a useful service by suggesting to those who harp so much on original sin that they may be making the mistake of judging others too much by a too low opinion that they have of themselves? Isn't the real worth of Jesus' teaching that it can enable us to say along with Walt Whitman, "Ourselves we sing. We are better than we thought."

And getting right down to the most important unfinished business here in Winona (see attached letter to Bishop Watters) suppose some soul power friends of Sister Elzear would form some kind of network to speak out in unison on her behalf. She is an inspiration to everyone who knows her, as she puts her splendid energy into three missions: 1) supporting herself by salvaging and selling aluminum and paper; 2) lobbying the Diocese for readmission to the religious order from which she insists she was expelled without a fair trial; and 3) providing street ministry to otherwise neglected people who need help. As much as Mother Theresa merits respect and support for her work in Calcutta, so does Sister Elzear in Winona. If a prominent public figure would do for her what Emile Zola did in the Dreyfuss case (in France at the turn of the century) Sister Elzear would become world renowned, and be remembered as a Saint. But waiting for a famous person to do that would be too much like copping out while waiting for a second coming of Jesus, wouldn't it? She needs voices raised on her behalf.

Pill's inventor decries sexual revolution



DR. MIN-CHUEH CHANG, co-inventor of the birth control pill, now says he regrets the sexual freedom the Pill gave young people. But the Pill was necessary for population control, he insists.

Young people put too much emphasis on sex, says the man who helped create the Pill 21 years ago. "They use all their energy for sex and a good time," said Dr. Min-Chueh Chang, 72, brain child of the birth control method, along with Dr. John Rock and the late Dr. Gregory Pincus. "They have no energy for important things like studying

1908, says: "I'm of the older generation. I always thought of sexual activity within marriage."

He finds the effects of the Pill on society disturbing. "When I meet young people, women, I ask, 'Do you take the Pill?' Always they say, 'Yes.' If they take the Pill, they must be having sex. Some are too young. They do it too much. The Pill has

Young people 'use all their energy for sex and a good time. They have no energy for important things.'

hard, taking life more seriously, taking more responsibility and becoming better citizens," Chang continued. Although the Pill opened the door to sexual promiscuity, Chang insists that he and his colleagues had no intentions of starting a sexual revolution. "Our work was motivated by the population explosion," he said. Chang, born in China in

spoiled some young people." But despite these problems, he feels the invention of the Pill was necessary for population control. "Every discovery has two sides. A good side and a bad, a positive and a negative. For example, the atomic bomb. The bad is that it killed so many people. The other side is that it stopped the war. And it provides energy."

For population control why not try popularizing Gandhi's way of sublimating sexual energy and using it on behalf of sane alternatives, except when pregnancy is actually desired.

SANE ALTERNATIVES READING MATTER

Because money is still the chief object of worship in capitalist and communist countries alike the planet's ecosystem is being pillaged plundered & polluted by horribly exploitive technology like that of stripmining and chemical agribusiness. Accompanying this is soulless exploitation of labor and consumers. A symptom of this insanity is that the worst exploiters are calling themselves conservatives! Of course the sane alternatives are conservative technology (like that of organic farming and forestry) and mutual aid (in lieu of competing for money). As long as the name of the game is money conservative technology and mutual aid have about as much chance as snowballs in hell.

There was a time many centuries ago when certain sects refused to make money their chief object of worship. One of these was the Essenes who chose a mutual aid lifestyle in the 2nd century BC. They were wiped out by Roman soldiers in the 1st century AD. The second were the early Christians, who practiced mutual aid for three centuries until the rich and mighty joined the Church and reestablished money on the throne, where it's been ever since.

Capitalist and communist rulers alike keep knowledge of mutual aid out of the schools. The result is that in each generation those moved to feelings of outrage and indignation at the prevailing exploitation tend to invent new alternatives unaware of the mutual aid alternative that was practiced by the Essenes and early Christians.

Under the influence of the rich and mighty, churches have taught that kings had a "divine right" to rule, and the rich a similar right to be rich. Under this influence people raised in ignorance of mutual aid who got disgusted with monarchy turned to capitalism. Then those who got disgusted with capitalism turned to communism. Today when many are disgusted with both capitalism and communism there is a turning to drugs, alcohol, sexual dissipation, violent rebellion and jingoistic nationalism, instead of reviving mutual aid.

The mutual aid of the Essenes and the early Christians was a soul power movement. Since then individuals who have preferred soul power over mere brain (scheming & conniving) power have tried to make the world a better place for everyone. They have given us a valuable heritage of sane alternatives, but the exploiters have hidden much of it under the rug. There was developed by soul-powered MDs in the 19th century the Natural Hygiene alternative to exploitive allopathic medicine. But 20th century MDs for the most part have preferred to keep their patients ignorant of it.

Then there is Tom Paine's valuable expose' of how churches had become "institutions of power and revenue" that churches have not yet paid respectful heed to.

There is sublimation of sexual energy as an alternative to frequent sexual self-indulgence.

And, of course, there is Kropotkin's **MUTUAL AID A FACTOR OF EVOLUTION**.

This time we ordered enough copies of the latter so that we can sell it to you for \$2.50 (reg. retail is \$4.50). By mail add 75¢.

We also ordered enough copies of Hazel Henderson's **POLITICS OF THE SOLAR AGE** (Doubleday 1981) so that we can sell it for \$5.30 (reg. price \$8.95). By mail add \$1. Hazel is a soul power writer getting people ready for a return to mutual aid.

We have James Robertson's **SANE ALTERNATIVE** (reg. price \$4.95) that we can sell you for \$3.00 (add 75¢ if by mail). Robertson's writing also gets minds ready for conservative sanity to take the place of the exploitive folly that is so harmful.

We have some copies of **CIRCLE OF POISON PESTICIDES AND PEOPLE IN A HUNGRY WORLD** by David Weir and Mark Schapiro (Food First 1981) that we can sell you for \$2.75 (reg. pr. \$3.95). By mail add 75¢. This is a mighty valuable power of indignation book.

We have just a few copies of **HUNGER FOR JUSTICE THE POLITICS OF FOOD AND FAITH** by Jack A. Nelson of Clergy & Laity Concerned (Orbis book, Maryknoll 1980) for which we need to get the full retail price of \$4.95.

While our supply lasts we can provide a new book from the Georgetown University Center for Peace Studies which confirms that for the first 300 years Christians were war resisters (the 3 centuries during which they were being persecuted by the Roman government). The book is **NEW TESTAMENT BASIS OF PEACEMAKING** by the Jesuit priest Richard McSorley (reg. pr. \$2.50). We can sell it for \$1.90 (by mail add 75¢).

We got an unusually good buy on Holly Nklar's 604 page magnum opus **TRILATERALISM THE TRI-LATERAL COMMISSION AND ELITE PLANNING FOR WORLD MANAGEMENT** (list price \$8.00) which we can sell you for \$3.30. By mail add \$1.00.

Then there is a favorite of mine, **THE NEW CELIBACY WHY MORE MEN AND WOMEN ARE ABSTAINING FROM SEX- AND ENJOYING IT** by educational psychologist Gabrielle Brown (McGraw-Hill 1980). Reg. pr. \$10.95, we can supply for \$6.85 (by mail add \$1.00).

For 25¢ (plus 50¢ if by mail) we can supply **HOW THE OLD CO-OPS WENT WRONG** by Paula Giese as reprinted from the North Country Anvil. She says it's going to take more than the co-op movement to end exploitation of consumers and labor.

We have copies of Fred Gram's **ATOMIC RADIATION IN MINNESOTA** pamphlet available for the regular price of \$1.00 (by mail add 40¢).

An excellent "Revised, Expanded, Updated **SECOND EDITION**" of **A PRIMER ON NUCLEAR POWER** by Jack Miller with Elise Jerard, George Wald, John Goffman and Arthur Tamplin, Helen Caldicott, and Gertrude Dixon (Anvil Press 1981) can be obtained here for \$1.50 (by mail add 75¢). Its regular price is \$2.50.

We also have the North Country Anvil for sale here for \$1.40 (reg. pr. \$2.00).

We hope you like the extra added attractions with this issue: attached copy of letter to the local Bishop on behalf of Sister Elzear; and publicity brochure for North Country Anvil.

North Country ANVIL, P.O. Box 402, Winona, MN 55987 USA (507) 452-4847

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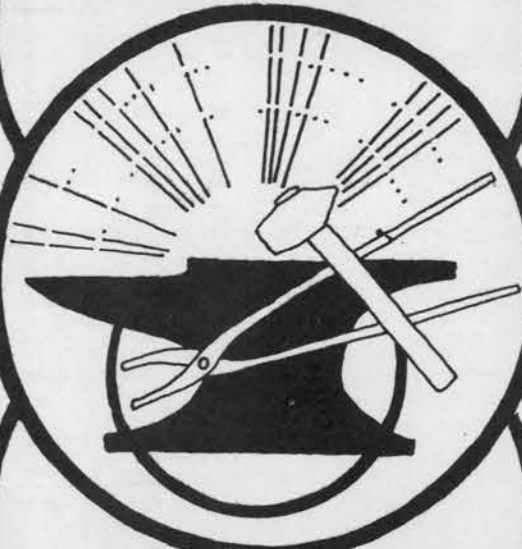
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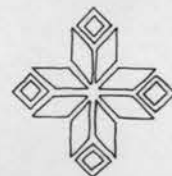


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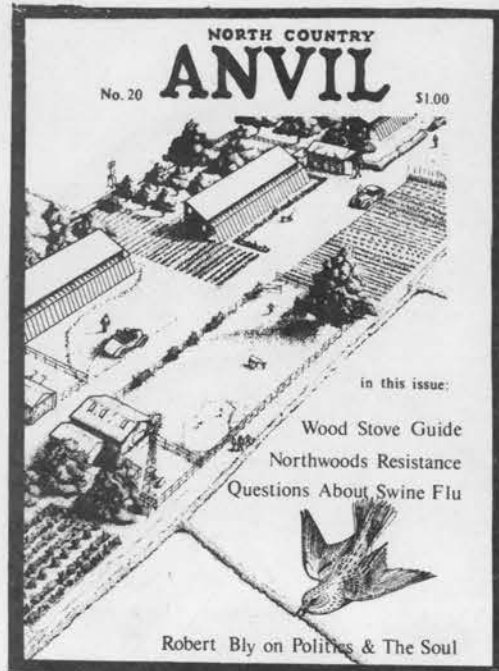
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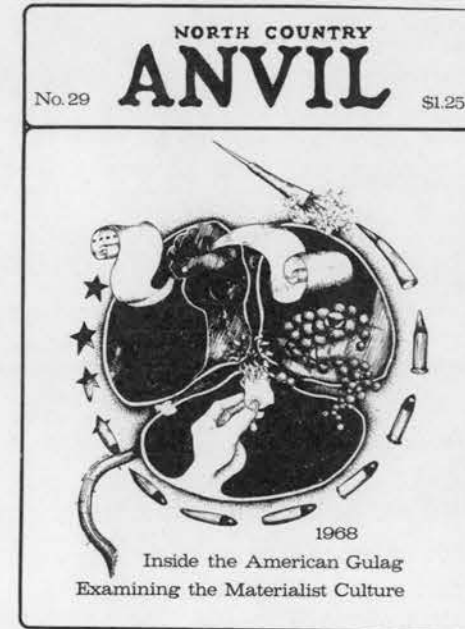
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"Within our present agro-industrial complex, the policy of exchanging 'food for crude' is in fact an unstated policy of exchanging 'soil for oil!'"

As You Sow . . .
ANVIL-35 April/May 1981

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Roll Out the Barrels
ANVIL-34 Feb./March 1981



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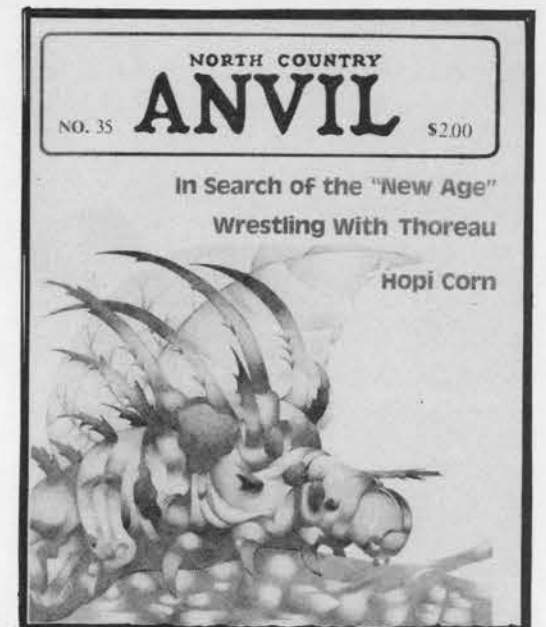
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Women's International League
for Peace and Freedom



An Open Letter To Bishop Loras J. Watters of the Catholic Diocese of Winona MN.

