

college of the arts

the ohio state university department of theatre

# encore

news from OSU theatre

Autumn, 2001



OSU Theatre and Columbus Symphony team up for 'Peer Gynt'



'Wit': Powerful play garners accolades from audiences

# letter from the chair



This past year has arguably been one of the most ambitious and productive. Several large scale projects came to fruition, including our first exchange of faculty from our agreement with the Academy of Performing Arts in Prague, our collaboration with the Columbus Symphony Orchestra, our Marcel Marceau residency, and the first in-class testing of our Virtual Roy Bowen Theatre. And to cap it off, our work was recognized with a major grant from the university! Many thanks to faculty, staff, and students who make this possible – and to our alumni and friends, whose continued support and gifts to the department make a significant difference!

Sincerely,

A handwritten signature in cursive script that reads "Lesley K. Ferris".

Lesley Ferris

2001-02  
season

## Fall Quarter

*Sophokles' Elektra*,  
a version by Ezra Pound

*Uncommon Clay*,  
by Jeanine Thompson

## Winter Quarter

*Division Street*,  
by Steve Tesich

*The Shoemaker's Holiday*,  
by Thomas Dekker

**MFA New Works:**  
by Kathleen Gonzales and  
Allyson Rosen

## Spring Quarter

*Porcelain*,  
by Chay Yew

*The Memory of Water*,  
by Shelagh Stephenson

*Saint Joan of the Stockyards*,  
by Bertolt Brecht

*Laugh, Cry and Get Angry*  
with Benjamin Zephaniah

## Special Events

A Series of New and  
Renewed Staged Readings

Annual Lawrence and Lee The-  
atre Research Institute Lecture  
Laurie Stone: Comedy and Solo Performance  
*What the Comic Voice Can Get Away With*

50th Anniversary of the Lawrence and  
Lee Theatre Research Institute

## School Tours

*Private Words:*  
*The Hiding of Anne Frank's Diary*,  
by Lesley Ferris

*Sobering Thoughts*,  
by Jason Kravits

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1. Ebony Wimbs as Lucy and Ryan Ratliff as Linus in our production of *You're a Good Man, Charlie Brown*
2. President Brit Kirwan poses with Snoopy (aka MFA actress Jennifer Manvich) during the Wexner Center's Family Day celebration in honor of Charles Schulz.
3. Undergraduates Allyson Morgan and Greg Maier perform in the first-ever Take-Out Theatre Festival.
4. Lighting studio supervisor Matt Hazard basks in the glow from a Vari-Lite instrument
5. The graduate and undergraduate actors who were featured in da da kamera's new work *Beautiful View*, presented by the Wexner Center.

# OSU Season

## 1. The Ohio State Murders

by Adrienne Kennedy. Mount Hall Studio Theatre. Directed by John Harris. Scenic Design by Jessica Secrest. Costume Design by Tatjana Longerot. Lighting Design by Kristopher Jones. Sound design by Dave Wallingford. October 31 – November 17, 2000.

## 2. Orpheus Descending

by Tennessee Williams. Thurber Theatre. Directed by Sue Ott Rowlands. Scenic Design by Guest Artist Jaroslav Malina. Costume Design by Jean Najar. Lighting Design by Nan Zhang. Sound design by Mollie-Marie Workman. November 8-19, 2000.

## 3. The London Cuckolds

by Edward Ravenscroft, Gent. A Version by Terry Johnson. Roy Bowen Theatre. Directed by Maureen Ryan. Scenic Design by Vicki A. Horning. Costume Design by Rebecca Graves. Lighting Design by Nan Zhang. Sound design by Chad Lewis. February 7-24, 2001.

## 4. Alchemy of Desire/ Dead Man's Blues

by Thurber Playwright-in-Residence Caridad Svich. Mount Hall Studio Theatre. Directed by Kristin Crouch. Scenic Design by Jessica Secrest. Costume Design by Jennifer L. Bach. Lighting Design by Drew Ward. Sound design by Jessica Secrest. February 13-17, 2001.

## 5. Peer Gynt

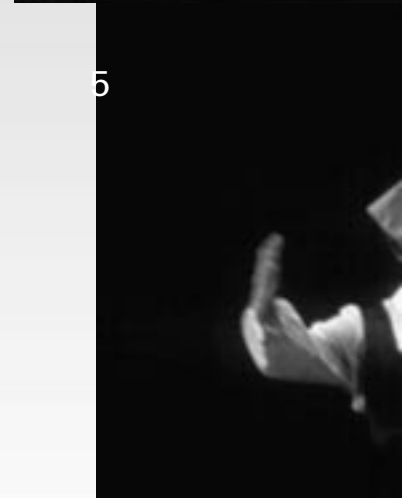
by Henrik Ibsen. Adapted by Murray Ross. Presented by the Columbus Symphony Orchestra and The Ohio State University College of the Arts, in association with the Wexner Center for the Arts. Mershon Auditorium. March 2-4, 2001. (see story p. 12)

## 6. Wit

by Margaret Edson. Roy Bowen Theatre. Directed by Lesley Ferris. Scenic Design by Brad Steinmetz. Costume Design by Tatjana Longerot. Lighting Design by Jim Hutchison. Sound design by Eric H. Mayer. May 2-19, 2001.

## 7. Thirty-Three Swoons: Four Farces by Checkov

by Anton Checkov. Translated by Carol Rocamora. Mount Hall Studio Theatre. Directed by Bruce Hermann. Scenic Design by Chad Mahan. Costume Designs by Colin Sweet and Rebecca Graves. Lighting Designs by Emily Mathews and Mollie-Marie Workman. Sound design by Ben Shurr. May 8-25, 2001.



# in Review



## 2000- 2001

7



3

## AFTER WORDS

*A Post-Performance Discussion*  
Following the 2<sup>nd</sup> Thursday evening performance, an invited guest gives a brief response to the play and then leads a discussion with the audience and the production team. This year we were fortunate enough to have the following individuals participate in After Words:

The Ohio State Murders  
Dr. Paul Jackson  
Professor and Chair of Theatre,  
Miami University

Orpheus Descending  
Dr. Mark Zelinsky  
OSU Department of Theatre

The London Cuckolds  
Dr. David Brewer  
OSU Department of English

Peer Gynt  
Dramaturg Jennifer Schlueter,  
Dr. Thomas Postlewait,  
OSU Department of Theatre and  
William Halverson, Associate Dean  
Emeritus, University College at  
Ohio State

Wit  
Dr. Larry Copeland  
Head of the Ovarian Cancer Unit  
at the James Cancer Hospital and  
Solove Research Institute

Dr. Phoebe Spinrad  
OSU Department of English

Carole Anderson  
Dean of the School of Nursing,  
OSU

Thirty-Three Swoons:  
Four Farces by Chekov  
Dr. George Kalbous  
OSU Department of Slavic and  
East European Languages and  
Literatures

The After Words discussions  
were organized by Dr. Ted Ziter,  
Visiting Assistant Professor  
of Theatre, OSU.

For school tours see page 16.

# Regional Campus



**Impossible Marriage. OSU Lima. Spring 2001.**

## OSU - LIMA

Theatre students were kept busy with performance and technical responsibilities in two productions at OSU—Lima this past year. Dr. Maria Ignatieva, Assistant Professor of Theatre, wrote and directed *The Prince and the Puppet* for our sixth annual Theatre for Young Audiences production. Dr. Joe Brandesky directed an all-student production of *Impossible Marriage* by Beth Henley for the Spring 2001 production. Dennis Christilles, Associate Professor of Theatre and Film from the University of Kansas, served as guest designer for the production. Next Autumn, Casey Kearns, a recent MFA recipient from the University of Kansas will join us in the new position of Technical Director/Designer. Kearns was selected from a number of applicants from across the U.S., Canada and Germany. His addition is due in part to the upcoming renovation of Reed Hall Auditorium, made possible by a generous gift from former OSU—Lima Campus Theatre director, Martha Farmer. Campus performances will be held at the Veteran's Memorial Civic and Convention Center in downtown Lima during construction. Our longtime friend and colleague, Czech scenographer Jaroslav Malina, has been selected to design the inaugural

production in the newly renovated space (Spring 2003), marking Professor Malina's third collaboration on the Lima Campus.

OSU—Lima campus students kept busy backstage for on-campus tour performances such as the National Shakespeare Company's production of *Hamlet* (SP 2001) and working off-campus for Lima Symphony and Broadway Series performances at the Civic Center.

At the end-of-year barbecue in the campus quad, three students were recognized with awards. E. C. Miller received the Arts Divisional Award while Theatre Departmental awards went to Dave Cook (a two time recipient) and Jacob Elrod. E. C. Miller and Jair Torres received financial awards that enabled them to join the late summer Study Tour to the Czech Republic. They joined sixteen others in Prague, Brno, Cesky Krumlov and Karlovy Vary (Karlsbad). The tour leader was Dr. Brandesky, assisted by Dr. Beverly Bletstein, Assistant Professor of Music Education.

## OSU - Mansfield

The theatre program at OSU-Mansfield continues to be very active, under the direction of Larry J. Evans, Associate Professor of Theatre. The fall production was *The Diary of Anne Frank*, which was entered in the Kennedy Center/American College Theatre Festival, and which was also scheduled for two performances for the Richland County Children's Theatre Foundation. The winter production was the musical *Singin' in the Rain* (with Associate Professor of Music David Tovey as music director/conductor); this musical was co-produced with the Mansfield Renaissance Theatre. And the spring production was Shakespeare's *A Midsummer Night's Dream*, which was performed outdoors for five performances.

The theatre department and the campus drama club (Ohio Eta Chapter of Theta Alpha Phi) worked together on a number of special projects this past year:

1. Sponsoring a European Theatre Trip, July 25 – August 13, 2000, including the Oberammergau Passion Play as well as travel through



**Mansfield Rain: Singing in the Rain, OSU Mansfield, Winter 2001.**

# Report 2000-2001



**A Midsummer Night's Dream, OSU Mansfield, Spring 2001.**

Italy, Greece, and London, England.

2. Sponsoring a theatre trip to Stratford, Canada, in October 2000.
3. Traveling to American College Theatre Festival in Milwaukee, January 2001.
4. Sponsoring the spring theatre banquet at which several awards were given, including the Gerry Rice Theatre Award to Mary Ann Calhoun and the James Lewis Technical Theatre Award to Amy Stauffer.

Richard Keith continues as technical director/scene designer at OSU - Mansfield, and is also designing the scenery for the summer Renaissance productions in Mansfield.

## **OSU - NEWARK**

The Theatre program at OSU-Newark had a busy and productive season in 2000-2001. The Fall production was D.L. Coburn's Pulitzer-prize winning play *The Gin Game*. The Black Box Theatre was reconfigured so that the audience

sat on two sides of an open space representing the sunporch of the old-age home in which the play is set. Newark's blue-blooded acting couple, Rich and Ellie Unger, performed the two speaking roles with their customary high level of craft, and the movement ensemble added by the director, Dave Williams, Assistant Professor of Theatre, universalized the action.

The Winter play was Tom Stoppard's breakthrough work, *Rosencrantz and Guildenstern Are Dead*. The theatre was in its normal alignment (with the stage occupying 2/3 of its length), and the set featured two 12' periaktoi on either side of the stage to help establish each of the play's three locations. The cast featured both students and community members, and the play sold out on four of its six performances.

For a complete change of pace, the final offering of the season was Gregg Kreutz' delightful comedy *Academia*

*Nuts*. The set was placed in the southwest corner of the room, and featured a stained-wood floor; the audience was placed very close to the stage. Audiences appreciated the intimacy, and the author's clever dialogue.

In addition to these full performances, the Department also offered three staged readings, one at the beginning of each quarter. These were Alexander Pope's "The Rape of the Lock," "The Waste Land" and other poetry of T.S. Eliot, and a selection of pieces by James Thurber.



**Academia Nuts, OSU Newark Spring 2001**



**Daniel Maclvor, artistic director of da da kamera, guides Barbara Thatcher while directing assistants Katie Whitlock and J. Briggs Cormier observe.**

## Collaborations with da da kamera

An exciting residency opportunity this year was the collaboration between the Wexner Center, the Ohio State University Department of Theatre and da da kamera, an innovative theatre company dedicated to creating new works. For two weeks, graduate and undergraduate students from the department worked with the Toronto based company, creating a new piece entitled *Beautiful View*, culminating in three performances at the Wexner Center.

The company of four collaborators, Daniel Maclvor (Playwright / Director), Sherrie Johnson (Producer), Kimberly Purtell (Lighting Designer), and Richard Feren (Sound Designer) welcomed the opportunity to develop this new work and encouraged student involvement on all levels of production. Using six students as the ensemble, playwright and director Maclvor created this new work from ground zero, going through two full drafts and several revisions along the way. In addition to performing, other theatre students were allowed to shadow all other aspects of the company including design and administration. All involved in the process were committed to working long hours towards the project's completion.

Beginning on May 14, 2001, the process of creation spanned just 14 days, meaning that students had to learn blocking and text in a very short amount of time.

With design elements present from the beginning of the process, the students quickly had to adjust to this progressive approach to production. Lighting and sound are primary design elements in da da kamera's work and their integration early in the process allows for an organic development of the production design alongside the development of the script.

Auditions for the project were held in winter quarter as Maclvor and Johnson spent a day interviewing various theatre students to decide on a cast and production assistants. Once the decisions were made all involved had to wait until the end of the Spring Quarter to being working. The rehearsal process began with introductions all around and a chance to read Draft I of *Beautiful View*. Blocking began and the entire first draft was blocked over a three-day period. Maclvor warned the cast that all was going to change and over the weekend he generated Draft II, a completely new version of the script. This version was blocked in two days allowing the cast only a few complete runs before presenting this work to an audience. On Friday, May 25<sup>th</sup>, *Beautiful View* began its life cycle. Each performance culminated in a talk back session where cast and audience voiced their responses to the workshop production and da da

## Wexner Partnerships

### Wexner Center Residencies

These incredible opportunities continue to be an invaluable influence on our artistry and curriculum, and provide us with direct connection to artists of national and international prominence. Wexner residencies for 2000 included: Anne Bogart and the SITI Company (premiering their new work based on the life of Virginia Woolf, entitled *Room*), The Wooster Group with their performance of *North Atlantic*, Improbable Theatre with an amazing piece entitled *Spirit*, and The Gate Theatre from Dublin who performed *Waiting For Godot* and *Krapp's Last Tape* (in our very own Thurber Theatre and Roy Bowen Theatre respectively). In addition to their performances two of the Gate Theatre actors, Barry McGovern and Johnny Murphy (who performed *Vladimir and Estragon* in *Waiting for Godot*) did a staged reading of Beckett's *Ohio Impromptu*, which premiered at Ohio State in 1981 (in what was then Stadium II Theatre, but is now the Roy Bowen Theatre). Finally in May 2001 da da kamera, from Toronto, workshopped a new piece with several of our students. (see story at left)

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kamera's performance style.

The production closed on May 27<sup>th</sup> but *Beautiful View* will be refined and developed over the next year only to return in a new form for its world premiere at the Wexner Center sometime in 2003, depending on da da kamera's production schedule. This opportunity for our students to work with a professional company is one of the many highlights of our department, aided by the Wexner Center's commitment to art and education.





**Students such as MFA actor Robin Gordon, pictured here, have the opportunity to develop and create original performance work as part of the Independent Track of the MFA acting program.**

## Performance for the 21<sup>st</sup> Century: New Works Laboratory

works production and development which is exemplified by the career of Dr. Roy Bowen, professor emeritus. In April 1999 the Stadium II Theatre was renamed the Roy Bowen Theatre to recognize a career that was locally and nationally celebrated. Among the many plays that received their premieres at Ohio State under Dr. Bowen's direction are: *The Night Thoreau Spent in Jail* by Lawrence and Lee, and *Low on High* by Burton Russell.

Premieres of new plays are an important and ongoing part of our work as theatre artists and educators. What is different now is that in the past few decades there has been a gradual but increasing emphasis on performer-generated new work. Additionally, the advent of new technologies has enabled us to wed technology with performance in the creation of new theatre pieces. While the Wexner Center of the Arts is considered one of the world leaders in supporting, commissioning, showcasing, and premiering performance artists,

The Department of Theatre was recently recognized for its New Works initiatives, with an Academic Enrichment Grant from the Office of Academic Affairs. The award gives the department over \$100,000 to support the new acting position, a new staff digital lighting position, guest artist funding, two graduate assistants, and production budget support. Additionally \$15,000 in cash was granted to convert space on the second floor of Drake into a New Works Studio.

A distinctive characteristic that defines our performance centered work – both in our curriculum and on our stages – is the nurturing and creation of new work. The Department of Theatre has a long history of new

the Department of Theatre is leading the way in the training of a new generation of theatre artists who will have the skills and artistic sensibilities to continue with the research and development of new works. As Chuck Helm, Performance Curator of the Wexner Center of Arts states, the Department of Theatre is “the curricular counterpart to the Wexner Center’s innovative programming.”

Recent examples of New Works productions include faculty created *Interior Day* (1997: Jeanine Thompson, Phil Thompson, Mary Tarantino) and *Breaking the Current* (1999: Jeanine Thompson). Student New Works include: *Whu is One* (1999: Giles Davies), *Zanni’s Story* (1999: Anike Tourse), *ipheIOa* (2000: Robin Gordon), and *Barnum’s American Museum* (2000: Michael Karp).

The Department of Theatre is delighted to receive this recognition for its work and we look forward to furthering our reputation which will be made possible by the funding support.



**A mask/puppet costume created by Tatjana Longerot, MFA Costume Designer for *Uncommon Clay*, a new work devised by Jeanine Thompson which was developed with students during spring 2001.**

# Marcel Marceau

This spring the Department of Theatre had the great honor of hosting renowned mime artist Marcel Marceau for his third and most extensive residency at the Ohio State University. This particular residency had three components:

## ***Teaching and Performance:***

Marceau and his assistant, Gyöngyi Biro, offered 4 days of mime workshops for a select group of undergraduate and graduate students, faculty, alumni, and community members. Over 40 local teachers and theatre professionals had the chance to observe one of these workshops. In addition to teaching the basic tools of mime, the students were thrilled when Marceau chose to teach them a handful of his signature works. At the end of his week of teaching, Marceau delighted audiences with three sold-out public performances, including a special Children's Matinee. Marceau also interacted with the community by holding an informal conversation on his life and art at the Leo Yassenoff Jewish Community Center.

## ***Filming and***



**Jeanine Thompson and Marcel Marceau at one of the many special events of Marceau's residency. Jeanine's close partnership with Mr. Marceau was the key to making his April residency a reality.**



**Jeanine Thompson models her motion capture uniform, which consists of a scuba suit with several attached small markers covered in reflective paint. Jeanine helped ACCAD staff prepare to motion capture Marcel Marceau.**

## ***Motion Capture:***

Through the generous support of Tom Griesdorn at Channel 10 (WBNS-TV), we were able to film many of the teaching workshops, and more importantly, five of Marceau's signature works that have never before been recorded on film. We also had the opportunity to set down Marceau's technique through state-of-the-art motion capture technology, provided by ACCAD, the Advanced Computing Center for Art and Design. OSU alumni Jeff Light, current supervisor of motion capture with Industrial Light + Magic, returned to the university to supervise the motion capture project.

## ***Archive:***

In conjunction with Marceau's resi-

# Residency



**Marceau's work with students was captured on film by Channel 10 (WBNS TV). The resulting documentary, *Marcel Marceau: Maestro of Mime*, was premiered on August 17, 2001 on high-definition TV. The program, produced by Channel 10's Phil Paulin, is a brilliant testament to Marceau's lifetime of art, and his commitment to teaching. A team of film and video students from the department assisted the Channel 10 crew during the filming.**

dency, the Lawrence and Lee Theatre Research Institute established a specialized Mime and Movement Arts Collection. Focusing on the work of the modern mime master Marcel Marceau, the Mime and Movement Arts Collection will document the emergence of mime and movement arts in the second half of the twentieth century as a major performance genre, due in large measure to the enormous popularity and genius of Marceau.

The motion capture data and raw film footage collected during Marceau's residency will become a key part of this new archive.



**OSU alumni Jeff Light (left) discusses his work as supervisor of Motion Capture with Industrial Light + Magic with Vice-Provost of Research Brad Moore and his wife Penny.**

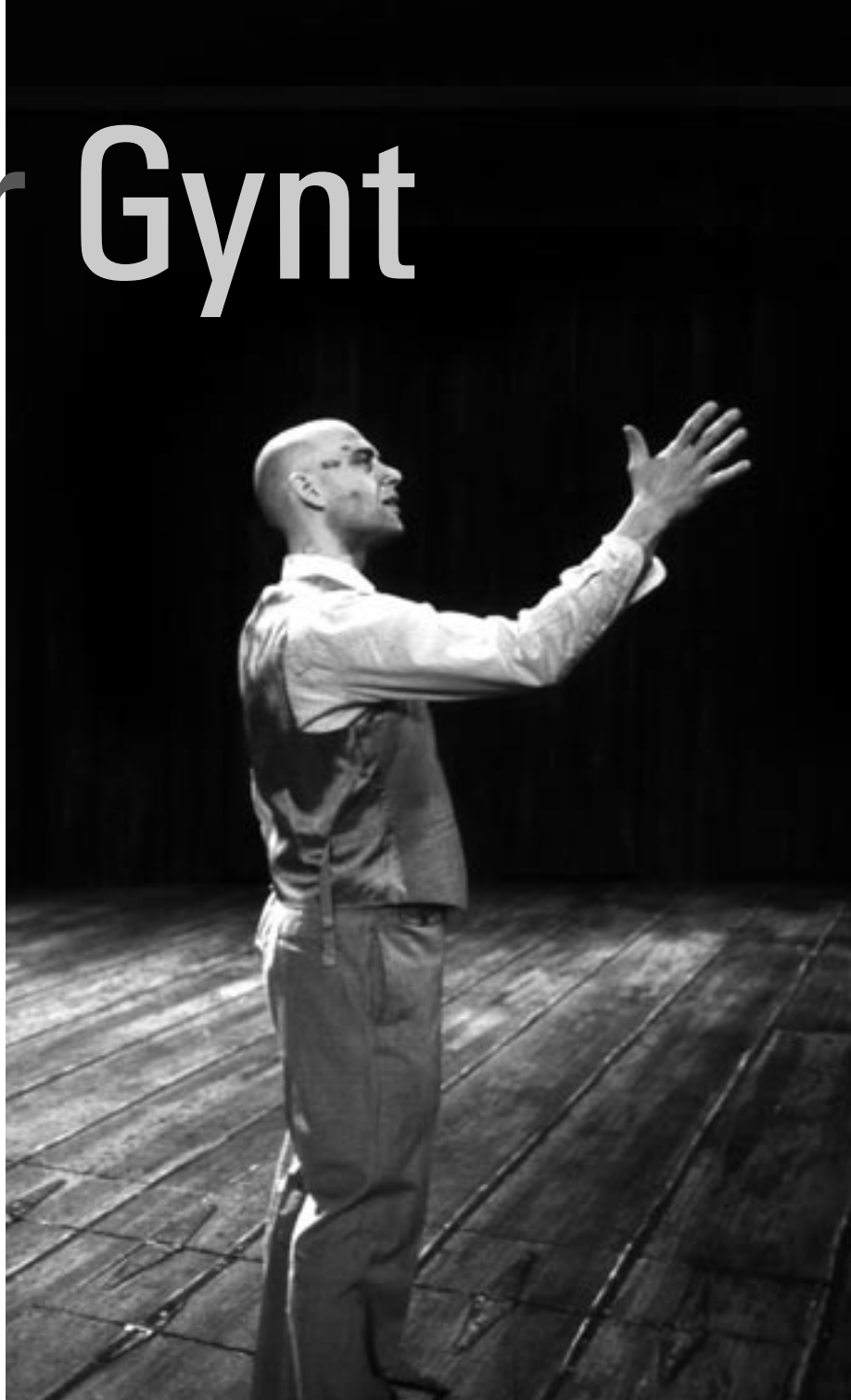
generous support made the residency, motion capture and archive projects possible. Special thanks to Dean Judith Koroscik, the College of the Arts, and the Marceau Planning Team for all of their hard work.

# Peer Gynt

In winter of 2001 the Department had the rare opportunity to work in an operatic scale for our monumental co-production of Peer Gynt at Mershon Auditorium. Collaborating with the Columbus Symphony, the Wexner Center, the Dance Department and the School of Music proved to be an extremely rewarding challenge! Finding floor space for 82 orchestra players and their instruments, 80 cast members and 220 chorus members (who all appeared onstage together) was only the beginning. The opening night performance on March 2 was followed by a gala reception, hosted by President Kirwin. The show continued by selling out all its performances – an amazing accomplishment considering the size of Mershon Auditorium. Peer Gynt was hailed as a success by the collaborators and the local media (see review page 13). The department hopes this is the first of many collaborations with the Columbus Symphony and our other university partners.

## Production Staff

Director .....	Phil Thompson
Conductor.....	Christopher Wilkins
Choreographer.....	Victoria Uris
Scenic Designer.....	Dan Gray
Costume Designer.....	Jacqueline Shelley
Lighting Designer.....	Mary Tarantino
Sound Designer.....	David Wallingford
Columbus Symphony	
Chorus Director.....	Ronald J. Jenkins
Columbus Children's	
Choir Director.....	Sandra Mathias
Producers.....	Lesley Ferris
	Daniel Hart
	Executive Director CSO
Technical Director.....	Mark Shanda
Production Coordinator.....	Jim Knapp
Production Stage Manager.....	Kristen Kidd
Dramaturg .....	Jennifer Schlueter
Scenic Artist.....	Matt Kari
Properties Manager.....	Brad Steinmetz
Vari-Lite Technician .....	Matt Hazard



(above) Peer Gynt (David Altman, Guest Artist) reflects on his peripatetic life.



(left) Two members of the Peer Gynt cast, Michael and Zoe Edminston, model their troll costumes during a special publicity event at the Lennox Town Center's Barnes and Noble.

# OSU Theatre: Awards and Accolades

The Department of Theatre's 2000-2001 Millennial Season was a resounding success – but you don't have to take our word for it. Here is just a sampling of what local papers had to say about the Department and our season:

## About Orpheus Descending

**'OSU Theatre Department** tames massive 'Orpheus'...Czech designer **Jaroslav Malina** finds apt metaphors in his prisonlike metal scaffolding, which surrounds an open-air spiral stair-case... When **Ott Rowlands** places actors at the edge of **Malina's** third or fourth-floor-level staircase to speak of risk and danger, it is easy to imagine them flying or jumping off in a desperate act of escape. Here is yet another way in which the brilliantly apt scenic design makes Williams' metaphors about oppression and liberation, cruelty and compassion thrillingly palpable.  
– Michael Grossberg, The Columbus Dispatch, Friday November 10, 2000.

## About The London Cuckolds

"A ribald good time – **OSU** rocks the cuckolds with an updated restoration comedy. **OSU's Theater Department** has outdone itself. The costumes by **Rebecca Graves** are a sumptuous (and appropriately ridiculous) feast for the eye, and the set by **Vicki A. Horning** combines elegance with practicality. **Maureen Ryan** directs with superb attention to detail, while the choreographed dances of **Nena Couch** add delightful period atmosphere."  
– Doug Hoehn, Columbus Alive, February 15, 2001.

"Marital infidelity creates **farical fun at OSU**... Large student casts often have a few strong players joined by a preponderance of adequacy. Here is just the opposite."  
– Dennis Thompson, The Booster, February 14, 2001.

## About Peer Gynt

"With its captivating, fully-staged production, ... the Columbus Symphony Orchestra and **The Ohio State University College of the Arts** prove that Peer Gynt is much more than The Hall of the Mountain King... **Dan Gray's** stage design makes wonderful use of Mershon's vast spaces – from top to bottom and front to back... as brought to colorful life last night at **OSU**, Peer Gynt resonates with contemporary meaning, and entertains on many levels while doing so. You can't ask for much more from an evening of theater."  
– Barbara Zuck, The Columbus Dispatch, March

3, 2001.

## About Wit

"**Ohio State University's** outstanding production ... finds the hilarity and the horror in Margaret Edson's 1999 Pulitzer Prize-winning drama."  
– Michael Grossberg, The Columbus Dispatch, May 3, 2001.

"**Wit** is the funniest tragedy you're likely to see this year."  
– Richard Ades, The Other Paper, May 10, 2001.

"There's securing the rights to produce the Central Ohio premiere of a recent Pulitzer Prize winning play, and there's doing it with the finesse that director **Lesley Ferris**, star **Sue Ott Rowlands**, and the rest of the **OSU Theatre company** bring to the enterprise."  
– Jay Weitz, InnerArt.Com, June 2001.

## About Sobering Thoughts

"At Mandy's shoulder, West High guidance counselor Jacqueline Tensley pondered the potential impact of a play such as **Sobering Thoughts** on student attitudes. 'I've done the drug-and-alcohol program here at West for 20 years,' Tensley said. 'When I came to West High School, we had kids passing out in the hallways.' She added, 'I think the play has the capacity to reach them. They related better to things they can see rather than things they have to think out. These youngsters are accustomed to watching television.'  
– Mike Harden, The Columbus Dispatch, March 2, 2001.

## About Roasted Shoes, Toasted Tootsies

"'Who do you talk with when you are sad?'[the cast] asked. With the response, it was obvious that they had broken the barrier. Hands were up everywhere; the kids felt comfortable with the cast.... 'What do you do to avoid drugs?' 'Ignore them.' 'Stay away from people who drink and do drugs.' 'Walk away.' Message delivered."  
– Jim Boggan, The Madison Press, January, 31, 2001.

## Additional Awards

The Central Ohio Theatre Critics Circle presented an award to the Department for "supporting the fall residency of noted Czech scenic designer Jaroslav

Malina and collaborating with the Ohio Arts Council on the exhibit 'Metaphor and Irony: Czech Scenic and Costume Design 1920-1999'" (Michael Grossberg, The Columbus Dispatch, Monday January 15, 2001). This marks the second consecutive year that the Department has received a citation from the Critics Circle.

Jay Weitz's "Best of Columbus Theatre, 2000-2001 Season" review for Innerart.bits performance.space included many citations for OSU Theatre.

Best Plays of the Season: Wit

Best Male Performances:  
Bruce Hermann,  
Like Totally Weird

Best Female Performances:  
Sue Ott Rowlands, Wit.

Best Musical: Peer Gynt

# 2000-01 Guest Artists

David Altman joined the Department in the Winter quarter to play the title role of Peer Gynt, marking David's professional debut in Columbus. He was invited to stay into the Spring quarter as a guest instructor for Theatre 382, our undergraduate Acting Improvisation course. David brought the course to life by including elements of commedia dell'arte, and by working scenes in a variety of spaces, including the main lobby of the Drake. David is a graduate of the Columbia University MFA Acting Program. He has appeared internationally and in numerous Off-Off Broadway productions.

## Audition Workshops

Through the support of the Graduate School's Program for the Enhancement of Graduate Studies (PEGS), we were able to bring in a number of artistic directors and casting directors to audition our second year MFA actors during the Spring of 2001: Edward Coffield, Casting Director and Production Director for The Repertory Theatre of St. Louis; Jerry Whiddon, Artistic Director of Round House Theatre in Washington, DC; Geoffrey Nelson, Artistic Director of CATCO in Columbus; and Jess Hanks, Frank Barnhart, and Elaine Miracle from Stage 5 Rep in Columbus, Cal McLean, Artistic Director of Illinois Shakespeare Festival; Marsha Hanna, Artistic Direc-

tor of Human Race Theatre in Dayton and Joyce Casey, Artistic Director of Dobama Theatre in Cleveland.