From Ellery Foster, Editor

Mutual Aid Network News 'n Views, 122 E 2nd St Winona MN 55987 507 454 2474

I am writing this letter in lieu of talking with you face to face, which I attempted to get an appointment to do. You left word that you were busy with other appointments, and said nothing about seeing me at a later time. So I can only assume that you just don't want to have anything to do with me.

Well, whether you pay any attention to it or not, I feel the public should know what I wanted to say to you as the principal representative of the Catholic Church in this area.

After I had published in our newsletter an expression of admiration for Sister Elzear Kral, a priest came to call on me. He said he wanted to talk with me about her and statements I have been making about how church teaching was changed after the Roman Emperor Constantine joined the Church in the 4th century.

Anyone wanting confirmation of how different Christianity was before the 4th century can find out in a 1979 book by the Jesuit priest Richard T. McSorley, New Testament Basis of Peacemaking, published by Center for Peace Studies, 2 O'Gara Bldg, Georgetown University, Wn DC 20057.

I asked the priest, "What about Sister Elzear?"

He replied, "She's impossible to live with."

I asked, "What about her charge that murder was done by a doctor and nurse who starved two patients to death who supposedly were on intravenous feeding?"

Instead of answering this question, the priest launched into a discussion of the excellent relations Franciscan Sisters have with Mayo Clinic doctors, through St. Mary's Hospital. How? By mousy subservience to doctors who play God with the lives of patients?

It is pretty clear isn't it, dear Bishop Watters, that Sister Elzear is being punished for refusing to be part of a conspiracy to ignore those murders?

As to how churches differ as a result of influence by the Emperor Constantine and his ilk, I asked the priest why they aren't doing more to revive the kind of mutual aid that Christians practiced during the first three hundred years while they were being persecuted by Constantine's predecessors (like you are persecuting Sister Elzear today).

The priest made no reply to this, but instead merely expressed admiration for the few courageous priests and nuns who are participating as individuals in the anti-war movement.

Anyone interested in how sordid society was after eight centuries of influence by the Constantine ideology (which twisted Jesus' words into a trap for fools) is urged to read Arnaldo Fortini's Francis of Assisi. Written over a period of 35 years by a recent mayor of Assisi, the book makes clear that the society Francis rebelled against was as bad as the one young people of the 1960s rebelled against (before the fire was taken out of their movement by the drug culture and the "sexual revolution"). The English translation was published only this year, by Crossroads Pubg. Co 18 E 41 St NY NY 10017 (720 pages, \$29.50 & worth it).

Anyone wanting a reminder of how bad it is now, after almost 17 centuries of unabated Constantine influence has only to consider the well-financed efforts of the self-styled Moral Majority and their ilk to discredit humanism and strengthen imposition of pseudo-religious bigotry.

Well, since the conversation with the priest I have suffered a heart attack which caused me to pay more attention to health matters than ever before in my life. For the first time I learned that Mayo Clinic doctors and their ilk the world around are withholding from their patients the well-authenticated fact that the most effective way to treat most disease is by fasting and resting. And that the surest way to avoid illness is the Natural Hygiene (humanistic physiology) lifestyle featuring mostly uncooked veggies, fruits, nuts and seeds, and abstinence from condiments, salt, sugar, caffeine, nicotine, alcohol, drugs and meat.

Anyone wanting to learn about this health information that the medical profession (and also the pharmaceutical companies and grocery supermarkets) are withholding from their customers may write American Natural Hygiene Society, 698 Brooklawn Av Bridgeport CN 06604.

It becomes pretty clear, does it not, that Sister Elzear is being given a bad time in order to preserve for the Franciscan Sisters of Rochester a cozy relationship with a medical profession whose highhanded methods and callous withholding of important information from its clients urgently needs to be publicly exposed (St. Francis must be spinning in his grave). To merit public respect doesn't the Church need to be in the vanguard of those exposing such skullduggery?

Similarly, churches need to be taking a courageous stand, do they not, against those demagogues who today are brazenly denouncing humanism, calling it unChristian, sweeping under the rug the fact that Jesus was primarily humanist, as were Amos and other Old Testament prophets, and also Buddha, Gandhi, Simone Weil, Dorothy Day, and as are Mother Theresa and Sister Elzear.

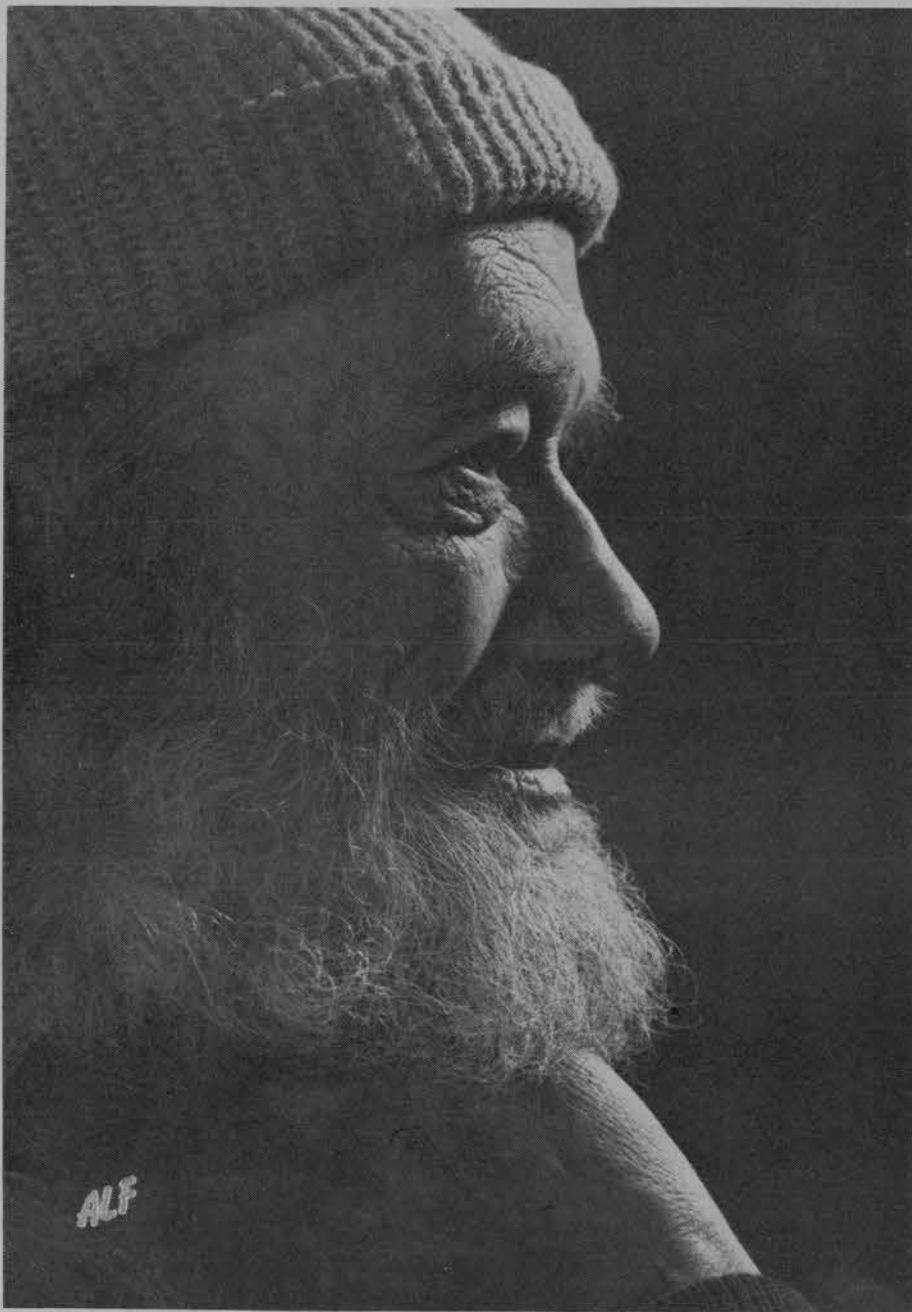
Although you refused to see me, I did get to see your receptionist and secretary, mousey women, wee cowerin' timorous females, bowing to your power, shirking responsibility for their own self-respect. Needing to heed the example being set by Sister Elzear. Needing the Women's Liberation Movement.

Bishop Watters, as one human being to another, I urge you to stop persecuting Sister Elzear, and join in the movement that is growing in strength today to restore the Church as the kind of humanistic mutual aid institution it was during its first three centuries.

Anyone interested in evidence that mutual aid is not only Christianity's but also Nature's principal way when power-hungry men do not interfere, are referred to Petr Kropotkin's Mutual Aid A Factor of Evolution, available at 122 E 2nd St for \$2.50 plus \$1 for postage and handling, or from Porter Sargent 11 Beacon St Boston MA 02108, for \$4.50.

Sincerely, *Ellery Foster* (OVER)

PS. Although you didn't want to see me, I wanted you to see these pics of me. Please RSVP. *ef*



Me in 1981, 53 frustrating* years later, contemplating: -->

*Frustrated because those in power have consistently ignored my advocacy of cooperative mutual aid as an alternative to the generally glorified competition.



Already when this pic was taken I was trying to sublimate my sexual energy, according to the folklore teaching that you don't put a horse out to stud until his racing days are over. I was racing as I am now to do as much as possible to help turn the world from the folly of exploitation to the enlightenment of conservation.

Therefore, a major source of frustration for me has been the popularity of the notion that frequent sex is necessary for health and happiness.

--> How I looked in 1928 shortly after first achieving my dream of becoming a forest ranger. The pic on the left was taken by Alf Photography as a courtesy because photographer Jim Morin felt the blue shirt and sweater, face and stocking cap made an interesting combination. The 1928 pic was taken by a banker from San Francisco who promised to send me a print if I'd let him take my picture. - Ellery Foster July 3 1981. po box 841 Winona MN 55987.

Some common and urgent concerns have emerged from discussions at The Gathering. Please read this proposed resolution and come to discuss it at a general session at noon on Friday in the tent in Gorman Park.

D-R-A-F-T

A CALL TO PROGRESSIVE CULTURAL WORKERS

We who are assembled at a plenary session on August 14, 1981 at The Gathering in St. Peter, MN, feel it is urgent to move beyond the immediate activities of The Gathering and express our convictions and beliefs concerning larger questions of political and cultural struggle in the U.S. today.

RECOGNIZING THAT:

U.S. foreign and domestic policy is moving swiftly to the right;
Current U.S. cultural policy promotes and maintains the palaces of high culture at the expense of our peoples' many cultures and their art forms; and

The resources of our people are being appropriated for profit and militarism that protects that profit;

AND

FURTHER RECOGNIZING THAT:

Resistance to ruling class tyranny and commitment to democratic principles are the best in American popular tradition; and

The foregoing are problems not only for the U.S. but for the world, and we have a responsibility to all oppressed peoples to address them.

WE CALL ON PROGRESSIVE CULTURAL WORKERS:

To resist the movement to the right and to create progressive alternatives;

To work for a cultural policy that recognizes that our society comprises many cultures entitled to coexist in freedom and equality united under the banner of cultural democracy;

To rediscover, recreate and invent through our work images and forms which articulate, support and advance freedom, equality and understanding;

To continue to build a progressive cultural movement, especially at this moment of great urgency;

To build cooperative alliances with others who are struggling against oppression and for freedom in the U.S. and around the world and

To recognize and act on our particular responsibility as cultural workers to constantly improve our art work as to form, content and function, to reconstruct in light of new political understandings, and to share full responsibility for the meaning and message of our work.

Drafted by: Don Adams, Charles Frederick, Tony Gillotte,
Arlene Goldbard and Doug Paterson



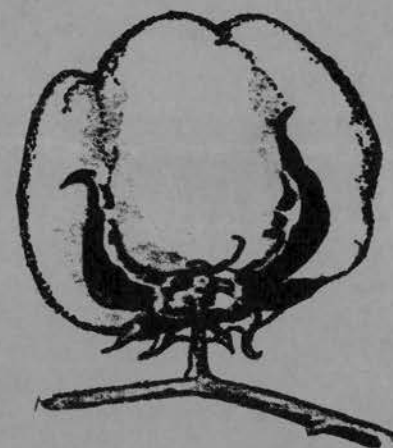
THE LAUREL THEATRE

The Play Group is the resident theatre company of the Laurel Theatre in Knoxville, Tennessee. Company members are Katharine Pearson, Mac Pirkle, Hugh Sinclair, Donna Kelsey, Judith Celentano and Mark Cantley. As well as providing rehearsal and performing space for The Play Group, the Laurel Theatre is used for performances by other theatre groups; for music, dance, and literary events; and as the home of a non-denominational church.

For The Play Group touring and performance information, contact Mac Pirkle or Katharine Pearson at 1538 Laurel Avenue, Knoxville, Tennessee, 37916 or phone 615-523-7641.

The Play Group is supported in part by the National Endowment for the Arts Theatre, Expansion Arts and Literature Programs; by the Tennessee Arts Commission; and by the Greater Knox Council for the Arts, CityArts Program.

THE PLAY GROUP presents IF I LIVE TO SEE NEXT FALL



If I live to see next fall
I ain't gonna raise no cotton at all.
I'm gonna take my rest and set around
Watching the fields of summer go brown.
And when the snow is on the ground
I ain't gonna jump at any old sound
A knocking door or a ringing bell.
I'm just waiting for you to come home
Just waiting for you to come home.

Lyric by Si Kahn.
All rights reserved.

Cotton Pickers! STRIKE!

**For \$1 per 100 lbs
Refuse to pick a boll for less!**

**Strike on every farm or plantation where
cotton is being picked for wages!**

**Accept No Less Than The Union Prices—
\$1 per 100 lbs**

**Strike Call Effective TODAY
Special Committee
SOUTHERN TENANT FARMERS UNION**

**See instructions for local strikes
Committees**

Please Pass This On

THE PLAY GROUP

presents

IF I LIVE TO SEE NEXT FALL

Script by Don Jones, Donna Kelsey, John O'Neal,
Katharine Pearson and Mac Pirkle
In collaboration with Si Kahn as Composer/Lyricist

Original Production Directed by John O'Neal
of
The Free Southern Theatre

THE CHARACTERS

Don Jones Isaac Ingram
Donna Kelsey. Emma McDonald Ingram
Katharine Pearson Ella Mae Biggs
Mac Pirkle. Buddy Bolton

The Play is in Two Acts.
The Time is Summer, 1935.
The Place is around Tyronza, Arkansas.

THE INSPIRATION:

Si's music, H.L. Mitchell's Mean Things Are Happening
In This Land, Theodore Rosengarten's All God's Dangers,
John Beecher's "In Egypt Land" and our own histories of
the South. Special thanks to Sue Thrasher, editor of
Southern Exposure's "No More Moanin'—Voices of the
Southern Struggle," who opened the Highlander Center
Library to us.

Music Director Myke Miller
Set Design Gary Harris
Light Design Margo Solod

All rights reserved. No recordings, please.

Si Kahn's albums "New Wood" and "Home" are on sale
during intermission. Each costs \$6.00.

SOME SWEET DAY

Just like ships that sail upon the water
Driven by the waves far from their way
We are separated from each other
But we'll come together some sweet day.

Some sweet day we'll smile at each other
When the chains that hold us fall away
We will hold our hands out to each other
We will come together some sweet day, some sweet day.

Like the smoke that rolls from the fiery furnace
We are drifting on the winds of change
We don't always know just where we're going
But we know we'll get there some sweet day.

Some sweet day we'll smile at each other
When the chains that hold us fall away
We will hold our hands out to each other
We will come together some sweet day, some sweet day.

The troubles of this life are many
It's so hard to know just what to say
Sometimes we even fear the ones that love us
But we'll know them better some sweet day.

Some sweet day we'll smile at each other
When the chains that hold us fall away
We will hold our hands out to each other
We will come together some sweet day, some sweet day.

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SUNRISE

Alabama ain't no jubilee
Carolina moon don't shine on me
All over the Southland the changes keep coming
The old ways are crumbling
Like tenant shacks all falling down
They're damming our rivers and tearing down our hills
And wearing down our people
In runaway mills in some town.

I got Georgia's old days on my mind
Mississippi magic that I tried to find
You can hear the soft voices of old people talking
They're only dreamwalking
The old ways just ain't coming back
And the storm clouds of color are coming together
Like a turn in the weather
Or looking down a long railroad track.

Carry me back to Old Virginia dreams
Old Kentucky home ain't what it seems
The stone walls of fear that were built to divide us
We're putting them behind us
We're finding our hearts are the same
We're growing together, we're saying it out loud
We're strong and we're proud
We're calling each other by name.

T for Texas, T for Tennessee
T for trying so hard to be free
But we're talking back now, we're starting to fight
We're black and we're white
We're children and women and men
And just like at sunrise
We're opening our eyes
You know that we will rise again.

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SCENES

- | | |
|---|--|
| 1: Mysterious movement of fences | 9: New search for justice
A trip to the Capital |
| 2: The committee asks Don Ramon to explain | 10: Another attack of the birds |
| 3: Explanation | 11: Search for an audience with the President himself |
| 4: Tactics for a solution | 12: Misery (3 years) and arrest |
| 5: Birds attack Don Ramon's crops | 13: The audience! but...
Only 5 words allowed |
| 6: Search for justice | 14: The 5 words |
| 7: Return with not solution
Acceptance of the new limits | 15: Invasion of the birds
Some people change places |
| 8: More movement of fences
Confrontation | |

EL EQUIPO PASO DE OSO

El Equipo Paso de Oso is a new group made up of five members, some of whom come to it after years of experience in other of Mexico's traveling political theatres. In a short time they have created several works collectively, and make much of their living performing outdoors in the streets of Mexico City. Wanting to learn from other theatre workers and situations, they are currently on a trip to reach as many countries and visit with as many other groups as they can.



"IT'S A TAKES A SCREAM TO EXPRESS INJUSTICE"

LAS 5 PALABRAS / THE 5 WORDS

Las 5 Palabras is based on a short story written by Mexican author Ramon Rubin in 1960. It is a parable about the injustices and consequent struggles which led up to the Mexican Revolution — and about how that Revolution was ultimately subverted.

The story takes place in central Mexico. Don Ramon, a large landowner, with the help of his overseer Domingo, is stealing more and more of the local Huichol Indians' lands. When the Huicholes realize that Don Ramon is behind the strange events which have been taking place in the neighborhood, a committee is sent to the local courts to seek justice — but without success. Don Ramon, meanwhile, is losing sleep because he dreams of birds attacking his fields — actually the Huicholes disguised as birds trying to get some of their food back.

Continued expansion on Don Ramon's part leads to a confrontation, and two of the Huicholes are killed. The committee is sent to Mexico City to see the President, as the "birds" continue to attack Don Ramon's crops.

In the Presidential Palace the committee is given the bureaucratic run-around, and instructed to wait. They do wait, for three years, camping out in the park by the Presidential Palace, until they are finally arrested — but the local cop, who wants to get them out of his hair, is actually able to arrange an audience for them with the President. However, the audience has certain conditions: they may only use five words to state their case.

The failure of this attempt to get justice by legal means leads to a real attack of the "birds" which puts an end to Don Ramon, but leaves Domingo in his place.

Rather than deal with the Mexican Revolution in terms of "heroes" like Villa and Zapata, this story deals with the masses of people who made the Revolution, and gives us a glimpse, at the end, of power being channeled into the hand of a new dominant class, leading to the current situation in Mexico.



Collectin #6

Carol Bly

Rt. 2

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55783 (218) 485-8454

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Boulder, Colo 80302
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3216 Elliot Ave. So.
Mpls, MN 55407

John Reznarski (507) 931-4257
217 W. LOCUST
ST. PETER, MN 56082

✓ JOHN LEWANDOWSKI - underground railway - supports of poles
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Phone (617) 661-5706

Ellery Foster PO box 841 Winona MN 55987
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Werner Krieglstein

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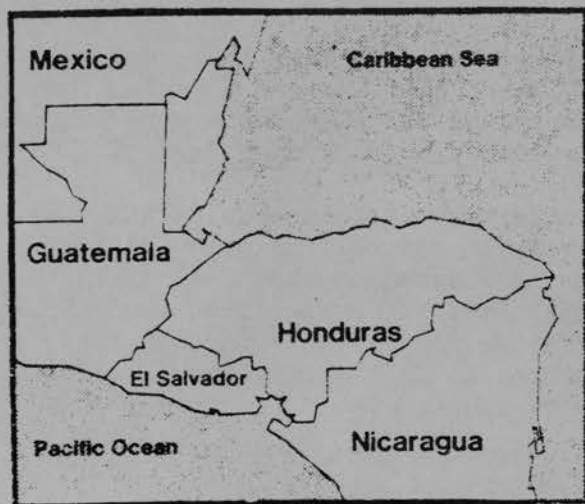
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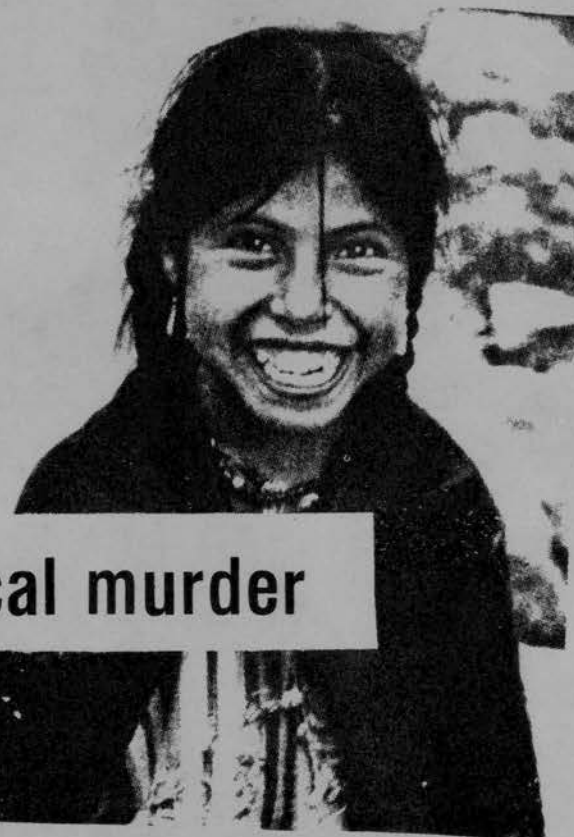
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GUATEMALA: Teachers a Prime Target of Political Violence



'You don't have to belong to any organized group; the very act of being a student is now a crime. Besides, many of the best professors are gone and we never know who will be teaching us from day to day.'

— Former architecture student of University of San Carlos



Guatemala: a government program of political murder

The February 1981 Amnesty International Report states "The human rights issue that dominates all others in the Republic of Guatemala is that people who oppose or are imagined to oppose the government are systematically seized without warrant, tortured, and murdered, and that these tortures and murders are part of a long-standing program of the Guatemalan government".

- A very tiny minority controls and hoards Guatemala's natural wealth. Two percent of the farms control 72% of the productive land and it is used to produce goods primarily for export.

- In 1980, 315 university professors and teachers and seven priests have been killed or disappeared. The number of peasants, workers, slum dwellers and students suffering the same fate is impossible to count.

President alters rules for sale to Guatemala

By Robert Parry
Associated Press

Washington, D.C.

The Reagan administration has quietly approved the sale of military trucks and jeeps to Guatemala, sidestepping sensitive human rights questions with a last-minute change in rules governing the export of items of war.

GUATEMALA CONDEMNED AT UNITED NATIONS

During its 36th Session (held in Geneva from February 4 to March 14, 1980), the United Nations Commission on Human Rights adopted a resolution accusing Guatemala of repeated violations of fundamental human rights. The resolution was presented by Canada, Denmark, the Netherlands, Yugoslavia and Cuba. It was adopted by a vote of 26 to 2 (Argentina and Uruguay).

A climate of fear on Guatemalan campus

August 7, 1980

By Stephen Kinzer
Globe Correspondent

GUATEMALA CITY, Guatemala --

This country's principal university opened for the fall term last week with half of its 38,000 students and dozens of its faculty members absent. Many have fled the country and the rest are simply afraid to appear on the campus following two months of almost daily assassinations and kidnappings of their colleagues.

After being assured of anonymity, a top administrator of the university told a visitor last week that "the wave of repression and killing comes either from ultra-rightist groups or from within the government itself — it is hard to know the difference." He said that "fear has overwhelmed the university community" and that "the only way we can react is through our indignation. We have no arms or any other way to defend ourselves. All we can do is try to penetrate the national consciousness."

"Should our own country, whether out of ideological, strategic or financial considerations, embark on programs of military and/or economic assistance which perpetuate and augment the policy of terror and death which characterizes Guatemala life today, let it be noted that we and others of like mind shall oppose them."
from Epistle adopted by National Council of Churches Governing Board
May 1981

• In Guatemala there is one teacher for every 400 children of school age, and one soldier for every 140 citizens.

*In 1973, 54% of the population over 15 years of age couldn't read or write. In 1980, 63% of the population over 15 years of age couldn't read or write. Nevertheless, whereas the government allocated 16.2% of its budget to education in 1970, it only allocated 8.9% in 1979.

For more information contact:
National Network in Solidarity with the People of Guatemala
Post Office Box 13006
Washington, D.C. 20009

Labor Donated



Sat. Aug 15 1981

What I say here may be little noted nor long remembered, but I need to say it for the sake of my own self respect. Besides, I feel it may ring grandly in the memoirs I hope to be writing soon.

I had expected to be scheduled on the program of this gathering, but a heart attack on Memorial Day weekend - with 8 days in intensive care, 18 days in the hospital, made it doubtful whether I'd be able to come at all.

So the only billing was at the last minute, on the list of registrants, where I am listed as Soul Power Crusading for Sane Alternatives and as a member, Avant garde of Gandhian Activists.

I brought with me a proposed networking activity to develop List of Great Books of what ^{some of us} call Populism, and others call, variously, by names such as decentralism, humanism, mutual aid, libertarian cooperation.