In addition, the graduate students benefited from a number of professional workshops and master classes conducted by guest artists. These included: On-Camera Auditioning (Jonathon Putnam of CATCO); Voice-over Workshop (Janet Parrott, Independent Video Producer, and John Hetrick, Sound Engineer); and Musical Theatre Auditioning (Rick Williams, OSU).

The PEGS program supports activities which enhance the professional development of graduate students and their entrance into the profession.

## "Can We Talk?" Symposium and Any Day Now

The "Can We Talk?" event produced by the College of the Arts in February of 2001 provided a unique opportunity for the department. Directed and produced by Sue Ott Rowlands, "Can We Talk?" utilized the artists and content of the Lifetime television series "Any Day Now" to provide a forum for discussion of issues of diversity. A key component of the large forum was the integration of the artists into the classroom and the Department of Theatre took full advantage of the opportunity.



**Dr. Paul Jackson, Chair of Theatre at Miami University, gave a lecture entitled "The World of Adrienne Kennedy," in association with our production of Kennedy's *The Ohio State Murders*. Pictured here from L to R are Dr. Jackson and the play's director, PHD student John Harris.**

We were fortunate to have Annie Potts and Lorraine Toussaint, stars of the series, as guests in Joy Reilly's Theatre 100 lecture classes. Annie and Lorraine discussed their lives as working professionals in L.A. and answered questions from the students. Gary Randall, Creator and Executive Producer, and Lois Johnson, a writer on the series, visited Anthony Hill's Theatre 367.01 class. These artists were then joined by Creator and Executive Producer Nancy Miller and former Executive Producer Sheldon Pinchuk in the Roy Bowen Theatre for a public forum on what it is like to work in "the biz" and to create opportunities to produce significant work such as "Any Day Now." The Bowen event, attended by approximately 100 students and faculty provided an extraordinary opportunity to interact with these highly successful professionals and to learn from their experiences.

Dr. Paul Jackson, visited the Department in the Autumn quarter in conjunction with our production of *The Ohio State Murders*. In addition to giving a lecture on Kennedy's work, Dr. Jackson led an Afterwords post-performance discussion. He is coeditor of *Intersecting Boundaries: The Theatre of Adrienne Kennedy*.

Maureen Ryan, Education Director for the Contemporary American Theatre Company and local professional director, brought her directing expertise to our Winter quarter production of *The London Cuckolds*. Maureen earned rave reviews from her cast and crew, as well as local critics. Doug Hoehn of



**The writers, producers, and stars of Lifetime's *Any Day Now*, during their visit to the Roy Bowen Theatre in February. L to R, Barbara Pinchuk, Lois Johnson, Sheldon Pinchuk, Dean Judith Koroscik, Nancy Miller, Lorraine Toussaint, and Annie Potts.**

The Columbus Alive said Maureen "... directs with superb attention to detail" (February 15, 2001).

Humorist and National Public Radio commentator David Sedaris — who "just may be the funniest man alive" according to Time Out New York — came to the OSU Campus for "An Evening with David Sedaris" on Tuesday, October 17. His sardonic humor and incisive social critique have made him one of NPR's most popular and humorous commentators. His visit was presented by the Department of Theatre in conjunction with the Drake Performance and Event Center, WCBE, Stonewall Union and the Gay Lesbian



**David Sedaris** continually performing women's theatre company in North America), visited OSU for a week long residency in October 2000. Spiderwoman performed *Rever-ber-berations*, their play that explores the spiritual gifts passed on to each sister from her mother and grandmothers. *Rever-ber-berations*, was collaboratively devised by the artists through a process called "storyweaving." In a storyweaving workshop, Spiderwoman led students through the process of creating non-linear performances by connecting each person's unique story to one another's and layering the points of connection with sound and gesture. The company also visited Linmoor Middle School children and taught them how storytelling allows people to honor the differences within themselves

Bisexual Transgender Student Services.

Spiderwoman Theater Lisa Mayo, Gloria Miguel, and Muriel Miguel, the three Kuna-Rappahannock sisters who make up Spiderwoman Theater, a Native American theatre company (which is also the oldest



**Guest director Maureen Ryan (left) with Lesley Ferris and Chris Dickman at the opening night reception for *The London Cuckolds*.**

and other people. As part of "A Place for Community Dialogue at the Ohio Union," Spiderwoman also spoke about their twenty-five year career devoted to creating political theatre that confronts the history, treatment, and representations of women and Native American peoples. A large group of sponsors supported the Spiderwoman Theater Residency: OSU Theatre, the Office of Student and Urban/Community Affairs, the Office of Minority Affairs—Retention Services, the Native American Mentoring Program, Ethnic Student Services, American Indian Student Services, American Indian Council, Study Circles on Race Relations, the Council of Graduate Students—Diversity Committee, the Ohio Union, and ritmoproductions.com all joined together to make the residency a success. Christy Stanlake, PHD student whose dissertation research is on Native American women playwrights, organized the residency. The



**Current graduate students Tonia Krueger and Christy Stanlake, and chair Lesley Ferris, with the women of Spiderwoman Theatre. Standing, L to R: Tonia Krueger, Muriel Miguel, Lisa Mayo, and Christy Stanlake. Seated, L to R: Gloria Miguel, Lesley Ferris.**

diverse audiences who attended and participated in the events and post-performance discussions measured this success.

Caridad Svich was our annual Thurber Playwright-in-Residence. During her Winter quarter residency she taught a course on playwriting, and gave a reading of her work at the Thurber House. She also examined Latina/o theatre in the United States in a lecture entitled "Lifting the Veil: Latinas al Borde," which was presented at the Wexner Center's Film/Video Theater. Caridad is the co-editor of *Out of the Fringe: Contemporary Latino/a Theatre and Performance*, which is a new volume of contemporary Latino/a plays, and the translator for Federico Garcia Lorca: *Impossible Theatre*. The Department produced Caridad's play *Alchemy of Desire/Dead Man's Blues* in February.

Kathleen Turner Academy Award® and Tony Award®-nominated actress Kathleen Turner gave a rare personal appearance in our Department in March, when she addressed the craft of acting and spoke about her extraordinary career on the stage and in Hollywood. Ms. Turner stars in the national tour of the Pre-Broadway production of *Tallulah*, a new play by Sandra Ryan Heyward, based on the life of legendary actress Tallulah Bankhead. The one-woman show made its Ohio premiere and sole Ohio tour stop at Columbus' Palace Theatre as part of the Fifth Third Bank Broadway Series 2000-2001 season.



For additional guest artist information see pages 8, 10-11, and 22-23.

# 2000-01 School Tours



**The Sobering Thoughts company engages in a question and answer session following a performance at a local high school. From L to R: Colin Sweet, Delia Featherstone, and Lydia Southwick.**

## Tour Stops

Beery Middle School  
 Berwick Alternative Elementary  
 Buckeye Ranch  
 Buckeye Middle School  
 Centennial High School  
 Clintonville Academy  
 Colerain Elementary  
 Dublin Recreation Center  
 East Elementary  
 Edison Elementary  
 Fairfield Elementary  
 Finland Middle School  
 Frey Avenue Elementary  
 The Graham School  
 Hilliard Weaver Middle School  
 Hiltonia Middle School  
 Indianola Elementary  
 Lindbergh Elementary  
 Madison Plains Middle School  
 Madison Rural  
 Malabar Middle School  
 Midway Elementary School  
 Miffiin High School  
 Minster Local and Botkins School  
 Mount Sterling School  
 Robert Frost Elementary  
 St. Mary Magdalene  
 St. Timothy  
 South Miffiin Elementary  
 Stiles Elementary  
 West High School  
 Westerville North High School  
 Worthington Kilbourne High School

The success of the school touring program that we started in 1999 continues. In fall 2000, we partnered with the Cartoon Research Library and the School of Music to produce *You're a Good Man, Charlie Brown* which was part of the 50th anniversary celebrations of the 'birth' of Peanuts by Charles Schulz. Approximately 5,200 students saw our 3-D cartoon performance at 16 schools and two public performances at Weigel Hall. The musical was directed by Katie Whitlock, PHD student. The Weigel Hall performances were produced in association with Wexner Center for the Arts.

In winter 2001, we again produced two

About *You're a Good Man, Charlie Brown*:

**"We have been focusing on social skills at our school. This play helped us to better see how people feel when they are not treated kindly."**

– Stiles Elementary School

shows dealing with substance abuse. *Roasted Shoes...Toasted Tootsies*, by John Trump and Tony Elliot, is an

About *Roasted Shoes...Toasted Tootsies*:

**"The actors were refreshing and upbeat! The kids really were impressed afterwards."**

– Mt. Sterling School

award-winning touring show on substance abuse developed by the Round House Theatre in Washington, D.C. This piece is designed to enthrall, enchant and enlighten young audiences and, at the same time, provide a valuable additional resource for drug education efforts. It was directed by PHD student J. Briggs Cormier.

*Sobering Thoughts*, by Jason Kravits, and directed by PHD student Karin Maresh, focuses on the problem of teenage drinking. The play dispels myths, challenges engrained ideas, and takes a head-on plunge into the world of parties, drinking games and other destructive behaviors.

*Roasted Shoes, Toasted Tootsies* and *Sobering Thoughts* performed on Tuesday and Thursday mornings, between the hours of 8:30 AM and 12:30 PM, from January 23 - March 8, 2001. Approximately 7335 students saw these shows at 22 schools.

Lesley Ferris and Damian Bowerman, MFA acting student and Tour Manager, wrote two grants that helped support the tour: The Department of Theatre was awarded a \$1,500 grant from

University Outreach & Engagement and a \$500 grant from the OSU Student Wellness Center.



**Allyson Morgan and Donato Wilkinson invite two students to help them spread the message of *Roasted Shoes... Toasted Tootsies*.**



## Undergraduate Degrees Awarded Summer 2000-Spring 2001

Summer 2000

David Price  
Gina Simmons

Autumn 2000

Desiree Baird  
Erik Binion  
Evin Douglas  
Matt Hazard  
Holly Skeens

Winter 2001

Lori Burkholder  
Tera Cozart  
Nicole Sekeres  
Lydia Southwick

Spring 2001

Wendy Beyea  
Stephanie Dietz  
Keturah Evans  
Thomas Greer  
Chester Harding  
Matthew Hendricks  
Gordon Holey  
Andrew Holt  
Kristina Johns  
Emily Jones  
John Leahy  
Gregory Maier  
Grace Marion  
Emily Mathews  
Anna Steffen  
Lauren Strasser  
Deborah Titus  
Chris Tsilianidis  
Debra Uhl  
Mollie-Marie Workman

## Graduate Degrees Awarded Autumn 2000-Spring 2001

### Master of Arts

Laura Farkas. "The Influence of Sophie Treadwell's Journalism Career on her Dramatic Works." (E.B. Sullivan).

### Master of Fine Arts Design

Rebecca Graves. "A Costume Design Process for a Production of Edward Ravenscroft's The London Cuckolds Adapted by Terry Johnson." (D. Parker).

Victoria Horning. "A Scenic Design and Process for Terry Johnson's Adaptation of The London Cuckolds by Edward Ravenscroft in the Roy Bowen Theatre, OSU." (M. Shanda).

Jean Najar. "Costume Design and Production for Orpheus Descending, by Tennessee Williams." (D. Parker).

Jacqueline Shelley. "A Costume Design Process for a Production and Adaptation of Henrik Ibsen's Peer Gynt by Murray Ross." (D. Parker).

Nan Zhang. "A Lighting Design Process for a Production of Tennessee Williams' Orpheus Descending." (M. Tarantino).

### Doctor of Philosophy

Kaizaad Kotwal. "Variations of Virtual Reality in Theatre and Film: Truth and Illusion via Art and Technology." (S. Constantinidis).

Michael Mauldin. "Edwin Booth and the Theatre of Redemption: An Exploration of the Effects of John Wilkes Booth's Assassination of Abraham Lincoln on Edwin Booth's Acting Style." (A. Woods).



## Vari-Lite Presentation

The key faculty and student players in the first year of Vari-Lite's partnership with the Department of Theatre. Standing, L to R: Jim Waits, Marketing Outreach Manager for Vari-Lite, Mary Tarantino, Drew Ward, Matt Hazard, Jim Hutchison. Seated: Nan Zhang, Kris Jones.

## Vari-Lite Partnership

The Theatre Department completed its first year of the three year pilot project partnership with Vari-Lite, Inc. Students have been involved in all aspects of the production support, training, and research investigation, capably led by Jim Waits, Marketing Outreach Manager at Vari-Lite, and the lighting area's new supervisor, Matt Hazard.

Productions supported during 2000/01 included: Orpheus Descending, Pierrot Lunaire and Façade (with the School of Music at Wexner's Performance Space), Peer Gynt, and Uncommon Clay. Students are immersing themselves with Series 200, Series 300, and shortly, Series 2000 equipment, learning the intricacies of moving lights art and technology (and time management)!

In the coming year we look forward to further production support and new courses centered around physical and digital lighting practices and techniques.

# OSU in the Arts

Faculty, students and alumni continue to make their mark on the Columbus arts scene during the 2000-2001 season. Here is just a sampling of their activities...

## Act Out Productions

Act Out Productions, whose Executive Director is alum Frank Barnhart, presented an encore run of *Members of the Tribe*. Columbus Alive says, "Members of the Tribe is one of the seasons 10 Best Plays."



Frank Barnhart performs his one-man show *Outspoken*, based on the Columbus Alive column by Phil Martin.

## Actors' Theatre

Actors' Theatre's 20<sup>th</sup> anniversary season featured several of our current graduate and undergraduate actors. *Twelfth Night* highlighted Carie DeVito as Maria, Tonia Krueger as Feste, Elizabeth Major as Viola, and Colin Sweet as Sebastian. Damian Bowerman played Antonio and Stephen Hanna played Trinculo in *The Tempest*.



**OSU alums Kerry Shanklin (top) and Anne Diehl Hannon, (bottom), along with Christina Kirk, in CATCO's production of Edward Albee's *Three Tall Women*.**

## Columbus Children's Theatre

Columbus Children's Theatre kicked off their season with *The Druid Tree*, a new Celtic musical written by Joy Reilly, Tadd Russo, and Bill Benton. *The Druid Tree* had 3 weeks of preview performances in Columbus before heading to its world premiere at the Edinburgh Fringe Festival. Among the cast were undergraduates Heather Burley, Gordon Holey, Korinne Billiat, Doug Avery, and Colin Sweet.

In September, Jillian Burgos appeared in *Aladdin* as the princess's attendant. Erin Mayhugh was featured as Sally in their spring production of *Snoopy!*, the musical sequel to *You're a Good Man, Charlie Brown*.

## Columbus Symphony Orchestra

In addition to our partnership with the symphony to produce *Peer Gynt* in the winter quarter (see story page 12), during the summer Tonia Krueger and Christy Stanlake appeared as a jogger and a

dinosaur, respectively. Tonia and Christy performed these roles to accompany Gould's *The Jogger and the Dinosaur*, which was part of the Popcorn Pops Dinosaur concert in July.

## Contemporary American Theatre Company

The Department's ties to CATCO continued to develop during their 2000-2001 season, when Robin Gordon held a year-long internship in acting. Robin appeared in *The Fardale Avenue Housing Estate Towns-women's Guild Dramatic Society's Production of "A Christmas Carol"*, *The Grapes of Wrath* (with Carney Gray), and *The Big Slam*.

In the fall Sue Ott Rowlands directed Geoff Nelson in *St. Nicholas*. John Harris and Anthony Peebles appeared in *A Soldier's Story* in the winter. MFA Acting alum Ann Diehl Hannon starred as "C" opposite Kerry Shanklin and Jeffrey Rice in *Edward Albee's Three Tall Women*, for which Dennis Parker designed the costumes. Dan Gray designed the sets for *Sleuth* and *The Grapes of Wrath*.