We (Steve Hubowski and I) also brought Free Trade Exchange introductory brochures, ~~postcards~~ postcards for sending to the likes of Jerry (over)

Falwell, plus readiness to present our play,
a ~~con~~versation on Man Between God
and Satan. We'll be doing that tomorrow
(Sunday) afternoon in Gorham Park.
Will be getting up signs this afternoon
announcing the time & place.

Now, the main thing I wanted to say
yesterday - when I was so rudely inter-
rupted ^{by Charles Frederick, with typical Communist tactics} - that it caused me to lose my temper
and walk out - is this:

The ritual conducted by Joanna Macy
rubbed our noses in the urgent reality that
all of us need to face: the peril posed for
all of us by those who seem hellbent to
exploit the most suicidal Technology ever
devised by the scheming conniving mind of man.
This means, does it not that we need to put
on the back burner for the time being our
concern with less urgent issues, like
that of progressives vs. conservatives,
oppressed vs. oppressors. And adapt for
doing in churches, schools, public parks, the
kind of thing Joanna Macy conducted in the Armory
last Wed. & Sat. night.

Ellen Foster

We use those from the past
like groups & comrades but deliberately
to begin to confront through art,
conversation & education those we
conceive of as opponents

Time of Crisis - requires strong
denunciation of the
weapons-loving technology
of our political leaders
Save the Planet - Reverence for Life

Cultural Confrontation an expanded
version of identity confrontation
that takes place on all levels

Discard the idea of an enemy
Establish work on the idea of
(Ideological) no blame
stances to be replaced by
creation of organizational forms
which could uncover our
agreements & disagreements
incorporate them & maintain
the integrity of the group

1. Nature's model - conflict
of fire & water creates
energy

Open our culture to accept other
languages & systems to enable
us to expand our world view

Fundamental respect for other cultures
except those that violate nature -
that respect for other cultures require
a struggle, more than good intentions

General Statement

Cultural unity does not mean
cultural uniformity

Artists ^[like all other citizens] must ~~seek~~ ^{assume} ~~the~~ responsibility
to ~~seek~~ and promote justice

Celebrate our diversity, let this be
the inauguration of future celebrations
of our community ~~to initiate~~ ^{promotion of} ~~discussion~~ ^{social}, of
educational, psychological, ideological
Cultural values that,

Let us become a patchwork quilt ^(I want to know the native) through
use of our various disciplines

The compradascos becomes the sense
of family extended to all those
with the same soul vision -
and requires us to share whatever
~~your~~ ^{our} resources are with our
community - so that no matter
what you do, you can return home

This statement does not mean that every individual agrees with every statement made

Let our art be used to include people rather than exclude people

Nurturing empathy to replace imposition of justice - without empathy, justice cannot be brought about

Striving for excellence in the arts is both necessary and dangerous - request for excellence alone destroys cooperation, but since excellence is not valued in our culture, excellence becomes an ego-attachment - striving for excellence ~~should~~^{should} be used to promote the welfare of the community, not to be ~~used~~^{used} as weapon to attack the person -

1

Fundamental Statement

Do we urge people ~~to~~ who have been at that gathering to deliberately start
^{acts + communication}
Conversation + education, with those we conceive of as being our opponents?

Not be so damn bland - We need to talk fundamentals. People are generally
conce a time of great crisis, a time to denounce destructive technology + explosive
Consumerism. It denies children^{their children} a chance to do anything. Calling it a gathering
"spirit of Maudal Le Socur."

Cultural confrontation an expanded version of identity confrontation which takes place
on all levels. I would like to see an agreement on a fundamental level that
there is a possibility of no enemies, that there is no blame - every perspective
comes out of an economic necessity. We can look at their problems as
ignorance. We would educate rather than fight. Rather than come to
fixes / political stance or ideological stance. Form should come to
disagreements + agreements. Use the model of nature water - fire -
air - earth. There is a basic identity conflict. Fire + water function.

A good idea to

(Open our culture to other languages and other systems) opens world
views. Open us all to taking on different points.

We must respect reverence for life.

Cultural unity does not mean cultural uniformity. Artists must - ^{like all other}
accept the responsibility to seek + promote justice. ^{citizens -}

Artists don't see themselves as having special divine mantle dropped on their shoulders.

Let this.
He celebrate our diversity. This be the manguation where we can come together as community to social, cultural, psychological, educational values.
As artists & practitioners of different disciplines we can come together as a patchwork quilt to warm the nation. Family can be extended to concept of compadrazgo - godfather & godmo. have same soul vision & sacred trust in your children. We share resources. Whether it's for love or food or support for soul. No matter what you do, you can always go back home.

This statement does not represent nuances, subtleties of divergence w/in group. Art used to exclude people rather than include people is bad art.

Justice requires nurturing empathy.

To Strive for excellence in the arts is both necessary & dangerous & destructive.

Detach art from our ego struggle & then excellence becomes a struggle

Far people strive for excellence.
towards a better life. We don't want to put people down, so the person who

strives for excellent holds back. People use destructive criticism.

Detach the criticism from the ego.

Is this about cultural clash, revolution & rebellion or is it confronting the existence of another culture? Or is it about cultures about to ^{be} confronting one another?

Ideas -

I. Carol & Ellery

- A. Ritual of despair leading to empowerment
1. Taylor it ~~to~~ for use in schools, churches
 2. To increase awareness to help bring about changes
- B. Populist, decentralization - a year long project
1. ~~For~~ list of books of the great populist literature
 2. Needed for education of young people

II. Irene

A. Family threatened

1. Definition required -
 2. Attack on the extended family
 - a. Welfare structured against large no. of people
- B. Foreign policy in 3rd world countries must be revealed
- C. Mitigation against struggle -
(we don't need E.R.A. - ~~with~~ it ~~also~~ already written in)
- D. Minority women in double jeopardy

III. Michael

A. Group dynamics of action-oriented groups - groups that work

1. Marriage
 - a. Common ground, for discovering that self-survival is a powerful mechanism
 - b. But marriage questions the primacy of self-survival

2. Legal court
 - a. Judge represents the system - agreed-upon method
 - b. Showing disrespect for process of revealing the truth is not acceptable here

c. Models based on investigation, not proof

3. Scientific method
 - a. Method for investigation, not proof
 - b. Hypothesis - direction agreed upon
 - c. Testing of hypothesis
 - d. No beginning acceptance of its truth

B. The inevitability of disagreements need for underlying commitment, all ~~set~~ inputs will be given equal value until the group decides which way to go

1. Requires compromise of individual ideological positions to group's direction

IV. Priscilla

A. Focus on what can be done,
not on despair

1. Fundamental respect for other cultures is difficult

2. Example: media not allowed to cover the gathering - no cable T.V. allowed even though it was

3. Culture clashes inevitable

4. ^{in U.S.} Good intentions not enough

We need to remember ^{and share terms} political commitment, justice, artistic vision and

5. Artistic integrity. We must take responsibility for our actions.

6. Quest for meaning - 2 ways to reach it

a. Individual learning and soul-searching > movement out into community

b. Politics as meaning - organizers does - things creates meaning

7. Fear of strong opinions, defensiveness, arrogance of not realizing the cunning of the enemy

B. What is the role of theatre in cultural confrontation?

C. How can we represent other cultures in their struggle to ~~survive~~ survive and still respect those cultures

- V. John
- A. The missionary stance
- B. ^{In the media} Cultural groups, underrepresented and special-interest groups are highly visible & powerful
1. Public education & lawyers are visible
 2. Transmitters of culture must do missionary work among members of legal profession & public education

- VI. Carol
- A. Have an ideas for the gathering send them periodically, give ideas + \$20.00 to fund them
- B. Theatre & writers go to disparate groups to help us with our work
1. Retirement community has skills developed over a lifetime of work - managerial, carpentering, sewing ~~to help~~ ^{us in our work}
- C. Every artist - political life expressed not only in work but in actions - 2 hours a month organizing + 1 hour spent confronting bullies
- D. Write alternate curriculum
1. Re-working existing curriculum K-12

- D
2. Change the questions away from technical skills to questions of ethics
 3. Arithmetic - change examples for problems to those of social justice - not just buying and selling
 4. Change in teaching of history - enrich
 5. Language of goodness - fairness - justice - believing must be in children's readers
 - a. Define goodness
 - b. Re-introduce language of true civic virtue

VIII. Marcy Smith -
Discomfort w. idea of making suggestions

- A. Information we should have shared, ideas we could have shared, were not in this collective
- B. ~~This is~~ For those reasons she wants to speak through another medium - her theatre group for example
- C. Feels her lack of responsibility in taking initiative for sharing information
- D. Personal, opinionated persons in the group -

D. did not allow for group's sharing of the information

E. Alternative - first 3 days - presenting and then the last 2 days we as a group could act on the information presented

~~Issue~~ - What to Do?

1. General Statement to be of use to many disparate political, cultural groups
2. Comments on the occasions that happened here - performances, workshops, etc. - could include conflicting opinions of individuals, deliberate
3. Format for suggestions of things to do - change the world - psychological, cultural, political, etc.
 - a. Focus on need for continuing relationship - repetition of The Gathering

~~Critique of the gathering~~

Terri

Priorities

Education

speakers bureau, theatre, book lists, study groups.

Action

anti-nuclear activities, abortion rights, opposition to forced sterilization, UFW support desk, extension to opposition to U.S. support of dictatorship in Latin America, ~~Western~~ Africa - breaking

silences

Recover the past - labor history, the heritage of imperialism and the oppression of our people to that oppression

BLUE HERON FILMS

We are a collective of independent filmmakers from Minneapolis, Minnesota. We are involved in the production of films for social change; films that document significant social and cultural issues and events, and films that speak to, for, and about the people.

We are presently producing a half hour documentary film about The Gathering. We have been working closely with Cherry Creek Theater Company for over five months and view The Gathering as an exciting opportunity to bring forward ideas and concerns as well as celebrate and discover both our common and diverse heritages.

The film will be an important means of reaching out and spreading the theme of "Cultural Democracy" and the many issues it raises. It will offer a look at a variety of styles, performances, and concerns within the performing arts community. It will also enable people to experience the excitement, celebration, movement, and color of the many events that will take place throughout the week.

We will distribute the film to arts, community, historical, and cultural organizations, educational classes, and cable and public television systems throughout the nation and overseas. Sixty percent of any above budget revenue derived from distribution will be contributed to the Neighborhood Arts Programs National Organizing Committee and to Theaterwork magazine.

Half of our budget expenses have been met with in-kind donations of services, materials, and labor, but we are still very much in need of funds to complete this film. Although we are seeking and receiving foundation and organizational support, this film will only be completed with support on the grassroots level. We will greatly appreciate, and credit in the film, any contributions you may be able to make. We also request any information on potential funding sources or contacts that you may know of.

Our fiscal agent is the Foundation for Arts Resource Management (F.A.R.M.), a non-profit, tax exempt branch of the Minneapolis Arts Commission.

We invite you to contact us during and after The Gathering with suggestions for the film and feedback on your experience during the week. We are interested in the feelings, reactions, ideas, and concerns that arise as a result of your participation in The Gathering. A complete proposal package, including script treatment, budget, and letters of support is available on request. Please leave messages at the box office/communications center at Central School or contact:

Robert Foucault
Blue Heron Films
2429 11th Avenue South
Minneapolis, Minnesota 55404
(612) 871-3728

SCHEDULE

SUNDAY, AUGUST 9

PICNIC IN MINNESOTA SQUARE: A picnic to welcome guests of The Gathering to St. Peter and to give the townspeople a chance to meet them. The picnic will include a square meal, live music and a big hello.

Minnesota Square, 5:00 p.m.

PARADE: A parade, prepared by people in the Valley, will come together on Third Street from four directions. Masked figures, dancers, musicians, floats and folks just out to strut their stuff will celebrate the elements Woods, Prairie, River and Sky. The title of this parade is "Let the Bird of the Earth Fly!"

Third Street, 7:00 p.m.

OPENING CEREMONY: The paraders will lead people to Gorman Park, right in the middle of St. Peter, for an opening of the week that will start with a masked pageant, continue with a performance of Aaron Copeland's "In the Beginning", and move through poetry and dance to a call for beginnings, for reflection, for open and purposeful dialogue.

Gorman Park, following parade.

A DANCE: A band has been asked to provide the excuse for people to kick up their heels on good Minnesota soil, shake loose the miles traveled, learn the faces.

The Armory, 9:00 p.m.

MONDAY, AUGUST 10

MORNING MOVEMENT CELEBRATION: Anyone interested in starting the day with structured movement sessions, improvisations, or dance work should get to the park early.

Monday-Saturday, Gorman Park, 8:00a.m.

CONTINENTAL BREAKFAST: Central School, 7:30-9:00 a.m.

WORKING COLLECTIVES: THE PERFORMED SELF

Robert Alexander, "Life, Death and Creativity"

Room 23, Central 9:00 a.m.

THE LIVING STORY

Barbara Myerhoff, "Cultural Transmission Through Storytelling"

Room 21, Central 9:00 a.m.

TRANSFORMATION AND COMMUNITAS

Harry Boyte, "Visions for the 1980's: The Commonwealth In America's Past and Future"

Arlene Goldbard, "The Arts Orthodoxy: A Call to Heresy"

Room 26, Central 9:00 a.m.