## Hillel Players

Many of our undergraduates were involved with the Hillel Players' evening of one acts and monologues. Ben Shurr directed *WASP*, by Steve Martin, and Julie Graham directed *Date With A Stranger* by Cherie Vogelstein. Actors included Lindsey Carr, Keturah Evans, Luke Stevens, Josh Gill and Patrick Walters.



**The *Druid Tree* at the Edinburgh Fringe Festival, featuring undergraduates Gordon Holey (standing, center) and Colin Sweet (in background, with guitar).**

## Lawyers Performance Ensemble

Brian Peters played a post-traumatic stress victim named James H. Davidson in *The Andersonville Trial*, by Saul Levitt. This show was presented at the Ohio Historical Society and the Ohio Village.

## Reality Theatre

Reality Theatre opened their season with Patrick Marber's *Closer*, which featured Carney Gray as Larry, and OSU undergrads Laura Gale (Simpson) as Alice and Creighton James (Jim Creighton) as Dan. Jillian Burgos played Cerise in Reality's production of *Sistahs*.

## Red Herring Theatre Company

Carney Gray played several roles in Red Herring Theatre Company's *Death Defying Acts*.

## Stage 5 Rep

Columbus' newest professional theatre company, founded in part by Frank Barnhart, emerged on the scene this year. Productions included *The Good Doctor* by Neil Simon, and *The Rocky Horror Picture Show*, which was directed by Beth Kattelman and featured Bryan Patrick Foley as Rocky, and Frank Barnhart as the Narrator. Ryan Osborn and Carrie Cox designed the lighting.

## Women at Play

Christina Sidebottom appeared as the Wife in *Women at Play's* production of *Play*, one of three Samuel Beckett one-acts. Later in the season Christy Stanlake both co-directed and performed in *Still Lives*, *Women at Play's* collaboratively written play, written by the 10 women who make up the organization. Katherine Burkman was the other co-director.

# Comparative Drama Conference

The 25th Comparative Drama Conference took place at The Ohio State University on April 26-28, 2001.

Organized by Conference Director and faculty member Stratos Constantinidis, the three-day interdisciplinary event was attended by 210 participants who discussed 179 papers divided into 57 sessions. They also attended a keynote address "Speaking in Tongues: Multiple Languages on the Modern Stage" delivered by Professor Marvin Carlson (City University of New York).

The conference participants attended CATCO's *The Grapes of Wrath* and *Beijing Opera Live: An Evening with Ju Yong and Hong Xingmei* (co-hosted by the Department of East Asian Languages and Literatures and OSU Theatre with major support from the East Asian Studies Center at the Thurber Theatre). This year was also the twentieth anniversary of Samuel Beckett's play, *Ohio Impromptu*, which had its world premiere in the Roy Bowen Theatre on May 9, 1981. Two of the key people who made *Ohio Impromptu's* premiere possible, Morris Beja and Stan E. Gontarski, discussed the production. This year, the Conference Director inaugurated a session, called *Author Meets Critics*, devoted to discussing one of the books reviewed in *Text & Presentation*. Mark Roche, the author of *Tragedy and Comedy: A Systematic Study and a Critique of Hegel*, met his critics, Professors Lee Brown, Kai Hammermeister, Karelisa Hartigan, Helen Moritz, and Verna Foster.

The conference and its journal were funded in part by the Department of Greek & Latin, the Department of East Asian Languages and Literatures, the Division of Comparative Studies, the Department of English, the Department of Near Eastern Literatures, the Department of French & Italian, the Department of African American Studies, the Department of

Spanish & Portuguese, the Department of Germanic Languages and Literatures, the Department of Slavic & East European Literatures, and the Department of Theatre. The doctoral students of the Department of Theatre who presented papers were Mark Evans Bryan, Kristin Crouch, Eileen Krajewski, Robert Lublin, Valleri Robinson, and Tracy Tupman.

David Hahm, Chair of the Department of Greek & Latin gave the welcome speech. The keynote speaker was introduced by J. Marshall Unger, Chair of Department of East Asian Languages and Literatures. Professors Shelley Fenno Quinn and Jon Erickson served as respondents. The conference was attended by many university professors who traveled long distances from Australia, China, England, Germany, Korea, Taiwan, and Canada. Stratos was assisted at the registration desk by six graduate students, Ipek Celik, Kristin Crouch, John Harris, Eileen Krajewski, Jennifer Schlueter, and Nan Zhang who generously volunteered their time.



**Stratos Constantinidis welcomes the participants to the plenary session and introduces to the audience J. Marshall Unger (left), Marvin Carlson, and Kevin Carlson (right), keynote speaker.**

# Internships and Activities

Our students are never content with devoting countless hours to study and theatre production within the Department. Many get involved outside the campus, and often our students receive strong recognition for their work. Read on to see exactly what they've been up to!

## Graduate Students

**ATHE Conference:** In the summer of 2001 three students presented papers at the Association for Theatre in Higher Education conference in Chicago, Illinois:

- Ann Farrelly, "Leading Lives of Noisy Desperation: the Role of Irish History in the Plays of Conor McPherson and Martin McDonagh"
- Eileen Krajewski, "Searching for Identity: The Allure of the 'Folk' in the Plays of Adam Mickiewicz and W.B. Yeats"
- Karin Maresh, "Stones in Her Pockets: The Struggles of the Abbey Theatre's First Woman Artistic Director"

**Comparative Drama Conference:**

In April 2001 the following students presented papers at the Comparative Drama Conference:

- Mark Evans Bryan, "'When Boston's Streets Ran Blood': Senecan Tragedy and the Drama of the American Revolution"
- Kristin Crouch, "The Drama of Sue Glover: Historical Narrative and the Re-vision of Female Experience in Contemporary Scottish Playwriting"
- Eileen Krajewski, "Theatre, Politics and Nationalism: Productions of Mickiewicz's Forefathers' Eve, Pt 3 in Communist Poland"
- Robert Lublin, "Coming of Age in All's Well that Ends Well"
- Valleri Robinson, "'Be Our Guest': Morris Gest, Otto Kahn, and the Russian Invasion in the American Theatre, 1911-1925"
- Tracy Tupman, "The Merchants of Theatre"

**PEGS funding:** The Program for the Enhancement of Graduate Studies (PEGS) awarded funds that supported a number of our students:

- Damian Bowerman (MFA Acting) attended several professional auditions.
- Kathleen Gonzales (MFA Acting) attended the Edinburgh International Fringe Festival.
- Naomi Hatsfelt (MFA Acting) attended the Lessac Training Institute.
- Regina Rockensies (MFA Acting) attended several professional auditions.
- Allyson Rosen (MFA Acting) attended the Myth and Theatre Festival.

**Young Scholars Program:** During the summers of 2000 and 2001 Carrie DeVito and Kathleen Gonzales led the Department's workshop for the Samuel B. Dubois Young Scholars Program. This workshop, developed by Sue Ott Rowlands, uses the arts to enhance communication skills. Anthony Hill and Alan Woods have developed workshops for the Young Scholars Program in previous years.

## Other Activities

Xela Batchelder (PHD) was the managing director of Rocket Productions, coordinating venues at the Edinburgh Fringe Festival. Karin Maresh (PHD) assisted Xela by managing one of her venues. More information at <http://www.geocities.com/rocketvenues/>.

Mark Evans Bryan's (PHD) essay "The Rhetoric of Race and Slavery in an American Patriot Drama: John Leacock's *The Fall of British Tyranny*," was published in *The Journal of American Drama and Theatre* during the fall.

Shannah Campbell (MA) was the dramaturg for *The Human Race's* production of *West Side Story* which ran during March in Dayton.

Kendrick Hardy (MFA Acting) put his poetic skills to use by performing a dramatic introduction to "What's In a Name?," a discussion about the African American Heritage Festival. Tarashai Lee (MFA Acting) interpreted the poetry through movement.

Kris Jones (MFA Design) continues to design the lighting for the major shows at Six Flags Great America, just outside of Chicago, Illinois. During the 2000-2001 year he worked on: *Silver Season Celebration*, *Zombie Jamboree*, *Love at First Fright*, *Celebrate the Joy Parade* and *Preshow*, *Illusionaria: The Magic of Drew Thomas*, and *American Rock*.

Tonia Krueger (PHD) was awarded the prestigious Presidential Fellowship for the 2001-2002 academic year, which will allow her to devote full time to her dissertation research on the actress Jessica Tandy.

MFA Acting students Jennifer Manvich and Regina Rockensies appeared in *Weathervane Playhouse's* production of *Evita* in August 2001.

Karin Maresh (PHD) Christy Stanlake (PHD) each received a Coca Cola - Elizabeth Gee Dissertation Research Award.

Jeremy Meier (MFA Acting) spent the summer touring with the Ohio Humanities Council's 2001 Chatautauqua program, *Buckeyes in the Civil War*, as General George Armstrong Custer. Undergraduate Kristen Kidd served as Tour Manager.



Jeremy Meier as General Custer

## Undergraduate Students

Laura Butler spent two quarters as a member of the Cleveland Play House's Children's Theatre, where she was featured in *Once Upon... the Brothers*

Grimm and Through the Looking Glass and What Alice Found There.

Julie Graham appeared as Rita Racine in the Ohio premiere of the Broadway dance musical Steel Pier at the Dayton Playhouse in May.

Christina Sidebottom was one of a select number of Honors undergraduates who were invited to take part in the OSU President's Salute to Undergraduate Academic Achievement. She was honored at a dinner at the Fawcett Center on February 13 where she was one of 7 selected from the College of the Arts. The dinner featured a welcome from President Kirwan, and comments by Daniel Farrell, Associate Provost and Director of the Honors and Scholars Center. Each honored student was asked to select a professor to join her or him. Christina invited Tom Postlewait to accompany her.

Laura Gale Simpson's research project on EAT Theatre earned her an Outstanding Junior Award at the Denman Undergraduate Research Forum. Laura was also awarded a \$4,500 Arts and Sciences honors grant to complete her senior thesis project, a reworking of Romeo and Juliet that will be presented as part of EAT Theatre's 2001-2002 season.

Ebony Wimbs starred in a new video work created by University Relations, which illustrated the Ohio State of the future. President William Kirwin presented the video as part of a discussion of the university's new and expanding partnerships with the public sector, private industry, and the local community at the sixth annual Commercial Developers Power Breakfast. The video will also be shown regularly at the Student Visitors Center in Enarson Hall.

## 2001-02 Undergraduate Scholarships



**Pictured here are some of the skilled and dedicated undergraduates who received departmental scholarship awards for the 2001-2002 academic year. Back row, L to R: Mark Draggi, Heather Burley, Joe Gianfagna, Mike Holmes, Jonathan Barnes, Kelly Cox, Sarah Reese, Christina Sidebottom, Shelley Little, Jennifer Bach. Middle row, L to R: Colin Sweet, Allyson Morgan, Laura Gale Simpson, Joey Schulz, Laura Butler, Maura Phelan. Front row: Anthony Peoples.**

Gerald R. Black Scholarship Fund for Recognition of Excellence in Theatre, \$150 - \$1,200:

Jonathan Barnes  
Heather Burley  
Allyson Morgan  
Maura Phelan  
Laura Simpson

Francis Davis Fellowship Fund for Recognition for Excellence in Theatre, \$275 - \$1,000:

Heather Burley  
Mark Draggi  
John Michael Holmes

Robert Johnson Scholarship Fund for juniors and seniors in Theatre, \$100 - \$1,000:

Joseph Gianfagna, Jr.  
Michelle Little  
Anthony Peoples  
Sarah Uetrecht

Kirby Kennedy Wyatt Fund for Out-

standing Work in Theatre Design and Technology, \$100 - \$500:  
Jennifer Bach  
Sarah Reese  
Colin Sweet

Roy and Addeleen Bowen Fund for Exceptional Talent in Theatre, \$500 - \$1,000:  
Kelly Cox  
Christian Pine  
Joey Schultz  
Christina Sidebottom

Michael Swink Fund for Talent in Theatre Technology, \$1,200:  
Kristen Kidd

Scarlet Mask Award for Distinction in Theatre and Performance, \$500:  
Laura Butler

# International Initiatives

## Czech designer brings action to Orpheus.

Renowned Czech scenographer and visiting artist Jaroslav Malina brought his unique vision, humor and sense of "action design" to OSU and our production of Orpheus Descending this past fall quarter. His residency was part of an ongoing exchange agreement between the OSU Department of Theatre and the Performing Arts Akademie (AMU) in Prague, Czech Republic. This exchange has been made possible, in large part, by the continued efforts of Joe Brandesky (OSU-Lima), the generous support of the OSU College of the Arts and the Ohio Arts Council (OAC). Many events highlighted Jaroslav's stay



**The cantankerous townspeople in stark relief on Jaroslav Malina's spiral staircase for Orpheus Descending. From top to bottom: Regina Rockensies, Jennifer Manvich, Heather Burley, and Allyson Rosen.**

with us. Most notable were: his scenic design for Orpheus; his challenging graduate course in Czech Design; his fascinating lectures and presentations interpreting "Metaphor and Irony: Czech Scenic and Costume Design, 1920-1999" at the OAC's Riffe Gallery (an exhibition organized by the Ohio Arts Council and the Theatre Institute, Prague in partnership with OSU Theatre, Columbus and Lima Campuses); and numerous dinners, openings, parties and informal gatherings where Jaroslav shared his insights on life, art and theatrical design with liberal doses of his particular style of wit.

Orpheus Descending proved to be a monumental, concrete example of Czech "action design" made famous by theatre collaborators as a means of metaphorically communicating with audiences during the totalitarian rule of Czechoslovakia. The vertical, steel structure, conceived by Jaroslav and faculty director/collaborator Sue Ott Rowlands, both directly reflected Orpheus's descent into hell and indirectly referenced the dangerous, stratified world of the play. The scenic environment drove the "action" of the piece in a variety of ways. Its non-realistic, brutal composition focused attention on the actor's interaction with this hard, unyielding space. It created dangerous perches for beautiful, personal revelations that foreshadowed ominous consequences. Finally, much of the set collapsed during the burning/destruction of this treacherous world showing, in a very physical way, the collapse of Lady's illusion.

Jaroslav's graduate course in Czech Design forced our students to reexam-



**Czech scenic designer Jaroslav Malina and Resident Lighting Designer Mary Tarantino share a moment of conversation. Jaroslav was in residence with the department during Autumn quarter, as part of our exchange agreement with Academy of Performing Arts, Prague.**

ine their more traditional, reality based approaches to theatrical presentation. Through a series of design projects and exercises, students were challenged to find metaphoric ways to express their design ideas for several plays in a broad range of media. Pushing these boundaries together proved to be a rewarding,



**MFA design student Jim Hutchison examines a quirky costume that was a focal point of the Metaphor and Irony exhibit, co-curated by Joe Brandesky and Helena Albertova.**

eye-opening experience for all who participated.

As a featured artist in "Metaphor and Irony: Czech Scenic and Costume Design 1920-1999" at the OAC's Riffe Gallery, Jaroslav was a direct link to the exhibited work. His insights into this work, rarely seen in the U.S., proved inspirational to Ohio theatre artists, teachers, students and art patrons alike. Jaroslav further shared his insights on

Action Stage Design by presenting the annual Jerome Lawrence and Robert E. Lee Theatre Research Institute Lecture at the Wexner Center.

## The Prague Exchange

In April 2001 Mary Tarantino continued the exchange between the Department of Theatre and the Academy of Performing Arts in Prague (AMU) by offering a lighting workshop at AMU. The workshop began with securing a venue and installing the lighting equipment necessary to the lecture, demonstration, and student projects. Much of this work was capably arranged by Professors Petr Matásek and Tomas Zizka in advance of Mary's arrival. The equipment included a combination of traditional fixtures as well as state-of-the-art contemporary moving light fixtures and control consoles, giving participants many options for experimentation. Lighting truss, seating platforms, black masking, and piles of electrical cable transformed a former kitchen into a modest theatre venue.