SPACE BECOMES PLACE

Loren Niemi, "Landscapes: The Ins and The Outs"

Room 36, Central, 9:00 a.m.

EMERGING VALUES/CULTURAL REVITALIZATION

Karen Malpede, "Revitalizing Ritual and Myth"

Room 27, Central 9:00 a.m.

CULTURAL CONFRONTATION

Carol Bly, "Community Play is a Sword Against Bullying"

Room 32, Central 9:00 a.m.

LUNCH: Lunch time might be a good opportunity to call for special meetings or to cook up ideas. Expect impromptu performances all week!

12:00 p.m.

SPECIAL MATINEE: "Living in a Rich Man's World"

-- Larry Long, Gorman Park, 12:00 p.m.

"Time Wheel: Dances by Two Women"

-- Margie Fagnoli, Marilyn Habermas-Scher,
1:00 p.m.

WORKSHOPS: 2:00-5:00 p.m.

"Sound and the Song" Room 12

"The Collective Actor" Room 11

"Making Small Theatre a Viable Alternative" Room 26

"Uses of the Democratic Heritage" Room 22

"Improvisation Olympics" Gorman Stage

"New Games" Gorman Park Tent

"Story Gathering" Room 36

"Personal Documentation" Room 34

"Metamythic Theatre" Room 31

"Writing Your Own Song" Room 10

SPECIAL DISCUSSIONS/PRESENTATIONS:

"Redemption of The Circle", Neala Schleuning,
Meridel LeSueur, Carolyn Dry, Deborah LeSueur
Room 21, Central, 2:00 p.m.

Poets' Seminar, Philip Dacey
Room 23, Central, 2:00 p.m.

Neighborhood Arts Programs National Organizing
Committee: Open discussion of cultural democracy.
Room 27, Central, 2:00 p.m.

DINNER: 4:30-6:30 p.m.

EVENING PERFORMANCES:

A Traveling Jewish Theatre
THE LAST YIDDISH POET
Stage North 7:00 p.m.

Provisional Theatre
INCHING THROUGH THE EVERGLADES
Stage South 9:00 p.m.

INFORMAL AFTERHOURS GATHERING

Riverside Park, local nightspots, CoEd Dorm.

TUESDAY, AUGUST 11

MORNING MOVEMENT CELEBRATION: Open to all.
Gorman Park 8:00 a.m.

CONTINENTAL BREAKFAST: Central School, 7:30-9:00 a.m.

WORKING COLLECTIVES: THE PERFORMED SELF
Carol Bemmels, "Nature Of the Beast"
Room 23, Central 9:00 a.m.

THE LIVING STORY
Meridel LeSueur, "The People's History"
Douglas Paterson, "Art and Society: The
Demands of Class"
Room 21, Central, 9:00 a.m.

TRANSFORMATION AND COMMUNITAS
George Lakey, "Six Ways Theatre Can
Make A Difference In People's Struggles
For Change"
Room 26, Central 9:00 a.m.

SPACE BECOMES PLACE
Yi-Fu Tuan, "Performance, Space and
Consciousness"
Room 36, Central, 9:00 a.m.

EMERGING VALUES/CULTURAL REVITALIZATION
Barry Weisberg, "Democracy and Reaction
In American Culture"
Room 27, Central, 9:00 a.m.

CULTURAL CONFRONTATION, Priscilla Linn
"Ritual, Drama and Society"
Room 32, Central 9:00 am

LUNCH: 12:00 p.m.

SPECIAL PERFORMANCE: Heart of the Beast Puppet and Mask Theatre,
"HALLELUJAH!" Gorman Park, 12:00 p.m.

WORKSHOPS: 2:00-5:00 p.m.

"Performer as Poet" Room 31
"Singing: An Acting Workshop" Room 30
"Collective Investigation" Room 33
"Storytelling" Room 35
"Media Awareness/Media Action" Room 26
"The Basic Workshop" The Armory
"Healing and Community" Room 21
"Storygathering" (day 2) Room 36
"Animal Masks" Room 10
"Developing Work Collaboratively" Gorman Park Stage

SPECIAL DISCUSSIONS/PRESENTATIONS:

Poets' Seminar, Florence Dacy
Room 23, Central, 2:00 p.m.

"Invoking the Great Goddess", Phyllis Wilson
Room 12, Central, 2:00 p.m.

Filmmaker's Seminar: Images of Change, MEN'S
LIVES, BETWEEN MEN

Discussion: Will Roberts
Room 11, Central, 2:00 p.m.

DINNER: 4:30-6:30

EVENING PERFORMANCES:

Performers' Ensemble
THE BOAT PEOPLE"
Stage South 6:30 p.m.

Word of Mouth Productions
WHY DON'T YOU FIND A RICH GUY AND MARRY HIM
Stage North, 8:30 p.m.

Ken Feit
THE FOOL AND HIS VISION
Stage South 10:30 p.m.

INFORMAL AFTERHOURS GATHERING

Riverside Park, CoEd Dorm, Local hotspots.

WEDNESDAY, AUGUST 12

MORNING MOVEMENT CELEBRATION: Open to all.
Gorman Park, 8:00 a.m.

CONTINENTAL BREAKFAST: Central School, 7:30-9:00 a.m.

WORKING COLLECTIVES: THE PERFORMED SELF
Shepherd Bliss, "Men (My Brothers and
Me) As Revealed In Poetry, First As
Boys and Finally In Dying"
Room 23, Central, 9:00 a.m.

THE LIVING STORY
Thomas McGrath, "Change The Past/
Seize The Present/Create The Future"
Room 21, Central, 9:00 a.m.

TRANSFORMATION AND COMMUNITAS
Max Kaplan, "A Sociological Model On
Arts In Society"
Room 26, Central, 9:00 a.m.

SPACE BECOMES PLACE
Carolyn Dry, "Design with Nature"
Room 36, Central, 9:00 a.m.

EMERGING VALUES/CULTURAL REVITALIZATION

Deena Metzger, "The Enactment of Vision: Dreaming, Healing and Transformation As Political Work"
Louise Bruyn, "Ritual, Image, Symbol and Myth: Toward Hope and Empowerment"
Room 27, Central, 9:00 a.m.

CULTURAL CONFRONTATION

Jennifer Merin, "Cultural Identity and Performance"
Stanley Reid, "Artspace/Marketplace"
Room 32, Central, 9:00 a.m.

LUNCH: 12:00 p.m.

SPECIAL PERFORMANCE: Earthward Bound, Gorman Park 1:00 p.m.

WORKSHOPS: 2:00-5:00 p.m.

"Voice Workshop" Room 33
"Visual Performance and Composition" Room 12
"Improvisational Theatre" Armory
"Nuts and Bolts of Taking Theatre To Non-Theatre Audiences and Non-Theatre Spaces" Room 26
"How to Plan, Produce and Distribute Community Programming for Television" Room 32
"Healing Stories" Room 30
"Storygathering" (day 3) Room 36
"Animal Masks" (day 2) Room 10

"Performer as Poet" (day 2) Room 31
"Healing and Community" (day 2) Room 21
"Writing for Theatre Purposes" Room 27

SPECIAL DISCUSSIONS/PRESENTATIONS:

Poet's Seminar, Charles Waterman and Sue Ann Martinson
Room 23, Central, 2:00 p.m.

Filmmaker's Seminar: Images of Change, MY PEOPLE ARE MY HOME, WILLMAR 8
Discussion: Neala Schleuning
Room 11, Central, 2:00 p.m.

"Why is our Social Evolution in the Stone Age, While our Technological Capabilities Exceed Overkill?"
Will Roberts; Tent, Gorman Park 2:00 p.m.

DINNER: 4:30-6:30 p.m.

EVENING PERFORMANCES:

Boston Theater Group
METAMORPHOSES
Stage North 6:30 p.m.

The Talking Band
WORKSONG
Stage South 8:30 p.m.

Despair and Empowerment Ritual
Joanna Rogers Macy
Riverside Park, 10:30 p.m.

INFORMAL AFTERHOURS GATHERING

Riverside Park, Local nightspots, CoEd Dorm

THURSDAY, AUGUST 13

SPECIAL MEETINGS: Women in the Theatre
Martha Boesing, "Feminist Aesthetics"
Facilitator: Karen Malpede
Stage North, 9:00 a.m.

Men in the Theatre
Facilitator: Steven Kent
Stage South 9:00 am

LUNCH: 12:00 p.m.

SPECIAL EVENT: Guatemala Solidarity Committee: Staged Reading

WORKSHOPS/SPECIAL PERFORMANCES: 2:00-5:00 p.m.

"Acting the Feminist Verse Play" Room 33
"Collective Creation: Playwriting" Room 12
"Lighting As Performance" Stage North
"Drama Writing For Ordinary People" Room 23
"Stories For Healing Environments" Room 26
"Storygathering" (day 4) Room 36
"Animal Masks" (day 3) Room 10
"Personal Documentation" (day 4) Room 34
"Performer as Poet" (day 3) Room 31
"Dancing the Story" Room 30
"Sea Legs", Armory

*Note: Climb, Inc. will be holding a series of special workshops at the Minnesota Valley Social Adaptation Center on the Campus of the Minnesota State Hospital. There is a separate listing of their schedule. Arrangements can be made for visits to other places in St. Peter or surrounding area for performances, discussions, short workshops.

The Performers' Ensemble will present A BALANCING ACT at the Minnesota State Hospital. 2:00 p.m. Place to be announced.

The Street Theater will present CRIME DON'T PAY NO WAGES at the Minnesota State Security Hospital. The company will also present some workshops there. 2:00 p.m. Details to be announced.

SPECIAL DISCUSSIONS/PRESENTATIONS:

Discussion On Strategies For Opposing Nuclear Proliferation
Facilitator: Wes Sanders
Performance piece, "The Vision of Dreaming Branch" will be presented by Wes Sanders
Gorman Park Stage 1:00 p.m.

New World Alliance, Political Awareness Seminar
Room 21, Central, 2:00 p.m.

Filmmakers' Seminar: Images of Change VOICES ON THE
RIVER, NORTHERN LIGHTS
Discussion: Greg Mason
Room 11, Central, 2:00 pm

DINNER: 4:30-6:30 p.m.

EVENING PERFORMANCES:

At the Foot of the Mountain
JUNKIE!
Stage South, 7:00 p.m.

Otrabanda
SALT SPEAKS
Stage North, 9:00 p.m.

INFORMAL AFTERHOURS GATHERING

Riverside Park, CoEd Dorm, local nightspots

FRIDAY, AUGUST 14

WORKING COLLECTIVES: THE PERFORMED SELF
Room 23, Central 9:00 a.m.

(During the working sessions of Friday and Saturday the Collectives will meet to develop public statements, recommendations, strategies for action, based on the work of sessions earlier in the week.)

THE LIVING STORY
Room 21, Central 9:00 a.m.

TRANSFORMATION AND COMMUNITAS
Room 26, Central 9:00 a.m.

SPACE BECOMES PLACE
Room 36, Central 9:00 a.m.

EMERGING VALUES/ CULTURAL REVITALIZATION
Room 27, Central, 9:00 a.m.

CULTURAL CONFRONTATION
Room 32, Central, 9:00 a.m.

LUNCH: 12:00 p.m.

OPEN STAGE Gorman Park

WORKSHOPS: 2:00-5:00 p.m.

"Junkie Workshop" Room 12
"The Healing Power of Sound" Room 33
"Political Street Theatre" Room 11
"Where the Wrok is" Room 35
"Collective Management" Room 21
"The Science of Celebration" Armory
"Improvisation Olympics" Gorman Stage
"Storygathering" (day 5) Room 36
"Animal Masks" (day 4) Room 10
"Personal Documentation" (day 5) Room 34
"Performer as Poet" (day 4) Room 31
"Lighting as Performance" (day 2) Stage South

Note: Special Performance
by Climb, Inc. of
THEATRE IN REVERSE
Stage South 2:00 pm

"Massage Workshop" Room 30

SPECIAL DISCUSSIONS/PRESENTATIONS:

Neighborhood Arts Programs National Organizing
Committee: Open discussion of cultural democracy.
Room 27, Central 2:00 p.m.

DINNER: Cafeteria, 4:30-6:30

EVENING PERFORMANCES:

United Mime Workers
MIME IS NO OBJECT
Stage North 7:00 p.m.

The Elay Group
IF I LIVE TO SEE NEXT FALL
Stage South 9:00 p.m.

Molly Scott and Sarah Benson,
Charlie Murphy
HONOR THE EARTH/CATCH THE FIRE
Stage North 10:30 p.m.

INFORMAL AFTERHOURS GATHERING

Riverside park, CoEd Dorm.

SATURDAY, AUGUST 15

WORKING COLLECTIVES: THE PERFORMED SELF
Room 23, Central 9:00 a.m.

Note: These are the final
working sessions for
the collectives.

THE LIVING STORY
Room 21, Central 9:00 a.m.

TRANSFORMATION AND COMMUNITAS
Room 26, Central 9:00 a.m.