Lectures were given to participants, where Mary discussed her work as a lighting designer and a university professor. The lecture was accompanied by slide presentations, showing a range of Mary's design projects for theatre, opera, musicals, dance, and architecture, in professional and educational venues. Mary discussed lighting design practices in America, with particular attention given to process, collaboration, and various types of lighting documentation regularly used by U.S. designers.

The projects that the students developed ranged from The Snow Queen by Hans Christian Anderson, to Anton Chekhov's Uncle Vanya, to "Angle Study," a delightful and evocative experimentation of 2 and 3-dimensional forms powerfully revealed through light. Mary was most impressed with the students' ability to understand physical space and composition, as well as their exploration of the dynamic between

light and shadow. Mary believes the workshop was a great accomplishment, and looks forward to future collaborations with the Academy of Performing Arts. Results of some of the project presentations can be found linked to the theatre lighting web site. Visit <http://www.the.ohio-state.edu/> and follow the links!

## Cuban Connection

The Department of Theatre has been



**Cuban theatre artist Fernando Saez speaks on "Contemporary Theatre in Cuba" at the Wexner Center. Fernando was in residence with the department during May as part of the Ohio Arts Council's International Program residency exchange.**

collaborating with the Ohio Arts Council to develop relationships with theatre artists in Cuba. During June of 2000 Dan Gray and Mary Tarantino were the first OSU faculty to visit Cuba with a view to meeting and making connections. In the spring of 2001 the first Cubans, all of whom are associated with the Ludwig Foundation in Havana, visited Columbus. Fernando Saez, coordinator of the performing arts programs at the Ludwig Foundation, had a two week residency, during which time he visited classes, met students and faculty, attended our production of Wit, and experienced a broad range of theatre training and production. On May 10 Fernando gave a talk at the Wexner Center of the Arts, where he spoke passionately about the state of theatre production in Cuba. Following the talk OSU Theatre and the Hispanic Student Association co-sponsored a reception in honor of Fernando. Shorter visits

were made by Wilfredo Benitez, associate director of the Ludwig Foundation, and Manolo Garrigo, lighting designer. Both Fernando and Wilfredo met with Dr. John Greisberger, head of International Education in the Office of International Studies. The



**Wayne Lawson, Executive Director of the Ohio Arts Council, and Helena Albertova, co-curator, at the opening of the Metaphor and Irony exhibit.**

department plans to develop a course for students on the arts in Cuba which would involve spending time in Havana.

**Ohio Arts Council**  
A STATE AGENCY  
THAT SUPPORTS PUBLIC  
PROGRAMS IN THE ARTS

The Ohio Arts Council's International Program is designed to foster long term involvement in international cultural exchange. The program encourages Ohio artists and arts organizations to form partnerships with arts professionals abroad. The International Program provides grants to assist nonprofit educational, cultural and arts organizations, as well as individual artists, performers, educators, arts managers and administrators, to develop exemplary international arts projects and innovative partnerships that increase Ohioans' access to international arts activities. OSU Theatre is delighted and proud to be included in this important work by the ever innovative OAC.

# OSU Students Invade London: 2001 Summer London Theatre Trip

This summer students returned to the United Kingdom for the second year of the London Theatre Program, sponsored by OSU Theatre and the Office of International Education. For five weeks, students from various departments explored the London theatre scene, participated in workshops, and immersed themselves in British culture. This intrepid group of explorers included fifteen undergraduate and graduate students who made their home at the lovely Ramsey Hall of University College London in the heart of the city, minutes from The British Museum.

The trip began with a bang as students immediately launched into a week of shows ranging from West End favorites like *Noises Off* and *Stones in His Pockets* to more classic fare such as *Cymbeline* at Shakespeare's Globe and *All My Sons* at the Royal National Theatre. The first week included coursework ranging from guest lecturers to theatre tours taking students across the gamut of theatre studies. Dr. Valerie Lucas led a discussion on contemporary approaches to Shakespeare while Ruth Tompsett introduced students to the history and traditions of Carnival. Students also got their first taste of Carnival visiting the Mahogany mas camp. Tours of the Globe and the Royal National Theatre introduced students to the practical side of British theatre. Students experienced bed-and-breakfast in Shakespeare's hometown of Stratford-Upon-Avon while seeing three shows in two days! Seeing *King John* and *Hamlet* gave students the chance to brush up their



**Students on the London Theatre Program 2001 pause in front of The British Museum. L to R: Kimberly Lester, Katie Whitlock, Ryan Heitkamp, Katy Hite, Mark Bryan, Jen Schluter, Jessica Saurey, Buckley Stephens, Amanda Shamus, Laura Butler, Shelley Little, Brad Steinmetz, Megan Fellers, Mike Holmes, Kathleen Gonzales.**



**Undergrads Mike Homes and Megan Fellers pause for a moment in front of a giant Carnival head. Megan, Amanda Shamus, and Kim Lester all "played mas" by donning costumes for the Nottingham Gate Carnival. Kathleen Gonzales also served an internship with Carnival, while Brad Steinmetz was the first OSU student to have an internship at the Royal Court Theatre.**

Shakespeare while William Wycherly's *Love in a Wood* brought a little-known Restoration comedy to life.

On the return to London, students saw Sam Shepherd's *Lie of the Mind*, the National Theatre transfer to the West End of *My Fair Lady* starring Jonathon Pryce, followed by a fringe production, *The Far Side*, at the Tricycle Theatre Company. Some students worked on internships at Mahogany mas camp and the Royal Court Theatre.

After a long weekend to travel (Edinburgh Fringe Festival, Bath, Brighton, Windsor, Cardiff), students returned to the frenetic energy and pulsating rhythms of Nottingham Gate Carnival followed by more theatre. After seeing a double bill at the National Theatre of the Restoration play *The Relapse* and Mark Ravenhill's raunchy new play *Mother Clap's Molly House*, students experienced their first intensive workshop. An entire day was scheduled with Clive Mendes of *Théâtre de Complicité*, the leading movement theatre company in Britain. At the Almeida Theatre's found space at King's Cross students witnessed the first preview of David Hare's adaptation of *Platanov* in an abandoned bus depot. The week finished with a tour of the Royal Court Theatre led by



**Brad Steinmetz (right) and Amanda Shamus display previously hidden talent during the Trestle Theatre mask workshop.**



managing director and OSU alumna Diane Berger along with dinner and the premiere of *Sliding with Suzanne*, directed by Max Stafford Clark. Jeanine Thompson joined the group for a week, adding her movement expertise to the mix.

The final week of the program included an intensive mask workshop with Trestle Theatre Company. This workshop engaged all the students, resulting in some hilarity and fun as some individuals discovered acting talents and revealed their inner selves in mask. Following the workshop, students had the opportunity to see the company's work at Riverside Studios, *Blood and Roses*, a work done with text as well as a variety of masks. The program finished with a day to catch up on last minute shopping, finishing papers, and catching the last few sites. Students departed, tired but exhilarated to have survived five weeks of non-stop theatre in London.



**Clary Salandy, Artistic Director for Mahogany Mas Band, one of Nottingham Gate's leading Carnival bands, talks about her costume designs in her studio in North London as students look on.**

## *The Jerome Lawrence & Robert E. Lee Theatre Research Institute*

# *Update*

In the early fall, Nena Couch took materials from the Isabel Bigley Barnett Collection to New York to loan for a wonderful exhibition at the Museum of the City of New York celebrating the fiftieth anniversary of the opening of *Guys and Dolls*. Due to popular response, the exhibition has been extended until December 2, 2001.



The TRI is mentioned warmly (as are both Nena and Alan) in the acknowledgements of Glenda Gill's recent book, *No Surrender! No Retreat!*: African American Pioneer Performers of Twentieth-Century American Theater, published in 2000 by St. Martin's Press.

Student assistant Ayisha Jones is now handling duties as our webmaster, and copied Jaroslav Malina's slides, with his kind permission, into CD-ROM format. Also with us as student assistants for the year were Christina Sidebottom, Michael Cavender, Katie McNiff, Kevin Shafer, Lameica Smith, Nikodimos y' Waldemariam, Wesley Willis, and Ben Sullivan. Andre Culpeper joined us for the summer, as did Jessica Tupa working with the Bebe Miller Collection (many thanks to Chair Karen Bell and the Department of Dance for providing Jessica's funding). We are very grateful to those most special people, our volunteers, who this year included Joe Lersky, Louise Guthman, Sidonia Marowitz, and Harold Eisenstein.

In the Spring, we welcomed Marcel Marceau to Ohio State (see the article on his residency on page 10), and raw data from the motion capture session with him is now archived in the TRI, along with all the high definition

**Carie DeVito and Kathleen Gonzales with their spirited group of Young Scholars. Carie and Kathleen led a workshop for the Office of Minority Affairs' Samuel DuBois Young Scholars Program that was developed by Sue Ott Rowlands in summer of 2000. They continued a revised version of the seminar in the summer of 2001. Anthony Hill and Alan Woods have also developed workshops for this program.**

videotape shot by WBNS-TV to support a documentary on the residency. Marceau also helped us celebrate the establishment of the Mime and Movement Arts Collection here in the TRI. One of the first donors to the collection is solo performer/mime/clown Michael Lane Trautman. Check out <http://www.solothheater.com> for a fascinating look at the range of his work, as well as valuable links.

In April, both Alan Woods and Nena Couch participated in the annual awarding of the Margo Jones Award, which honors "that citizen of the theatre who has demonstrated a significant impact, understanding and affirmation of the craft of playwriting, with a lifetime commitment to the

*(continued next page)*



**(photo left) Bruce Vilanch (right) with Taj Clevman, an active student leader at OSU's Hillel Foundation. Bruce, an OSU alum, performed for the Hillel Foundation on May 19<sup>th</sup> as part of the Hillel's Critical Issues Series**



**(inset photo) Bruce Vilanch (left) and Grant McKernie as Caliban in the Department's 1968 production of The Tempest, directed by Dr. John Morrow.**

encouragement of the living theatre everywhere." The Jones Medal was created by Jerome Lawrence and Robert E. Lee to honor the pioneer of regional theatre, Margo Jones, whose theatre in Dallas presented the world premiere of Lawrence and Lee's *Inherit the Wind*, as well as new plays by Tennessee Williams, William Inge, and many others. This year, Luke Yankee helped us present the Margo Jones Medal to his mother, Eileen Heckart. For further information on the Margo Jones Medal, see [http://www.lib.ohio-state.edu/OSU\\_profile/triweb/index.html#jones](http://www.lib.ohio-state.edu/OSU_profile/triweb/index.html#jones).

## Collections:

We've begun an ambitious oral history project, documenting the career and impact of Lyn Austin, founder of Music-Theatre Group. Alan visited New York in late February and in mid March to start the interviews (and to attend a moving memorial service for Lyn on March 19th, held in the Newhouse Theatre at Lincoln Center). Among those interviewed thus far: Andre Bishop, Martha Clarke, Janet Coleman, Cornelius Eady, Richard Foreman, Jane Greenwood, Andre Gregory, Mary Rodgers Guettel, Barbara Hazen, Ann McIntosh, Charles Mee, Jr., Richard Peaslee, Susan Rice, Mary Silverman, Stanley Silverman, Twyla Tharp, Ellen Violet, Deedee Wehle, and, of course, Diane Wondisford, Lyn's partner.

We continue to acquire wonderful design material and are happy to announce that several pieces from

the outstanding touring exhibition of Czech design co-curated by our own Joe Brandesky are now at TRI including work by Jaroslav Malina, Jan Vancura, Marta Roszkopfová, Josef Jelínek, and Zuzana Tefunková. Other recent acquisitions include costume designs for *Far Harbour* by Horace Armistead, well-known for designs for such works as the world premieres of Menotti's *The Telephone* and *The Medium* as well as other works, donated by longtime TRI friend Paul Stiga.

Ted Lange has added more boxes of material to the collection documenting his stage and media career. As always, we're grateful for his generosity and trust, and delighted to be able to preserve his many activities for posterity as actor, writer, and director.

Anne and Joseph Feldhaus have donated an enormous number of programs, collected over a lifetime of theatregoing by their father, Louis Feldhaus, a published playwright and dedicated teacher for many years at Xavier University in Cincinnati.

A rich collection documenting the many years of service to Columbus arts organizations by the late Dr. Phillip Jastram has been donated by his family. Dr. Jastram served on many boards, and is credited by many with single-handedly saving Opera Columbus by a timely donation.

Bebe Miller, the noted choreographer and dancer, has joined the OSU Department of Dance faculty on a per-

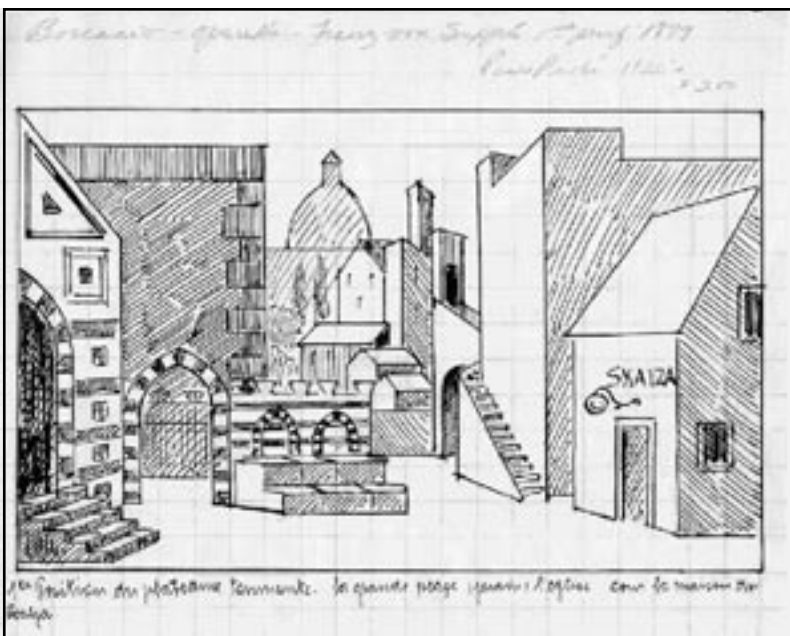
manent basis, and has established a collection documenting her rich career. We have just started processing this exciting collection that includes photographs, videotapes, organizational papers, costumes and set pieces. The floors, backdrops and set pieces were frequently designed by visual artists such as Caroline Beasley-Baker, who is separately donating Miller-related art (Caroline's web address is <http://www.caroline-beasley-baker.com>). Watch our website for more detailed information as the collection is processed: over sixty packing cases of materials!

Michele LaRue has donated a large collection of materials documenting the work of the East Lynne Company of New Jersey, a long running regional theatre founded and directed by the late Warren Kliewer, which specialized in period work. We're grateful for this addition to our archives of American regional theatres.

American Theatre Critics Association members continue to add to the collections by and about critics - tapes and scrapbooks from Holly Hill, tapes and materials about Julie Taymor and *The Lion King* from Alexis Greene,



**Curator of TRI Nena Couch (left) embraces Bebe Miller (right) from the OSU Dance Department. Bebe's donation of her company's collection adds another significant component of the TRI's contemporary dance material.**



**A rendering of the opening scene of Franz von Suppé's 1879 operetta Boccaccio. This and other renderings have been digitized as part of a virtual reconstruction of the production with the support of The Advanced Computing Center for the Arts and Design (ACCAD).**

papers from William Fark and Larry Ledford, and copies of member submissions. The International Centre for Women Playwrights archive continues to grow, with scripts donated by members Ludmilla Bollow, Claire Braz-Valentine, Tami Canaday, Vicki Cheatwood, Nancy Gall Clayton, Carole Clement, Linda Eisenstein, Cass Erickson, Michele Forsten, Sandra de Helen, Rachel Rubin Ladutke, Sandra Perlman, Kristan Ryan, Jewel Seehaus-Fisher, Kimmika L. H. Williams, and Eliza Wyatt. We also received a script from playwright Mark St. Germain.