SPACE BECOMES PLACE
Room 36, Central 9:00 a.m.

EMERGING VALUES/CULTURAL REVITALIZATION
Room 27, Central 9:00 a.m.

CULTURAL CONFRONTATION
Room 32, Central 9:00 a.m.

LUNCH: 12:00 p.m.

PERFORMANCES/SPECIAL EVENTS:

LEVEE PARK: Earthward Bound 12:00 p.m.
Schells! Polka Band 1:00 p.m.
Dana Jensen 2:00 p.m.
Over Sixty Band 3:00 p.m.
People Energy Theater 4:00 p.m.
Barry Bloodgood 5:00 p.m.

LEVEE PARK (cont'd): Storytelling, Jugglers, Clowns,
Flea Market, CornRoast, Booths. . .
--- throughout the day.

GORMAN PARK

Talent School of Music 1:00 p.m.
New Ulm Civic Orchestra 2:00 p.m.
Moonovin Ceili Dancers 3:00 p.m.
Ballet Mexicano 4:00 p.m.
Consort A Tre 5:00 p.m.
Poetry Readings
Storytelling
Soap Box
Information Booths. . .
--- throughout the day

INDOOR PERFORMANCES:

Heart of the Beast Puppet and Mask Theater
TURN OF THE CENTURY
Studio 11, Central 3:30 p.m.

Whole Art Theater
METAMORPHOSIS
Studio 12, Central 3:30 p.m.

Twin Cities Quartet
Armory, 2:00 p.m.

Minnesota Valley Chorale
Armory 3:00

Common Ground Theater
AT SECOND SIGHT
Stage North, 5:00 p.m.

Dakota Theatre Caravan
WELCOME HOME
Stage South 7:00 p.m.

National Black Theater
SOUL FUSION
Stage North 9:00 p.m.

MINNESOTA SQUARE PARK: Available throughout the day for
picnics, softball, family outings, new games, impromptu
performing, races, etc.

SPECIAL AFTERHOURS PERFORMANCE: Roy McBride Trio
followed by an informal jam session. . .
Armory,

SUNDAY, AUGUST 16

ECUMENICAL SERVICE: The Ministerial Association of the
St. Peter area has invited participants in The Gathering
and townspeople to attend a liturgical celebration in
Christ Chapel on the Gustavus Adolphus Campus. This
celebration will include readings, music and dance.
Christ Chapel, GAC, 11:00 a.m.

GORMAN PARK: Sweet Adelines 2:00 p.m.

Street Theater,

MADE IN AMERICA (A Work In Progress) 4:00 pm

Storytelling

Poetry Readings

Soap Box/Information Booths

Ice Cream Tent

Other Performances to be announced later-
watch for signs.

INDOOR PERFORMANCES: Heart of the Beast Puppet and Mask
Theater

THE WATER SERIES

Stage South 6:30 pm

MINNESOTA SQUARE PARK: Available all day for picnics,
games, family outings, impromptu
performance.

CLOSING CEREMONY: A closing public ceremony to celebrate
the events of the week will be held in
Gorman Park. The contents of this
closing will be created during the week
There will also be a statement made
which sums up the Gathering. All
participants and townspeople, as well
as visitors for the day are invited to
attend. 8:00 pm

INFORMAL GATHERING, BONFIRE: Riverside Park

MONDAY, AUGUST 17

Departures

Clean up

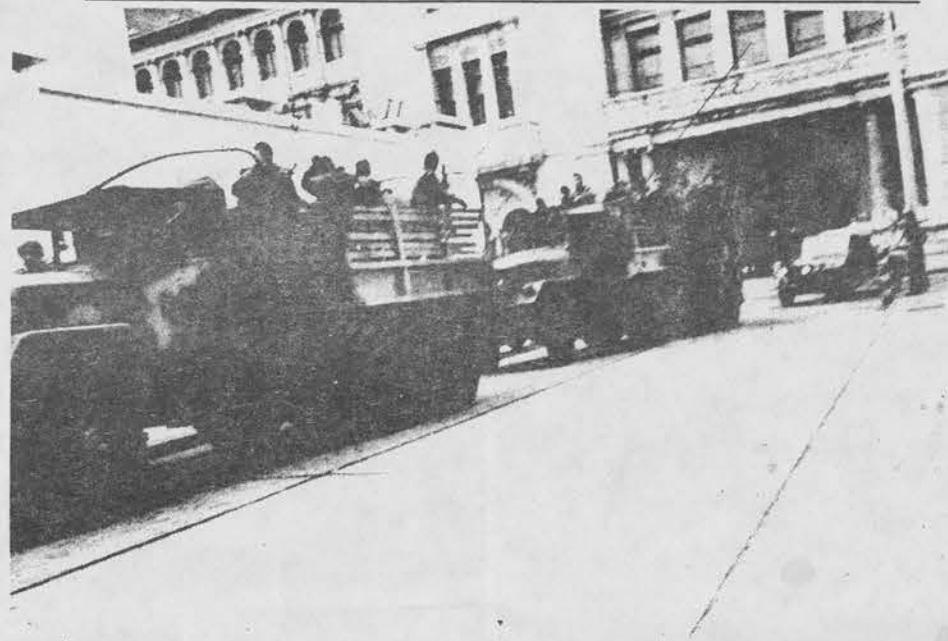


Between January and November of 1980 alone some 3,000 people described by government representatives as "subversives" and "criminals" were either shot on the spot in political assassinations or seized and murdered later. At least 364 others seized in this period have not yet been accounted for by the government.

Guatemala: a government program of political murder

People who oppose or are imagined to oppose the Guatemalan Government are systematically seized without warrant, tortured and murdered, and these tortures and murders are part of a deliberate and long-standing program of the Guatemalan Government. A comprehensive report just published by

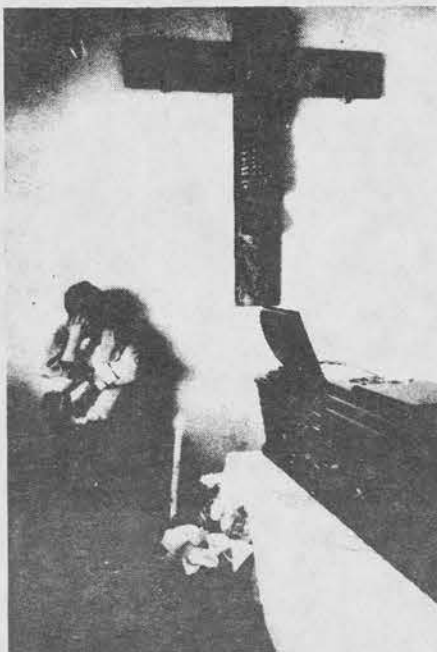
Amnesty International shows how the selection of targets for detention and murder and the deployment of official forces or extra-legal operations can be laid at the door of secret offices located in the annex of Guatemala's National Palace, under the direct control of the President of the Republic, Lucas Garcia.



The Central Regional Telecommunications Center is situated under two rooftop telecommunications masts on the block-long building, above, center photo, left. Palace adjoins.

Sources in the capital say that the agency is directed by the joint head of the Presidential General Staff and Military Intelligence.

Policy decisions and the selection of who is to "disappear" and be killed are said to be made after consultations between top officials of the Ministries of Defense and the Interior, and the Army General Staff, which command the forces responsible for the abuses.



Father Juan Alonso is one of five Roman Catholic priests reported killed by security forces in 1980. He was ambushed and shot to death while traveling by motorcycle to Quiche.



Unmarked vault, left, is the grave of one of the peasants killed in the Quiche massacre January 31, 1980.

Amnesty International's comprehensive report, "Guatemala—A Government Program of Political Murder," is available through the national office of AIUSA. To order, send a check or money order for \$3.95 to: "Guatemala Report" AIUSA 304 West 58th Street New York, New York 10019



The military has established a strong presence in Santiago Atitlan, a coastal town popular among tourists. More than 60 civilians are estimated to have been killed since the army encamped there, among them the radio station announcer of Voice of Atitlan.

the Gathering

August 9-16, 1981
Saint Peter, Minnesota



"We see, as in the universes of the material kosmos, after meteorological, vegetable, and animal cycles, man at last arises, born through them, to prove them, concentrate them, to turn upon them with wonder and love—to shape them, adorn them, carry them upward . . . We see our land America, without artistic formulation, foundering about, her imposing greatness merely a passing gleam; but truly having which she will understand herself, live nobly, nobly contribute, emanate, and, swinging, poised surely on herself, illumined and illumining, become a full-formed world and divine Mother not only of material but of spiritual worlds . . . the main thing being the bodily, the concrete, the democratic, on which all the superstructures of the future are to rest."

Walt Whitman

Do you support the individual and collective right to a name, a place, a story, a song?



This event funded in part through a grant from the Minnesota Humanities Commission.

In the small Minnesota town of Saint Peter, resting in the valley of the Minnesota River, we are preparing for a cloudburst, a flight of herons, a lifting sign of cultural democracy. Hundreds will be arriving here in August, workers in the arts, scholars, writers, farmers, historians, shopkeepers, journalists, filmmakers, beekeepers, students, retired people . . . they meet to reflect deeply on the challenges facing us as a people, to speak about the place of performance and celebration in our lives, in the structuring of suitable human environments. They will talk, dance, sing, shout about these discoveries. That The Gathering takes place in a small heartland town, in spaces used by this community gives rise to serious, even critical questions for cultural workers. What is it we want to share with our people; to what will we turn our energies in the future; how can we draw on our strengths, finding ways to work more effectively together?

The Gathering is a working retreat. Collectives, formed around six frameworks for discussion that emerged from months of idea exchange, will meet over the course of the week to share perspectives and analysis, examine issues, suggest plans of action or public statements. Each collective, limited in number and pulling together a group of invited participants, registered participants, a media team and observers, will work consistently during the early part of each day, coming together in plenary sessions to tap into the work of other collectives. Representatives of many alternative publications, as well as video teams will be present to help extend the impact of the work, carry it further. Let the great blue heron fly almost noiselessly along the river pathways to startle the people into thoughts of harvest and acts of planting!

There's more to tell you about this August gathering near the ancient Mdwakanton Dakota crossing, "The Meeting Place Of The People," than we can in these few pages. We think you know why we meet. You know the concerns and hopes you carry. You know the work that needs doing. Come and work. Come and build with us. Spread out in parks and public buildings and along the streets of this good town will be performances by theatre companies, dance companies, orchestras, bands, choirs, clowns; art exhibits; traditional dancing; poetry readings; storytelling; special workshops; events for children; and circling through the town from four directions a great parade, a spectacle of poetry and music that cries "Let The Bird Of Earth, Fly!". Let the bird of earth fly!

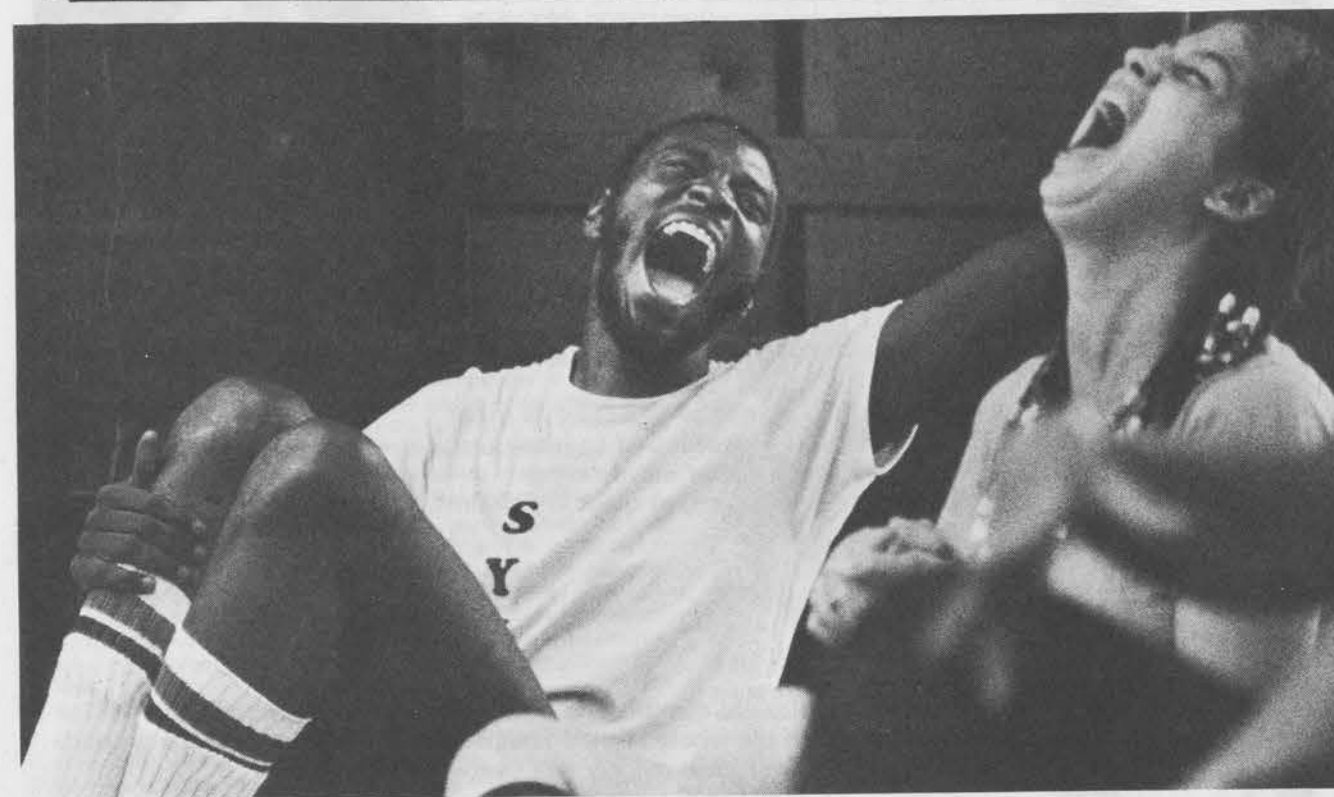


We call upon all cultural workers—in the studios, the farms, the lecture halls, the factories—to join the men and women who work in the theaters at a gathering in August. We meet in the heart of the land. We meet in the valley carved out by a spill from the primeval lake, Agassiz . . . to reach an understanding of the work we are engaged in, its impact on our people and ourselves . . . to learn from each other, to speak out collectively, to tell the stories that need telling, sing the songs.