Longtime TRI friend Laura M. Mueller has established the Laura M. Mueller British and American Theatre and Film Collections that include a wonderful spoken word collection of sound recordings, Hartman Theatre materials, Columbus theatre postcards, and much more. We are looking forward to featuring Ms. Mueller's careful research and expertise in an exhibition during the Ohio Bicentennial year on the multi-talented performer and writer Elsie Janis.

Our holdings of Dalcroze material were increased by several pieces of Dal-

croze's correspondence, donated by Jock Snaith and John Colman. David Frego, the Dalcroze specialist from the School of Music, continues to help connect Dalcroze collectors with us. The TRI also received gifts of playbills, programs, books, and other materials from Fredric Woodbridge Wilson, Lesley Ferris,

Lottie C. Plaut, Daniel Enright Collins, Tom Minnick, Henry Hewes, Jeff Stephens, and William C. Kramer.

The TRI has moved into virtual scholarship with the Boccaccio project: renderings for a production of Franz von Suppé's 1879 operetta have been digitized by Scott Swearingen, a computer specialist at ACCAD, and we're working with Noel Koran of the School of Music and Karen Eliot of the Department of Dance toward a virtual reconstruction of the production. Scott's material about the process, with illustrations of the virtual designs, is at <http://www.cgrg.ohio-state.edu/sswearin/boccaccio1boccaccio2.html>; he's using the Quake II action game architecture, which is creating some fascinating sidelights!

# TRI

## Jerome Lawrence and Robert E. Lee Theatre Research Institute 1951-2001

In 1951, Dr. John H. McDowell, Director of Theatre in the Department of Speech, had a problem: the University Library at Ohio State didn't have enough primary research material to adequately support a doctoral program in theatre.

Dr. McDowell solved his problem in a forthright way. He founded the Ohio State University Theatre Collection and began gathering research material. Having been trained at Yale University under noted scholar Allardyce Nicoll, McDowell focused on European theatre. He therefore began to collect microfilmed copies of primary source documents in English, Italian, French, German, and Scandinavian performing arts museums and libraries.

Fifty years later, Dr. McDowell's creation has metamorphosized into the Jerome Lawrence and Rob-

ert E. Lee Theatre Research Institute, recognized as one of the three best theatre libraries in the United States. Headed by Dr. Alan Woods since 1979, joined by Curator Nena Couch in 1986, the TRI looks back on a half century of growth and continued development and change. No longer reliant on microfilmed European sources, the TRI has actively sought materials documenting the North American theatre for the past two decades.

That half century of growth will be celebrated throughout the 2001-2002 season with readings of materials from the TRI's holdings, new works, and a joyous reunion May 10-12, 2002. For more information on the TRI reunion, which will include readings and a barbecue picnic on the Olentangy, please contact Alan Woods at (614) 292-6614 or [woods.1@osu.edu](mailto:woods.1@osu.edu).

## Virtual Theatre: Phase II

This year marked a major integration of technology and pedagogy as Theatre 100 (Introduction to Theatre) joined the digital age and launched a new website. Funded by an Instructional Innovation Grant from the Office of Technology and Enhanced Learning and Research (TELR), this website allows students to explore theatre in the virtual realm. Over the past year students from the Department of Theatre and the Advanced Computing Center for the Arts and Design (ACCAD) have worked to create a virtual model of the Roy Bowen Theatre. Designed to convey a hands-on experience for students, the website allows the user to choose various sets and props while manipulating the lighting. Students have created various scenic designs for Oedipus Rex, Hamlet, Waiting for Godot, and Tartuffe and costume renderings by Dennis Parker provide a sense of style and period. The space provides students with the opportunity to showcase their design talents in new ways while providing Theatre 100 students with an understanding of the limitless ways in which a single show can be designed.

In addition, further research will allow the expansion of the site to include the addition of motion capture data and sound, allowing the student to develop a truly interactive experience. In Spring 2001, sections of Theatre 100 and Theatre 221 (Technical Production Fundamentals – Lighting Focus) used the virtual theatre in its developmental stage, providing feedback and suggestions on the design and use of the project. Responses ranged from enthusiastic to challenging as students attempted to engage in theatre through this new technology. The website will be further developed during the 2001-2002 academic year as the result of another grant awarded in late spring 2001. The second grant,



**PHD student Katie Whitlock, who has worked with ACCAD to develop the Virtual Theatre, demonstrates the Roy Bowen Virtual Theatre for MA student Jennifer Schlueter.**

a Courseware Development Grant (also from TELR), will allow the department to change the pedagogy of Theatre 100 through web-enhanced teaching strategies. Dr. Joy Reilly is supervising this project. For more information and to experience the virtual theatre, visit <http://www.the.ohio-state.edu/CourseInfo/Classes/Theatre 100/Index.htm>.

**MFA design student Nan Zhang (far right) demonstrates her lighting design for Orpheus Descending during a special presentation that included faculty, students, and representatives from Vari-Lite.**



# Spotlight on Undergraduates

The Undergraduate program was affected in Fall 2000 by the University deciding to move all theatre majors into the College of the Arts and arranging for direct enrollment into the Department. Our enrollment continued to grow with Joy Reilly, Director of Undergraduate Studies, as she signed up 60 new majors in the fall — including upperclass students transferring into the department from other majors! We began a new tradition: a mid-Quarter Freshman Pizza Party to welcome new majors and check on their experience coming in to the Department. This was very well received.

Former Writing Company members Chris Dickman, Laura Gale (Simpson), Greg Maier and recent graduate Creighton James (Jim Creighton) launched their new theatre company in downtown Columbus. Ensemble Actors Theatre (EAT) opened to standing room crowds as their friends and admirers witnessed the inaugural season of a company dedicated to producing new works by emerging writers, as well as dynamic new productions of plays by established writers. The first production written by Chris was entitled and... and....and. All company members are avidly writing and creating new work and plan a full season in 2001-2002.

OSU undergraduates were very well represented in all productions this year as well as touring into the schools with *You're a Good Man, Charlie Brown*, *Roasted Shoes*. . . *Toasted Tootsies*, and *Sobering Thoughts*, and presenting their evening of Chekhov farces, *Thirty-Three Swoons* on the main stage season. Great excitement was created by the new *Take-Out Theatre Festival* of instant theatre in April which worked like this: A topic was posted on a Thursday. Writers had 24 hours to write a 5 minute play on the topic of "At the Studio." Writers also had to incorporate the phrases "extra crispy" and "Ophelia." Thirty-six scripts were submitted by the deadline! 12 were selected for production after a very hectic session



**Members of the Ensemble Actors Theatre (EAT) in rehearsal. L to R: Greg Maier, Heather Burley, Chester Harding, Chris Dickman, Creighton James, and Katy Hite.**

by the committee of three (Dan Boord, Ted Ziter and Joy Reilly) in which they eventually ended up in the White Castle in the middle of Friday night trying to reach a consensus about the winners. At 9 a.m. Saturday morning 12 directors and 12 casts were assigned over orange juice and donuts and then went off to rehearse their new scripts, which were performed at 10 p.m. in the lobby of Drake, immediately following the Comparative Drama Conference session on Chinese Theatre to a very lively and supportive audience.

Each changeover had to be choreographed — performances had five minutes for the play and 2 minutes for the transition — controlled by a Chinese gong which bonged the fast and furious pace. A designated committee of writers/directors selected the winning presentations, which in some cases were quite extraordinary and unpredictable.

Over one hundred people attended the performances and we plan to establish *Take-Out Theatre* as a yearly tradition.

## encore

is an annual newsletter of  
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All Alumni and Friends information is collected from Alumni, Friends, and other readers, gathered and processed at the Department of Theatre, researched, edited and placed in *Encore*. If you are a graduate of the Department of Theatre, a former faculty member, or a friend of OSU Theatre, please direct your attention to the questionnaire on the inside back cover.

# Faculty and Staff News

The 2000-2001 year brought many new faces to the Department. We were delighted to host two one-year faculty members: Dr. Mark Zelinsky, who served as the coordinator for Theatre 100, and Dr. Edward Ziter, who taught in the History Literature Criticism area and helped produce the first-annual Take Out Theatre Festival. In the Winter quarter we had the opportunity to offer a Screen-writing class for the first time in years, thanks to visiting instructor Mark Villano, and David Altman taught improvisation.

We also added new members to our staff. During the Summer of 2000 Chad Mahan replaced Ron Cannell as our Scenic Studio Supervisor. Jenny Scranton became the new Undergraduate Studies Secretary in the Autumn quarter, leaving in the summer to pursue her art work. Liz Langford, an alum from the department, joined us at the end of August as our new Undergraduate Secretary. Thanks to our Academic Enrichment Grant, we were able to create a new Lighting Studio Supervisor position, which was filled by recent graduate Matt Hazard. Welcome all!

On the permanent faculty front, we are pleased to announce that after 3 years as a visiting instructor, Bruce Hermann has accepted a tenure-track position as a member of our Acting and Directing faculty. Bruce replaces emeritus faculty Rex McGraw, who retired in 1998. And finally, we send our best wishes to Phil Thompson, who has accepted a Speech and Voice position at his alma mater, the University of California at Irvine.

Dan Boord's video works have been widely displayed in this country and abroad. Some recent exhibition highlights of his work include the 57th Venice International Film Festival, Black Maria

International Film/Video Festival, 6eme Biennale Internationale du Film sur'Art, Centre Georges Pompidou, Edinburgh International Film Festival, (INPUT) International Public Television Screening Conference in Stockholm, Sweden, the American Museum of the Moving Image, the Institute of Contemporary Art in Boston, and the Museum of Modern Art in New York. He is a member of the Ohio State University's Center for Folklore Studies and he is currently a member of the Ohio Humanities Council. He worked steadily this year to move video facilities to Drake and in the summer of 2001 he was appointed the Director of Undergraduate Studies for 2001-2002.

Joe Brandesky spent the Autumn and Winter quarters working as Guest Co-Curator for the "Metaphor and Irony: Czech Scenic and Costume Design 1920-1999" exhibit. It opened at the Riffe Gallery in Columbus in July 2000 and subsequently ran in Lima (Civic Center, November 2000), San Antonio, TX (McNay Museum of Art, February-March 2001) and Lawrence, KS (Spencer Museum of Art, April-June 2001). Brandesky gave gallery tours and lectures in Columbus, Lima and San Antonio during the year. The exhibit catalog developed by Brandesky was published by the Ohio Arts Council in July 2000. He is currently working on two planned exhibits of Russian and Czech design. In October 2000 Brandesky was invited to deliver a presentation on Russian émigré artist and teacher Boris Anisfeld in conjunction with a retrospective exhibit of one Anisfeld's students, Lester Raymer, held at the Birger Sandzen Memorial Gallery, Lindsborg, KS. The OSU-Lima Campus Study Tour to the Czech Republic was led by Brandesky in September 2001. Brandesky designed the lights for the Autumn

2000 production of *The Prince and the Puppet* and directed the Spring 2001 production of *Impossible Marriage* by Beth Henley.

Stratos Constantinidis saw three of his research projects appear in print this academic year. The first one, "A Teacher of Theatre Criticism: Why Did Kamikaze Pilots Wear Helmets?" appeared in *Perspectives on Teaching Theatre*, edited by Raynette Halvorsen Smith, Bruce McConachie, and Rhonda Blair (New York: Peter Lang, 2001). The second project, Stratos' translation of *The New Woman* appeared in *Modern Women Playwrights of Europe*, edited by Alan Barr (Oxford University Press, 2001). The third project, the 21<sup>st</sup> volume of *Text & Presentation* edited by Stratos, marked a transition in the directorship of the Comparative Drama Conference and in the editorial staff of its journal; it includes Stratos' remarks, a selection of twelve anonymously peer-reviewed articles, and four book reviews. The book reviews for his *Greece in Modern Times: An Annotated Bibliography of Works Published in English in Twenty-Two Academic Disciplines during the Twentieth Century* (Scarecrow Press, 2000) have come out. According to Gregory Crawford, "This bibliography strives to provide access to sources that represent Greece in the twentieth century. This task is a monumental one,

but one that has been done with clarity. The results are impressive" (Choice, November 2000).

Stratos again organized the 25<sup>th</sup> Comparative Drama Conference at the Ohio State University (see story page 19). As a member of the Executive Board of the Modern Greek Studies Association of America and Canada, Stratos went to Washington D. C. to participate in the planning of the 2001 MGSA Symposium at Georgetown University. Stratos is currently writing his next book on national cinemas. Stratos received a grant from the Sydney Pressey Honors Endowment. He was also elected Chair of the prestigious Elizabeth Constantinides Memorial Translation Prize Committee which reviews and awards the Best-Translation-of-a-Modern-Greek-Work-into-English prize through an international competition. Stratos, who translated into English Iakovos Kambanellis' play, *Tale without a Title* (Elikia Books, 1989) was pleased to hear that the International Theatre Institute selected Iakovos Kambanellis, "the renowned Greek playwright," to write the message for the World Theatre Day on March 27, 2001 which was celebrated by the ITI Centers and the theatre community internationally.

Nena Couch has been active again this year on the board of the Dance Heritage Coalition, and is pleased to announce that two

**The director and some of the cast of *The Ohio State Murders* at the opening night reception. L to R: Matt Hendricks, John Harris, Kelly Cox, Tarashai Lee, Kenderick Hardy, Maria Angeles Romero. Producing Adrienne Kennedy's play at OSU was especially poignant as Kennedy is an alumna of the university.**





**Jeanine Thompson (left) with Anne Bogart. Anne and other members of the SITI company took time away from working on their production of *Room*, a new piece on Virginia Woolf, to speak to the department in the fall.**

new members have joined the Coalition—the Anacostia Museum and Center for African American History and Culture, Smithsonian Institute, and the Dance Notation Bureau (an additional tie for OSU since the Dance Notation Bureau Extension is also here). As the recipient of the Howard D. Rothschild Fellowship in Dance, Nena spent part of last summer and the early fall at Harvard University's Harvard Theatre Collection and Houghton Library doing research on two dance projects. In February, she attended the Music Library Association national conference in New York and delivered a paper on reference sources for Renaissance and Baroque dance. She chaired the search committee for the Head of OSU's Music and Dance Library; Alan Green, who was acting head, has accepted the post. Nena is also working on several encyclopedia entries on Sidney Kingsley and his plays. Nena was the choreographer for OSU's *The London Cuckolds*, creating several period dances that enhanced the overall period comic feel of the play.

Larry Evans spent a busy year directing a range of productions at the Mansfield campus, and leading two international theatre trips (see story page 6). In addition to teaching and directing, summer of 2001 saw Larry Evans directing and choreographing productions of *Cole*, *Noises Off*, and *The Wizard of Oz* at the Renaissance Theatre in Mansfield.

Lesley Ferris January of 2001 saw the publication of *Types of*

*Drama: Plays and Contexts*, a textbook anthology of 52 plays published by Addison Wesley Longman's. Lesley was a co-editor with Sylvan Barnet (Tufts University) and Gerald Rabkin (Rutgers University). In Spring 2001 her entries appeared in the Routledge International Encyclopedia of Women: Global Women's Issues and Knowledge (A Four Volume Set Edited by Cheris Kramer and Dale Spender). She contributed the entries on "Theatre" and "Women in Theatre." In May she directed Margaret Edson's *Wit* for the department. In the spring she wrote a Courseware Development Grant for the Theatre 100 class with Joy Reilly and was delighted to learn that it was selected for funding. In August 2001 she was the Resident Director for the second year of the London Theatre Program.

Alfred Golding (Emeritus Faculty), the former TRI director, is happy in his retirement in Florida; he and Evelyn are enjoying the sun and the beaches after his years in snowy Columbus.