Photo: Margo McCreary



America the beautiful must also be America the just. America the beautiful must also be America the nurturer. America the beautiful springs from the hearts of its people . . . from the hearts of its old, its workers, its children . . . from the hearts of its sons and daughters who push word-smovementclaypaintmetal toward igniting a flaming dialogue . . . images of life to set before eyes stoned on death.



The people are a story that never ends, a river that winds and falls and gleams erect in many dawns, lost in deep gulleys, it turns to dust, rushes in the spring freshet, emerges to the sea. The people are a story that is a long incessant coming alive from the earth in better wheat, Percherons, babies, and engines, persistent and inevitable. The people always know that some of the grain will be good, some of the crop will be saved, some will return and bear the strength of the kernel, that from the bloodiest year some survive to outfox the frost. —Mendel Le Sueur, from *North Star Country*.



LET THE BIRD OF EARTH, FLY!

A pageant/parade is being organized for the evening of August 9. It is to be called LET THE BIRD OF EARTH, FLY!, after the poem by Meridel Le Sueur which will establish its theme. The pageant will celebrate the poetry, the living history, the deep energies that make up the experience of the Minnesota River Valley. It will present images of the living beings who inhabit it, the places, the changes, the hidden stories, the dreams, the generative cycles. The River is the lifeblood, the oldest pathway, a poetic and mythic presence. The Prairie is the source of sustenance, open and exploited. The Big Woods became rafters in our houses, that great wild woods filled with isolation and screeching squirrels. The Sky, home of star and eagle, holds us in its soaring cradle.

Ninety-seven towns along the Valley, four hundred and fifty miles of brown river, have been encouraged to participate. Youth groups, churches, veterans, arts organizations, labor unions, neighborhood groups, and farm families will work on and perform sections of the parade using poetry, song and images that speak about their values and concerns. They will be making large puppets and parade objects, hand drawn floats, masks, kites, banners, and performing dances, poetry, songs. The emphasis will be on the hand crafted, the collective making. A staff which includes a poet, a visual artist, a choreographer, a puppeteer and a musical director will be available to help find ways of doing things. Recycling centers are being set up to collect materials that can be distributed as needed.

The Pageant starts on the River with handmade rafts and a flotilla of canoes, carrying parade objects and musicians. When the flotilla arrives at the old boat landing in Saint Peter, a signal is given for the Parade of the Four: LET THE BIRD OF EARTH, FLY!... River, Prairie... Woods... Sky. Each will take a different route, winding through the town until arriving at Minnesota Square. The whole assembly will then participate in the opening of the Gathering, marked by a choral and orchestral concert, and the performance of the dancing company.

The Gathering should be "a profound cry out:"

- against fearful acceptance of the arms race we wait in silence as if the madness (people are actually talking about limited nuclear war) is inevitable.
- against the racism and fear of the stranger that runs like life blood through so many of our institutions corroding them.
- against reaction digging its heels in, forgetting VietNam, denying Chile, Iran, El Salvador...
- against giving up the hard won ground of civil rights, equal rights.

The Gathering must not be "meeting as usual:"

- no wilderness of words and fruitless gestures with endless reports spun out of the remains of our meeting.
- no cornered whispers, or quiet cry against what overwhelms.

We must ask:

- how we can act better on stage and in the world.

If we ask these old, old questions in better ways (a collective, patient, determined asking with the whole bodied imagination pressing against the ground of suffering, life, and love) our cry will overwhelm—

the terror we face must respond.

I send my voice of sorrow
calling calling
My bowl is full of grief
and the wind is up.
Thanks, all the people are crying
Behold and listen!
All is grown here
where the sun goes down,
The world within our hands
flies upward like a bird.
All that moves rejoices.
Approach each other as relatives
I give you corn
I give you love
He he eye eye
Let the bird of the earth loose,
dove from the dark ark.
Flood out of the horizoned breast
The human flesh lighted
like a lamp.
All lighted
corn beetle
and hill of dust
Hey a hey
and thanks grandmother!

Meridel Le Sueur



January, 1981
The Boston Theater Group



NAME . . . deeply known and fully free personal center that speaks itself, and speaking fashions the world.

PLACE . . . embrace of generative forces translates itself into just and creative ties with the earth.

STORY . . . connectedness formed by choices, expressed in action.

SONG . . . welling up of the radiance of the person that bursts through to poetry, to dance, to birth.

SOME WHO ARE COMING...

AT THE FOOT OF THE MOUNTAIN, Minneapolis, Minnesota is a women's theater collective, founded in 1974 to create and produce plays which explore the issues and implications of "sexism." They produce plays, community events, and rituals by and about women while creating a professional work place for women theatre artists.

THE BOSTON THEATER GROUP, Boston, Massachusetts is an ensemble of performers who are devoted to the collective investigation of dramatic and non-dramatic materials. These materials are filtered through the sensibilities of the actors and then strictly scored to create a highly charged performance. They share a conviction to live with dignity and responsibility in their craft and the world.

CLIMB, INC., Minneapolis, Minnesota (Creative Learning Ideas for Mind and Body) is a professional, non-profit company, founded in 1976, organized to provide theatrical programming to persons of all ages with profound to mild disabilities. CLIMB has been nationally recognized for its work and has provided programs throughout the state and the nation. One of their goals is to promote the integration of able-bodied and disabled persons.

COMMON GROUND THEATRE ENSEMBLE, Ann Arbor, Michigan (formerly Theatre Company of Ann Arbor) strives to provide audiences with theatre that is both enjoyable and thought provoking. Their dancers speak! Their words have music. They write poetry and stage it. This integration of the performing arts provides a new form of storytelling.

THE DAKOTA THEATRE CARAVAN, Sioux Falls, South Dakota is a people's theatre collective, founded in 1977, which creates plays based on research into the lives and interviews with the people of the Upper Midwest. They have toured the plays, which reflect the lives and the heritage of these people, to small, rural communities and cities and towns of all sizes throughout the region.

HEART OF THE BEAST THEATER, Minneapolis, Minnesota was founded in 1973. It is a puppet theater of all means, combining the visual arts of sculpture and painting with poetry, dance, and music. Learning from the traditions of world, puppetry and mask theatre, they are creating a style that speaks to the Midwest of today. They believe the telling of stories can be a healing process in the life of an individual or a community.

NATIONAL BLACK THEATRE, Harlem, New York is dedicated to serving people through theatre. The institution is organized around the concept of providing an environment for people to reestablish their basic sense of identity and self-acceptance. NBT's goal is to train people to transcend the limitations of conventional theatre by developing in each person a sense of wholeness and a strong experience of self-esteem and love.

NEW CYCLE THEATER, Brooklyn, New York, was founded in 1977. It takes its name from the cycles of life (birth, rebirth, death), the seasons, the phases of the moon, and the cycles of the female body. They create and produce original epic dramas, which are written in response to contemporary social issues and concerns, in hope of freeing "energy inside us which is transcendent and aspires to the good."

OTRABANDA, New Orleans, Louisiana was founded in 1971. The collective performs original productions and seeks to bring its style of theatre to a wide variety of audiences. The company

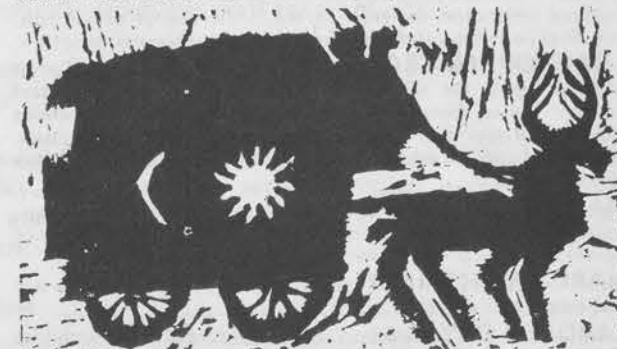
has performed in a large circus tent as well as in theaters and halls throughout the United States, Europe and Southeast Asia. Providing theater for an audience which rarely experiences a live performance is a major focus for Otrabanda.

THE PALACE THEATER, Minneapolis, Minnesota was founded in 1974. It is a collective of theater artists who have developed a unique style that is "ruggedly physical and jaggedly comic."

THE PERFORMERS' ENSEMBLE, Minneapolis, Minnesota, was founded in 1977 as a teaching institution/laboratory and as a producing company. Their work draws its inspiration from many cultures and disciplines and shows a great diversification of performing styles. They are committed to communicating the process of their work to their audiences through performance, classes, discussions, and open rehearsals.

THE PLAY GROUP, Knoxville, Tennessee was founded in 1973. The Play Group's goal is to make theatre a modern ritual in which all can participate. The company is dedicated to the development of original theatre conceived through collective artistic process. Each play looks for a new way to bring more people into the theatre-going community, a community which enjoys the communication between the actor and the audience.

THE PROVISIONAL THEATRE, Los Angeles, California, was founded in 1972. The members of the collective write and realize original dramatic pieces about the experience of living and working in a land where loneliness, alienation and cynicism are becoming the accustomed routine. The group's work (both its plays and its other activities) is about spirit, hope, and potential. Their work is an attempt to share in the (re)discovery of an authentic culture of the American people.



THE STREET THEATER, White Plains, New York was founded in 1970 to take performances and workshops to street audiences. They have always tried to take the process of theater to their audiences, often culturally isolated groups. With an emphasis on the performance of original material, the Street Theater now maintains two touring companies: a professional company and a youth company.

THE TALKING BAND, New York, New York was founded in 1974, largely from members of the dissolved Open Theatre. It is a poetic theatre always aware of its social and political context. There is a special thrust to explore and reclaim the power of spoken language in the theatre, particularly poetry; and to

establish a relationship with the audience which is informal, flexible and warm.

EL TEATRO DE LA ESPERANZA (The Theater of Hope), Santa Barbara, California was founded in 1970 and is committed to producing and performing high quality theatre for all audiences, and particularly for those who do not generally have access to the arts. All of Esperanza's material is original, and though based on generations of Chicano experience, the message is aimed at enriching the lives of all people regardless of cultural background.

A TRAVELING JEWISH THEATRE, Los Angeles, California, is committed to the creation of a contemporary Jewish Theatre that can help shape a more generous vision of what it is to be human. For them, "the process of making theatre is a search for a living culture; a culture that can create links between the collective and the personal, the conscious and the unconscious, the contemporary and the traditional, ourselves and the world."

WORD OF MOUTH PRODUCTIONS, Jamaica Plain, Massachusetts is a women's theater collective in the Boston area committed to developing theater relevant to working class audiences. They believe in theater that is humorous, informational, joyful, and thought-provoking. They are not backed up by a big theater or promotional company, but choose to depend on a widening circle of friends—word of mouth.

ROBERT ALEXANDER, Washington, D.C., is the director of Living Stage Theatre Company. He is author of *Life, Death and Creativity*, and *What Children Are Doing When They Create*.

CAROL BEMELS, Medford, New Jersey is a poet and a clown.

CAROL BLY, Sturgeon Lake, Minnesota is an author who has a deep interest in community playwriting and acting because of the humanity it teaches. Her books include, *Letters from the Country*, Harper & Row, 1981.

LOUISE BRUYN, Newton Centre, Massachusetts is a dancer and an activist. She is presently a staff person for the American Friends Service Committee in their Disarmament/Peace Conversion Program. She is the author of the chapter "Theater for the Living Revolution," which appeared in the book *Nonviolent Action and Social Change*, eds. S. Bruyn & P. Rayman, and also in *Theaterwork* Vol. 1, No. 1, Nov./Dec. 1980.

SEVERYN BRUYN, Newton Centre, Massachusetts is a sociologist and an activist. Most recently he has been organizing producer cooperatives with unemployed workers. His books include *The Social Economy: People Transforming Modern Business*, and *Nonviolent Action and Social Change*, ed. with P. Rayman.