Dan Gray designed critically acclaimed, professional productions of *Sleuth* and *The Grapes of Wrath* for CATCO (Columbus, OH) and *Wit* for the Human Race Theatre Company (Dayton, OH), and *Peer Gynt* for the department's collaboration with the Columbus Symphony Orchestra.

International initiatives brought guest artists to OSU that continued

to deepen Dan's understanding and appreciation for theatre beyond our borders. Dan organized Jaroslav Malina's talk for the Ohio Valley USITT conference in October. Also, after Dan's eye-opening visit to Cuba (summer 2001), he was thrilled to welcome OAC sponsored visiting Cuban theatre artists Fernando Saez, Wilfredo Benitez, and Manolo Garrigo to OSU this Spring.

Dan immersed himself in the world of computer-aided design during his spring quarter research assignment at ACCAD (OSU's Advanced Computing Center for Art and Design). His training in the animation program 3D StudioMax showed the potential of creating digital 3D models as design and communication tools. After getting the basics in 10 short weeks, Dan also discovered how much more he needed to learn to maximize the potential of this complex software! When not at ACCAD, he was churning away with the AutoCad 2000 manual getting up to speed with his computer-aided drafting.

On a personal note, Dan and his wife Mary enjoyed a lovely 16-day trip to Ireland at the end of summer 2000. The "Emerald Isle" lived up to its reputation as a rugged and beautiful place that is home to some extraordinary, traditional, seaside links-style golf courses.

Matt Hazard traveled to Dallas to take part in a Vari-Lite workshop in August. The lighting studio was also able to purchase 46 new Source Four instruments in addition to the 25 acquired in spring

2001, and Matt organized these developments.

Bruce Hermann joined the department in the fall as an assistant professor of theatre. Congratulations, Bruce! In winter 2001, he played Russ Rigel in *Like Totally Weird* for Red Herring Theatre at Short North Playhouse; in spring 2001, he directed *33 Swoons: Four Farces* by Chekhov at Mount Hall Studio; in summer 2001, he directed *Spinning Into Butter* at Saint Michael Playhouse in Burlington, Vermont; and in autumn 2001, he played Ross Collins in *Spinning Into Butter* at CATCO.

Anthony Hill continues to conduct interviews and do research for his second book project, entitled "Seattle: A Theatre History." He is the Newsletter Editor for the American Association of University Professors (AAUP). His article on church rituals, edited by Claudine Michel and Jacqueline Bobo, was published in *Black Studies: Current Issues*, *Enduring Questions* by the Kendall / Hunt Publishing Company (2001). He was invited to review the eighth edition of Oscar G. Brockett and Franklin J. Hildy's *History of the Theatre* published by Allyn & Bacon. He continues to attend and participate in major conferences and festivals such as the Black Theatre Network Conference and the National Black Theatre Festival. He serves on the Editorial Advisory Board for Collegiate Press. As co-founder, consultant, and dramaturg for the "Hit the Ground Running," a Columbus based African American theatre company, Anthony continues to



**Bruce Hermann and cast members from *Thirty-Three Swoons* celebrate during their opening night reception.**



**Pat Riechel (left), Associate to the dean, and Sue Ott Rowlands (right) offer Dean Judith Koroscik (center) their best wishes at a farewell gathering in her honor. Dean Koroscik's 20 year career as a Buckeye is here coming to a close as she becomes Dean of the College of Design, Architecture, Art and Planning at the University of Cincinnati.**

develop original scripts and to revise the production of *Freedom, Sweet as Sugar* in my Tea, that was performed around the greater Columbus area and at The Ohio Historical Society Museum.

Maria Ignatieva wrote and directed *The Prince and the Puppet*, OSU-Lima's annual Theatre for the Young Audiences program. She presented papers at the ASTR conference in New York, at the Performance Studies conference in Germany, and presented at the International Federation of Theatre Researchers' (IFTR) conference in Australia in July. She has continued to conduct her research ("*Stanislavsky and Actresses*"), and submitted three articles, all of which were accepted for publication.

Richard Keith continues as technical director/scene designer at OSU - Mansfield, and is also designing the scenery for the summer Renaissance productions in Mansfield.

Jim Knapp continues his responsibilities as the Production Coordinator. The advent of the Technology Fee has kept him busy reviewing the computer needs of the department. He continues to develop a departmental Data Base system for maintaining financial and Box Office records which is called DRAMA: Dramatic Resource Accounting Management Application.

Chad Mahan, the new Scenic

Studio Supervisor, served as technical director for *Alchemy of Desire/Dead Man's Blues* and as technical director and scenic designer for *Thirty-Three Swoons: Four Farces* by Chekhov. He has nearly completed his Masters degree at Indiana University, with a thesis project of a shop built Goniophotometric System, which measures the output of lighting instruments. Chad designed and built a twenty-foot wide, eighteen foot high Noah's Ark which won best design at a Cancer Society Relay for Life function to raise money for cancer research. Chad spent the summer of 2001 remodeling the scenic studio, to create much needed storage space!

Rex McGraw (Emeritus Faculty) recently directed Friedrich Durrenmatt's *The Physicists* with the Off-Off Broadway company, The Oberon Theatre Ensemble at The Pantheon Theatre in New York.

Dennis A. Parker was busy the past academic year with chairing the theses committees for each of the three MFA costume designers who completed their degrees. In February he designed the costumes for CATCO's highly acclaimed production of Edward Albee's *Three Tall Women*.

In February Dennis designed the costumes for two productions presented as part of the School of Music's Contemporary Music Festival, *Pierrot Lunaire* and *Façade*.

He worked with colleagues Mary Tarantino, Dan Gray and John Giffin (Department of Dance) on the productions as well as Joy Reilly, who was one of the two featured performers in *Façade*.

During winter quarter, several of Dennis' costume renderings were exhibited in the Presidential Exhibition area in Bricker Hall as part of an exhibition featuring faculty research and creative activity. He received his 5<sup>th</sup> Peggy Ezekiel Award of Outstanding Achievement in Theatre Arts from the USITT Ohio Valley Section. The award was presented for his costume designs for *King Lear* produced by the OSU Theatre. The designs for *King Lear* were exhibited at the USITT National Conference in Long Beach, CA.

Tom Postlewait continues his work as Director of Graduate Studies. He served as a research Fellow of the Humanities Institute at OSU, and delivered a talk at the Institute in May 2001 on the concept of theatricality in current scholarship. He published a review essay, "*Writing History Today*," in *Theatre Survey* (November 2000). During the year he was invited to deliver scholarly talks at Brown University, the University of Maryland, and Pittsburgh University. He also delivered a paper on English Renaissance theatre history at the annual meeting of the American Society for Theatre Research (ASTR). He was re-elected to the Executive Committee of the

International Federation for Theatre Research and continues to serve on committees in the ASTR. He also edits the book series, "*Studies in Theatre History and Culture*," published by University of Iowa Press. One of the new books in the series, Freddie Rokem's *Performing History*, won the best book award from the Association for Theatre in Higher Education. Four new books in the series are forthcoming next year, so Tom remains busy as manuscript editor. He is co-editing with Professor Tracy C. Davis (Northwestern University) a collection of essays by various scholars on the historical uses of the idea of theatricality (to be published by Cambridge University Press in 2002), and he is making progress on his edition of the letters of Bernard Shaw and William Archer (University of Toronto Press). He delivered the pre-performance talk at the Wexner Center for our production of *Peer Gynt*.

Joy Reilly had a whirlwind of a summer last year with the premiere of her Celtic musical *The Druid Tree* at the Edinburgh Fringe Festival by the Young Adult company of Columbus Childrens Theatre. Seven of OSU's undergrads participated in the production as actors or musicians, and several OSU students were also *Druid Tree's* landlords in Edinburgh working the Rocket Venues managed by Xela Batchelder. Positive reviews included the influential Scotsman which proclaimed it "a worthy attempt to get an environmental message across to children



**Dan Gray (right) with guest theatre designer Jaroslav Malina (left) and his wife, Mila.**





**Lesley Ferris presents Phil Thompson with a farewell gift from his colleagues. Phil, who is already sporting his California look, will join the faculty of the University of California, Irvine in the fall of 2001.**

while sparking an interest in Celtic culture . . . the story engages on a number of levels." The performances were taped in a special open air broadcast auditorium temporarily erected for the Festival just below Edinburgh Castle and simulcast to huge outdoor screens in London's Leicester Square and New York's Times Square as well as on personal computer screens worldwide.

Joy's creative work this year also included a performance with the School of Music's New Music Festival. Joy was asked to re-create the role of English poet Edith Sitwell in a performance of *Façade*, Sitwell's 1922 music piece by William Walton. This was performed with fellow reciter Jim Lovensheimer, with orchestra directed by Marshall Haddock at the Wexner Center's Performance Space.

Joy served for a third year as Director of Undergraduate Studies. She continued her work with The Writing Company and organized the first Take Out Theatre Festival (see story page 29). At the graduate level, she chaired a panel on Irish theatre at ATHE in Chicago 2001, which included work by three of our PHD students.

Sue Ott Rowlands spent the summer of 2000 preparing to direct OSU's production of *Orpheus Descending* by Tennessee Williams. Working with Czech scenic designer Jaroslav Malina, Sue collaborated on a directorial concept

and preliminary design ideas throughout the summer via email and phone conversations. In July, she journeyed to London to see Donmar Theatre's production of the play. She also directed a one-man play, Connor McPherson's *St. Nicholas*, at CATCO in Columbus, which featured CATCO Artistic Director Geoff Nelson.

During winter of 2001, Sue was on research SRA leave, but spent a great deal of time on campus working on two exciting projects. First she served as producer and director for the College of the Arts diversity forum, *Can We Talk?*. Sue worked closely with OSU Arts staff and artists in L.A. as the program featured the Lifetime television program *Any Day Now*. (see story page 14)

Second, Sue worked with the university's Arts Scholars programs to prepare a group of students for an arts study tour to London during spring break. Following a series of workshops on the historical, political, social and arts environments of London, the group spent a busy 7 days in the city visiting museums, galleries, historical sights and viewing a number of dance and theatre productions.

During spring quarter of 2001, Sue rehearsed and performed the role of Vivian Bearing in the OSU production of *Wit*.

Sue took part in the LaMaMa International Symposium for Directors, a three-week workshop in Italy. She supervised a program for the Samuel DuBois Young Scholars program in July for the third consecutive year, and she directed *Mr. Bundy* for the Beck Center in Cleveland during the month of August.

Joe Scharrer celebrated his 75th birthday in June (see photo page 34). In July Joe attended the League of Historic Theatres Conference in New York City and in August he made his yearly pilgrimage to Stratford, Ontario for the Shakespeare Festival and the Shaw Festival.

Mark Shanda completed the 2000-01 school year by being promoted to the rank of Full Professor! During the year he kept

himself busy serving as technical director on *Orpheus Descending* and *Peer Gynt*. Both of these projects significantly stretched the design and technology faculty and staff. Collaborating with Jaroslav Malina was a wonderful experience and a good extension of the department's ongoing exchange activities with Prague. He enjoyed returning to Mershon Auditorium with *Peer Gynt* despite the logistical challenges. In addition he continued his consulting work with renovation projects at the Mansfield Playhouse, Weather-vane Playhouse in Akron, and the Cassingham Auditorium in the Bexley Public Schools. In March, Mark served as chair of the USITT Biennial Theatre Technology Exhibition in Long Beach, California. His duties included being the lead editor for the Tech Expo catalog. Beyond the theatre, Mark chairs the Geneva Hills Center Committee. Geneva Hills is a church camp located just south of Lancaster in the Hocking Valley region of Ohio. All of Mark's activities are made possible by the support of his wife, Ginny and daughters Ann (12) and

Kay (6).

Laura Sipe spent much of the 2000-2001 year adjusting to her new position as Graduate Studies Secretary and Publicity Coordinator. She was excited to be a part of the planning team for Marcel Marceau's residency in April. She looks forward to the challenge of teaching the department's stage management course this fall.

Esther Beth Sullivan continues to serve as Associate Dean of Research and Technology in the College of the Arts. In that capacity, she has been part of a team of faculty and staff from across the College who have developed the new "MoCap Lab" to focus on motion capture in the arts. As well, her time has been devoted to numerous initiatives having to do with distance education and digital archives, helping to make arts information and materials accessible to the widest possible audiences. In recognition of these efforts, Beth was nominated and chosen to participate in the 2001 Leadership Intensive on Technology in the



**Chad Mahan, new Scenic Studio Supervisor, Mark Shanda, and Jim Knapp survey the progress of the remodeling of the scenic studio which took place during summer 2001.**



**Lesley Ferris presents Joe Scharrer, Box Office Manager, with a banner to honor his birthday during the department's End of Year Celebration in late May.**

mer of 2002. Jeanine went to the University of Memphis to teach a Viewpoint Residency at the Department of Theatre and Dance. In August 2001 Jeanine joined the London Theatre Program for a week to take part in a workshop by Théâtre de Complicité.

In the spring, Jeanine began the creation process of Uncommon Clay with her ensemble, designers and assistant director, Briggs Cormier. Jeanine spent a good deal of time planning and organizing the Marcel Marceau residency in April and was delighted that Marceau could see some of the work-in-progress on Uncommon Clay.

Other highlights of this year included: serving as the movement director of the Utah Shakespearean Festival's production of *The Tempest*, which was directed by Kathleen Conlin; performing her solo show *Bright Exhalation* at the Calico Theatre at Clarmont College in Ohio; performing as the featured guest soloist for the Contemporary Dance Theatre Company of Cincinnati; teaching a Viewpoint workshop at Case Western University; and receiving the highest honor of the CAP Theatre Company, an internationally recognized mime and movement theatre organization: The Fire of Life Award for 2000. "In honor of her passion and dedication to the performance and development of Mime Theatre and her commitment to bringing the Art form to Future Generations." Past honorees include Marcel Marceau and Stefan Niedzialkowski (of the Polish Mime Theatre). In August 2001 Jeanine joined the London Theatre Program for a week to take part in a workshop by Théâtre de Complicité.

Phil Thompson worked as dialect

coach on *Inherit the Wind*, *Closer* by Patrick Marber, and a new play by Keith Glover called *Dark Paradise* at the Cincinnati Playhouse in the Park. He coached *Noises Off* for the Madison Rep. Some of Phil's dialect work made it to Broadway in Robert Post's *The POSTman Delivers*. Phil flew to New York to teach a voice workshop with Catherine Fitzmaurice during winter, and he repeated the workshop in Chicago in the summer. Spring brought coaching work on Otterbein College's production of *Our Country's Good*. The biggest project of the year, though, was the unexpected pleasure of taking over as director of *Peer Gynt*. Phil returned in summer 2001 to the Utah Shakespeare Festival for his third year of coaching three shows in the indoor space, three green-shows and a dinner show.

In the midst of all of this activity, Phil was offered a position at his alma mater: the University of California, Irvine. He leaves OSU with sadness for the friends he leaves behind but with joyful memories of the nine rewarding years he has spent as a Buckeye. Good luck, Phil!

Julia Weiss continued to work with the Julie Taymor exhibit "Playing with Fire." She and Gayle Strege, curator of the OSU Historic Costume Collection, have been consultants for the museums that have received the exhibit. In fall 2000 it was in Washington D.C. at the National Museum of Women in the Arts and continued at the Field Museum in Chicago through

November 2001. In the spring of 2001 Julia and graduate student Tatjana Longerot created a Little Riding Hood cape for a sculpture created by Todd Slaughter (Department of Art) that appeared in the Neuberger Museum at SUNY Purchase. Last summer Julia had the opportunity to go to Thailand. Finding the country and the people wonderful, she plans on returning to explore more of the cultural arts, in particular the tribal costumes of Northern Thailand.

Dave Williams directed all three staged readings at the OSU-Newark Campus in 2000-2001 and designed, lit, and directed all three productions as well (see page 7). In addition, he served on the editorial board of *Theatre: Its Art and Craft*. His article on the American playwrights J. Harry Benrimo and George C. Hazelton will appear in volume 249 of *The Dictionary of Literary Biography*. Finally, he led a group of OSU-Newark students to tour the theatres of Dublin and London between the summer and autumn quarters.