HARRY C. BOYTE, Minneapolis, Minnesota is a political writer and activist. He is author of *The Backyard Revolution: Understanding the New Citizen Movement*. He currently edits the *Neighborhood Action* insert section of *Social Policy*. He is the director of the Citizen Heritage Center, which is a training and resource institution designed to teach the use of democratic historical and cultural themes from effective progressive action.

CHRISTOPHER CROCKER, Charlottesville, Virginia is an anthropologist. He is on the editorial board, "Symbol and Culture" Series, University of Pennsylvania Press. Publications include, "Ritual and the Development of Social Structure: Liminality and Inversion," in *The Roots of Ritual*, James Shaughnessy ed.

MARGARET CROYDEN, New York, New York is a journalist, a theatre historian and critic. She is author of *Lunatics Lovers and Poets: The Contemporary Experimental Theater*.

MARISHA CHAMBERLAIN, Minneapolis, Minnesota is a playwright and a poet.

CAROLYN DRY, Newbury Park, California is an architect and an environmental designer. She is the author of "Transformations"—an architect's autobiography through buildings that move and grow, "Barns and the American Landscape of Idealism," pamphlet with poet Meridel Le Sueur on transformation in words and forms, "Nature, Myth, and Place; an Architectural History."

HELEN E. HUGHES, Park Forest South, Illinois is a professor of psychology, and the editor of *The Creative Woman*.

MAX KAPLAN, Auburn, Alabama is a violinist and a sociologist of the arts. He is the founder of the Leisure Studies Program at the University of South Florida. He is the author of *Arts in a Changing America*, *Leisure in America: A Social Inquiry*, and *Technology, Human Values and Leisure*, with Phillip Bosserman.



GEORGE LAKEY, Philadelphia, Pennsylvania is a sociologist and an activist. He is a founder of the Philadelphia Life Center and the Movement for a New Society. He is the author of *Strategy for a Living Revolution*, *Moving toward a New Society*, *In Place of War*, and *A Manual for Direct Action*.

LE CLAIR GRIER LAMBERT, Minneapolis, Minnesota is the director of the African American Cultural Center in Minneapolis.

MERIDEL LE SUEUR, Saint Paul, Minnesota, is a poet and a people's historian. She is the author of *North Star Country*, *Harvest*, *Salute to Spring*, *Rites of Ancient Ripening* and *The Girl*.

KAREN MALPEDE, Brooklyn, New York, is a playwright and a people's theatre historian. She is a founder of the New Cycle Theater. She is author of *People's Theater in America*, and *Women in the Theater: Compassion and Hope*.

THOMAS MC GRATH, Moorhead, Minnesota, is a poet. He is author of *Longshot O'Leary's Garland of Practical Poesy*, *A Witness to the Times*, *Figures from a Double World*, *The Movie at the End of the World*, and *Letters to Tomasito*.

FRANCISCO A.A. MEDEIROS, New York, New York, is the editor of *Theatre in the Americas*.

JENNIFER MERIN, New York, New York, is a theatre historian and a journalist. She is the author of *International Directory of Festivals of Theatre, Dance and Folklore*. She was coordinator for North America of the International Federation of Independent Theatre from 1977-1980.

BARBARA MEYERHOFF, Sherman Oaks, California, is a cultural anthropologist. She has done work in communities with cultural revitalization.

CHARLIE MURPHY, Seattle, Washington is a singer/songwriter and is active in the Gay Liberation movement. He has recently released an album on the Folkways Label.

DOUG PATERSON, Sioux Falls, South Dakota is the originator of the Dakota Theatre Caravan, and has taught socially conscious acting and theatre practice extensively in colleges and universities.

STANLEY REID, Syracuse, New York, is an assistant professor of marketing. He is the author of *Looking for an Audience: Survival Strategies for the Experimental Theatre*.

VALERIE RESTIVO, Shaftsbury, Vermont, is a journalist and a photographer who has also worked in peace research. She serves as coordinator of the Media Task Force for COPRED, the Consortium on Peace Research, Education and Development.

ALBERTO RIVERA G., Bogota, Colombia, South America, is an anthropologist, an author, and the director of the National Institute of Anthropology.

JERRY ROJO, Storrs, Connecticut, is a theatre designer. He is author with B. McNamara and R. Schechner of *Theatres, Spaces, Environments: Sixteen Projects*.

NEALA SCHLEUNING, Mankato, Minnesota, is an historian and the director of the Women's Center at Mankato State University.

YI-FU TUAN, Minneapolis, Minnesota is a humanist geographer. He is author of *Man and Nature*, *Topophilia*, *Space and Place* and *Landscapes of Fear*.

NORM WALBEK, Saint Peter, Minnesota, is a political scientist. He is active in the peace movement.

CHARLIE WATERMAN, Le Center, Minnesota, is a poet.

REGISTRATION • FOR • THE GATHERING A • WORKING • RETREAT AUGUST • NINE — SIXTEEN • 1981

The registration fee will help cover the general costs of pulling the event together, setting up spaces, paying the bills. You will receive an information packet, a Gathering Directory which introduces you to everyone in attendance, copies of materials submitted by participants, schedules, a map, and passes to the performances and special workshops.

If you aren't able to come, help pool funds to send someone else you feel should be here. If you are able to come and work on setting things up, come and work. If you are able to bring someone along in the back of the Chevy—bring them along.



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Patricia Mische

REGISTRATION FEE: \$50.00

HOUSING: \$64/eight days, or \$9/night

FOOD SERVICE: \$50/week (includes lunch and dinner for seven days, August 10-16, provided by catering service in the park)

REGISTRATION ONLY: \$50.00

REGISTRATION AND HOUSING: \$114.00

REGISTRATION, HOUSING AND FOOD SERVICE: \$164.00

REGISTRATION AND HOUSING FOR LESS THAN EIGHT DAYS: \$50.00 plus

Housing available on the campus of Gustavus Adolphus College. We will be making room assignments. Anyone wishing a specific roommate, please indicate:

I will be sharing a room with: _____

Signed _____

____ Please send information on other housing available:
____ Motels _____ Resorts _____ Camping grounds

____ Special dietary needs _____

____ Handicapped housing and transportation needs _____

____ I am interested in a car pool _____

____ I wish to assist _____ before _____ during, and/or _____ after the event as a volunteer staff member

____ I am willing to distribute forms—please send _____ forms (or copy this form)

____ I would like to subscribe to *THEATERWORK*, the bimonthly magazine that serves cultural workers in the theatre and other performing arts. (\$5.00 one year, \$9.00 two years.) circle one.

____ Other _____

Check one of the following working collectives in which you would like to participate. Please indicate first and second choice.

____ 1 Performance and the development of personal values: The performed self

____ 2 Performance and the transformation of historical perspective: The living story

____ 3 Performance and collectivity: The emergence and transformation of societal structures through the enactment of **communitas**

____ 4 Performance and the transformation of space: Space becomes place

____ 5 Performance and cultural revitalization: Emergence and transmission of cultural values

____ 6 Performance and cultural confrontation: The meeting ground of the peoples



the Gathering

August 9-16, 1981
Saint Peter, Minnesota

Please send materials, images, ideas that you would like to see disseminated before the event. Let us know what issues and concerns you would like to see addressed so that additional small group sessions, tailored to individual concerns, can be set up.

You will be sent a complete schedule as soon as it is available.

Those of us who are here at work already are arranging spaces, resources, logistics, getting the word out. We will set the stage, get some of you here, make arrangements for others . . . clear the ground, till it a bit . . . after that it's yours. Make it what it has to be. Send us ideas, names, addresses, find funding where you are, design rafts, bring a mask, pack the trumpet. Send us your name, what you do, what you expect, what you'll need, what you're bringing, notify others to do the same.

NAME _____

ORGANIZATION _____

ADDRESS _____

street

city

state

zip

Enclosed is my check in the amount of \$ _____

Minimum deposit: \$50.00. Balance due on or before July 15.

The deadline for registration is June 15, 1981. Register early—spaces are limited. If you wish to be included in the Gathering Directory register by June 1. We won't be able to return the registration fee. Housing and food service fees will not be refunded after July 15.

DIRECTORY INFORMATION:

Present yourself to the other participants—

Please make checks payable to: THE GATHERING

Return this form to: THE GATHERING, c/o Cherry Creek Theatre, 406 South Third Street, Saint Peter Minnesota 56082.

1-507-931-4363

The Gathering is a not-for-profit venture, being organized by a not-for-profit theatre company.

Pass this form on to someone else if you can't use it!



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NAME Irene Gómez de Bethke

ORGANIZATION Instituto de Arte y Cultura

ADDRESS 1800 Olson Memorial Highway
street

Mpls.
city

Mn.
state

55428
zip

Enclosed is my check in the amount of \$ _____
Minimum deposit: \$50.00. Balance due on or before July 15.

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DIRECTORY INFORMATION:

Present yourself to the other participants—

Instituto de Arte y Cultura de Mn.
1800 OLSON MEMORIAL Highway
Mpls. Mn. 55411

612-374-2996 or 537-0469

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☒ 6 Performance and cultural confrontation: The meeting ground of the peoples

United Mime Workers

THE UNITED MIME WORKERS is a collective of composer-performers. Since 1971, we have performed and taught in theaters, universities, schools, prisons, parks, community centers, and union halls throughout the United States and Europe, and in Latin America. We compose intricate structures and movement scores to explore the social conventions that determine our daily lives. We connect the form and content of our work with other disciplines and draw from daily life activities in the tradition of silent comedy.



WORKSHOPS

Subjects for workshops include traditional mime and acting techniques, contemporary compositional approaches, and the function of the artist, the performance, and the collective in society. In addition to workshops, we are also interested in visiting classes on any topic and talking about the relationship between our work and the content of the class.

RESIDENCIES

Any combination of performances, workshops, and classroom visits of a week or longer constitutes a residency. Through the residency format we are able to perform for people who might not ordinarily have contact with theater by scheduling events at sites throughout the community. In a university setting, the possibility of prolonged involvement with a group of students enhances our impact as performers and teachers. We have used the residency format throughout the country and have found it to be the most effective and the most economical way to work. We encourage sponsors to think in terms of residencies of a week or longer.



ADULT PERFORMANCES

Shows for adults include examinations of economics and value, visual interpretations of musical scores, and analyses of our use of language through pieces involving gestures, words, sounds, and projections. Original movement scores of these pieces, ranging from 4-colored 20-foot flowcharts to simple black and white graphics, are displayed. After the performance we remain on stage for a discussion with the audience.

CHILDREN'S PERFORMANCES

Performances for children begin with an explanation and demonstration of mime techniques and exercises, followed by sketches, stories, and visual events using gestures, objects, and words. A typical day in a school involves a performance followed by an afternoon of classroom visits and workshops, building on the techniques and ideas of the performance through games, exercises, and discussions. We have also received enthusiastic responses to our work with retarded, learning disabled, and emotionally disturbed, as well as deaf, children.



THE MIME WORKERS . . .

We completed our studies at the University of Illinois in 1972-73. **Jeff Glassman** graduated in a program of performing arts and anthropology; **Deborah Langerman** in theater, television, and cinematography; and **Bob Feldman** in movement, psychology, and education. Our common studies include: mime with Claude Kipnis (1970-71), Kabuki theater with Shozo Sato (1971-73), and composition with Herbert Brün, Professor of Music (1973-77).

UNITED MIME WORKERS P.O. Box 2088, Station A, Champaign, IL 61820



SOME PAST WORK . . .

- Performances, workshops, and residencies throughout the Midwest
- European performances (Poland, Austria, Switzerland, Romania, West Germany, and Denmark), including International Mime Festivals in Szczecin and Wroclaw, Poland, and the Styrian Autumn Festival of Theater, Music, and Film in Graz, Austria
- Artists-in-Residence at the University of Illinois
- Tours to the Eastern U.S. (Pennsylvania, New York, Maryland, Washington, D.C., Massachusetts)
- Tours to the Western U.S. (California, Colorado, Nevada, New Mexico, Oregon, Wyoming)
- CETA Artists-in-the-Community, providing free performances and workshops for Champaign County residents
- U.S. cultural delegates to the 11th World Festival of Youth and Students, Havana, Cuba
- Featured performers:
Festival of American Mime, Milwaukee;
1st North American Festival of Mime, Syracuse;
New Mime Festival, Dance Theater Workshop, New York City
- Artists and co-coordinators of an eight-week residency program in small Central Illinois communities
- Founding members and project designers, Champaign County Consortium for Cultural Arts, a community-based cultural organization
- Recipients, National Endowment for the Arts' Choreographers' Fellowship
- Third National Encounter and International Festival of Mime, Mexico
- Dance Touring Program, National Endowment for the Arts

UNITED MIME WORKERS, P.O. Box 2088, Station A, Champaign, Illinois 61820

Phone: (217) 344-1162; (217) 384-7290; (312) 328-7737

367-8914

Photos by Stan Heller, Harry Zanotti and Peter Olsen— Brochure designed by Pat Sarver