Alan Woods conducted an Audio Description training workshop in Chicago in fall 2000, sponsored by the Victory Gardens Theatre. He spoke about Earl Wilson and the manufacture of celebrity at the University Women's Club, and about *Inherit the Wind* to a club of theatregoers in Washington, D.C., on the occasion of the Ford's Theatre Revival of Lawrence and Lee's play. Alan's dramaturgical materials for *The Gin Game* were used in November 2000 by the Trustus Theatre in Columbia, South



**Arts Communications' Victoria Ellwood (left), Associate Dean Beth Sullivan (right) and Dean Judith Koroscik (second from right) join General Ray Mason in a good laugh. The department and the college honored General Mason's support of the Marceau Residency and Archive with a special dinner in April.**

Arts, sponsored by the Association of Theatre in Higher Education.

Mary Tarantino kept busy with new lighting partnerships, design projects, and international teaching activities. In August 2000, the Vari-Lite / Ohio State Pilot Project officially commenced, bringing expertise and numerous road boxes from Dallas and New York for a three-year visit. Shows that Mary designed with Vari-Lite equipment include: *Peer Gynt*, *Pierrot Lunaire* and *Façade*, produced by the School of Music in conjunction with their Contemporary Music Festival 2001, and presented in the Performance Space at the Wexner Center. Mary returned to Veterans Memorial Auditorium in April to design *Bravvo* (a *Vaudvillities* production) 2001. In April Mary traveled to Prague to teach a lighting workshop to theatre students at the Academy of Performing Arts (see story page 23).

Jeanine Thompson had a great year of touring, teaching and artistic development! Autumn 2000 began with an Ohio Arts Council Artists-in-Education residency at the Fort Hayes High School for the Arts. The residency began with a performance of her solo show *Breaking The Current* and spanned over the fall and winter, concluding with the performance of a work Jeanine helped the students to create based on the issue of homelessness. Jeanine has been asked to return to Fort Hayes next year as movement director for the Tibetan Book of the Dead to be performed by the high school students in Edinburgh, Scotland in the sum-



**Graduating senior Tom Greer explores Project Open Hand's lobby display before attending the Live Backstage 2001 performance. Live Backstage is an annual benefit produced primarily by undergraduates, that features the many talents of our undergrad and graduate population.**

Carolina. Alan was quoted and cited as an authority on American theatre history in a special supplement on the Shubert Organization, published in *Variety* in January. Chris Jones (PHD 1989) wrote the piece, part of his ongoing work covering regional and Chicago theatres for *Variety*. Alan also spoke to the OSU Alumni Club of Wood County at the end of March about the TRI, using our CD-ROM to illustrate. He and Ann, and daughter Kathryn, are still going through photos from their three weeks in China at the end of August/beginning of September 2000. Alan was awarded a grant from the College of the Arts to research the career of Lyn Austin, founder of the Music Theatre Group, and he made several trips to New York city to begin interviews.

Ionia Zelenka (Emeritus Faculty) returned to Columbus in spring of 2001 to perform in Senior Repertory Theatre's production of *Driving Miss Daisy*, along with alum Frank Barnhart.

Mark Zelinsky served as lecturer/coordinator for Theatre 100 during the 2000-01 academic year, as well as dramaturg for *Orpheus Descending*. Before arriving at OSU, Mark earned his Ph.D. at Louisiana State University in 1999 and was an instructor at two central Iowa colleges. In August 2001 he began his duties as assistant professor of English at St. Joseph College in West Hartford, CT. He will be teaching a wide variety of courses (Theatre History, Dramatic literature, Introduction to Theatre, Fundamentals of Acting, Directing, and English Composition) and he has been specifically hired to develop a theatre minor within the department and to revitalize the drama club. Good luck, Mark!

Ted Ziter organized the Afterwords Post-Performance Discussions for the department and helped launch the first Take-Out Theatre festival. In summer 2001 he spent three weeks in Morocco for research and work in Arabic.

# Alumni and Friends News

## Before 1960

We are saddened to report that Sandra Manburg Hall (BA 1959, MA 1961), a former professor at West Chester University whose time there paralleled the growth of the school's theatre department, died of cancer August 12, 2000 at her home.

Eileen Heckart (BA 1942) has sent a compilation tape of her honors for last spring's *The Waverly Gallery*. It shows Eileen receiving virtually every award and honor possible, all moving tributes, and with Eileen in top form: gracious, witty, and vibrant. New York Times critic Ben Brantley also cited her in the "Year in Review" column on December 31st; Brantley said Eileen "offered testimony to the invigorating powers of a life in the theater." "The sublime actress," he went on to say, "turned the disconnections of senility into elegiac poetry. . . Ms. Heckart's performance is a triumph of art over time." A well deserved rave.

In April of 2001 Eileen was awarded the Margo Jones medal. In the space of her distinguished career in theatre, film, and television, spanning the past 54 years, Eileen Heckart championed new work, appearing in notable world premieres of plays by Arthur Miller (*A View From the Bridge*), William Inge (*Picnic*, *The Dark at the Top of the Stairs*), Arthur Laurents (*Invitation to a March*), Terrence McNally (*Things That Go Bump in the Nights*), and Robert Anderson (*You Know I Can't Hear You When the Water's Running*). In the spring of 2000, for what she has said was to be her final appearance on any stage, she appeared in the world premiere of Kenneth Lonergan's *The Waverly Gallery*, winning over 10 awards for her performance. The year culminated with a special Tony Award for Lifetime Achievement. A photo of Eileen accepting the Medal is on our website, at



**Tonia Krueger as Frida Kahlo and David Fawcett as her husband, Diego Rivera, in Women at Play's production of *Still Lives*.**

[http://www.lib.ohiostate.edu/OSU\\_profile/triweb/jones/jones.html#recipients](http://www.lib.ohiostate.edu/OSU_profile/triweb/jones/jones.html#recipients).

Eugene Q. Hoak (PHD 1954) died in Williamsburg, VA on June 16, 2001. He was 86. He was at Ohio State from 1946 to 1954 as a graduate student and faculty member and for part of that time was the scene designer and tech director for the theatre. Later he served as chair of the speech and theatre departments at Wichita State University (Kansas, 1954-1960) and Marshall University (West Virginia, 1960-1979).

## 1960's

Irving Brown (PHD 1961) has died. His book, *Cleveland Theatre in the Twenties*, was published in 1961.

Katherine Burkman (PHD 1968), artistic coordinator of Women at Play and English Professor Emeri-

tus at OSU, played Gertrude Stein in Women At Play's production of Gertrude Stein, Gertrude Stein, Gertrude Stein. She also directed the Beckett One Act in the fall, and co-directed Still Lives, with our own Christy Stanlake, in the spring.

Linda Dorff (BFA 1961) performed with Players Theatre from 1974 until its demise, with more than 40 leading roles and 14 "Outstanding Performance" awards to her credit. During the time OSU had its summer theatre, she worked with the late John Morrow in Something's Afoot, and Roy Bowen in Tobacco Road. She began performing with CATCO in 1986; some of her favorite roles include leads in The Club, Beyond Therapy, On the Verge, The Birthday Party, Laughing Wild, The Gin Game, Homeward Bound, All My Sons, and most recently, as Ma Joad in The Grapes of Wrath. She received a "Best Actress in a Supporting Role" award from Michael Grossberg last year for her performance in Dead Guilty. She will be performing with Opera/Columbus in January of 2002 as the Duchess of Krackentorp in their production of Donizetti's Daughter of the Regiment. Now retired, Linda works part-time as editor of the newsletter at First Community Church, where she is also a lay reader, and participates in special church concerts with the Chancel Choir and members of the Columbus Symphony Orchestra.

We are deeply saddened to report the death of Robert Joyce (MA 1963, PHD 1970), who passed away at his home in May 2001. Bob served as a professor in the Department of Speech Communication and Theatre Arts, and as director of theatre at the University of Wisconsin-La Crosse from 1966 until his retirement in 1995. During that time he directed more than 100 theatre productions. He also served as visiting international professor at the University of London, Goldsmith's College, in 1990. Bob was a co-founder and artistic director of the Theatre of Monmouth in Monmouth, Maine, the classical theatre of the state of Maine. He also was a co-founder of the Wisconsin Touring Theatre Company, which toured small towns in Wisconsin with a repertoire of classical, modern and children's plays, and served as

the artistic director of the theatre company from 1980 to 1985.

Daniel W. Scully (BA 1948, PHD 1960), former Professor and chairperson of the Communication Arts and Sciences Department at Adrian College in Adrian, MI, died October 7, 2000.

Michael Twaine (Jacobsen) (BA 1960s) got rave reviews for his performance in August 2000 as Teddy Roosevelt in Lonny Chapman's Emma and Teddy in North Hollywood. The LA Times said he "had a ball with history" while the NoHoLa News said that the interplay between Roosevelt and Emma Goldman "so magnificently portrayed by Twaine and [Joy] Ruby is unforgettable theatre at its best." Michael's been in Los Angeles for about two years, after many years in New York as a working actor.

## 1970's

William Barclay (MFA 1976) designed the set for the off-Broadway musical, Berlin to Broadway with Kurt Weill, which played at the Triad Theatre on the upper West Side, which opened in the summer of 2000. In November 2000, he did the set for American Rhapsody, a Gershwin revue, which replaced the Weill show.

Gale Cooperman (BA 1971) has moved into the private sector, after a long period as a Federal lawyer with the IRS; she's now "Of Counsel" with a firm in New Jersey. Gail was the first TRI Graduate Research Associate after the name change in 1971.

Jake Jacobson (BA 1972) continues his high-powered line producing in the film world. Based in LA, Jake travels regularly working for Miramax. He was in Montreal where he finished Driven with Sylvester Stallone and is pleased to report that in the DVD version of this film, he appears in an interview entitled "Conquering Speed Through Special Effects" as Race Unit Line Producer. The Line Producer is the person who actually is on location and makes the movie happen. As Jake describes it, line producing is "where money meets art" and his job is to balance the artistic needs of the film and director



**L to R, Regina Rockensies, Kathleen Gonzales, Tera Cozart, and Ebony Wimbs, in Caridad Svich's Alchemy of Desire/Dead Man's Blues.**

with the spending requirements of the producers. His long periods of time in Canada have made it possible for him to eek out a bit of time from production demands for his passion: fly fishing. He appears on the cover of Canadian Fly Fishing Magazine for summer 2001. OSU Theatre thanks Jake for his gifts which have made several of our guest artist residencies over the last few years possible.

Toni-Leslie James (BFA 1979) designed costumes for August Wilson's newest Broadway play, King Hedley II; she also did an industrial for the Imagination Inc. film and was most excited about designing William Luce's new play Batiste, based on the life of Molière, at Hartford Stage. She also did the costumes (more like costume) for the film version of Roger Guenvere Smith's The Huey P. Newton Story for BET/Starz Encores, directed by Spike Lee. She notes, "when I was doing research, I dug out my old copy of Alfred (affectionately known as Alfredo to a chosen few students!) Golding's theatre history notebook. I swear those bound, xeroxed, ancient looking tomes have been a most useful" part of her Ohio State experience - anybody else want to let us know what they have found most useful from their years in Columbus?

William Kramer (PHD 1974) is relocating from Columbus to his old stomping grounds in Baltimore, Maryland.

Ron Parady (MA 1970) is now understudying Larry Bryggman in David Auburn's Proof at the Walter

Kerr Theater; Alan Woods got to see Ron's performance on a recent visit. Ron is the second OSU connection with the highly praised Proof: David Auburn is the son of former OSU English faculty member Mark Auburn, who worked closely with the Theatre Research Institute while in Columbus.

Janet E. Rubin (PHD 1978) is the Chair of The Department of Theatre at Saginaw Valley State University in Michigan. She is also the President-Elect of the American Alliance of Theatre and Education.

Randy Skinner (BA 1977) choreographed the first Broadway revival of 42<sup>nd</sup> Street which opened on May 2, 2001 at the Ford Center for the Performing Arts in New York. Randy and his magnificent choreography loomed large in the Tony Awards broadcasts in early



**"Pigmalion," one of two pigs that alumna Lisa Molyneux designed for Cincinnati's Big Pig Gig.**

June. Although his Tony-nominated choreography for 42<sup>nd</sup> Street didn't break the enormous string of awards for The Producers, his rehearsals and choreography were a major feature of the telecasts on both PBS and CBS, and were largely responsible for a jump in 42nd Street's box office of over \$100,000 immediately following the awards.

## 1980's

Van Ackerman (MFA 1985) has just changed jobs: he's now director of Marketing and Public Relations for the Cincinnati Arts Association, which manages three of Cincinnati's finest performing arts venues — the Aronoff Center for the Arts, Music Hall, and Memorial Hall. In addition, they oversee the Weston Art Gallery at the Aronoff and have a far-reaching education program which serves nearly 100,000 children annually. He's also on the Board of the Ensemble Theatre of Cincinnati, and active in a lot of special event fundraisers for various local organizations.

Patrick Barnes (BA 1983) is now Communications Specialist for The Capital Group, a large, global investment management firm in New York. They've been sending him to classes lately, to become a Web guru - he's learning Freehand and Flash and all sorts of things he never, ever, ever thought he'd even care about. Patrick keeps his Arts talent exercised by donating his services twice yearly as composer to The 52nd Street Project, and once a year, he donates his time and talents as musical director to a benefit for the Pediatric HIV Program at St. Vincent's Hospital.

Paul Castagno (PHD 1989) reports that he and Molly had their third son, Christopher Loomis, on August 15: 8lbs 1oz stretching out over 21 inches. He joins Andrew (8) and Peter (6). On the bookfront, Routledge will publish *New Playwriting Strategies: A Language-Based Approach to Playwriting*, which was written by Paul. They expect the book, which deals extensively with language playwriting a la Mac Wellman, Eric Overmyer, Suzi Lori-Parks, and Len Jenkin, among others, to be in

print in late 2001. Paul had his new play read at Birmingham Southern Playworks on August 11, 2000. Bloomer Firehorn.Com deals with a daytrader at a crossroads. He taught a seminar on the com-media dell'arte in Florence, Italy, in summer 2001. We are proud to announce that he has been named as the Director of the School of Theater at Ohio University. Paul is very excited to move back to Ohio and looks forward to developing his personal and professional contacts with us over the ensuing years.

Richard E. Dunham (MFA 1987) was awarded the Herbert D. Greggs Award in recognition of his article "Cirque Du Soleil Comes to Orlando to Party," Theatre Design and Technology Magazine, Spring 2000. The Greggs Award is given

was appointed full-time assistant professor of theatre at Jacksonville University in the spring of 2001, running the acting/directing program. Deborah and partner started the first and only professional resident theatre company, The Jacksonville Stage Company, in Jacksonville, Florida this year. She serves as Artistic Director of the company and has just recently completed directing the North-east Florida premier of Art (also its inaugural show). The production received rave reviews. Their holiday show will be the theatre version of It's A Wonderful Life. In March 2002 they've scheduled Wit, in May God On A Harley (world premiere), then in the summer of 2002 I Love You, You're Perfect, Now Change, which Rob Roznowski (MFA 1989) will direct.



**The Tony Award-winning revival of 42<sup>nd</sup> Street, featuring choreography by alumni Randy Skinner.**

by the publications committee of the United States Institute for Theatre Technology to recognize the outstanding article in the magazine each year. The award carries a \$1000.00 cash prize.

Chris Jones (MA 1986, PHD 1989) has just been named an Associate Dean of the School of Theatre at DePaul University in Chicago and he continues to review on a regular basis for the Chicago Tribune and Variety, as well as contributing to American Theatre and the New York Times. Chris and Gillian Darlow are in a new home in Chicago, on top of what was originally a neighborhood vaudeville theatre. An appropriate place for a critic/scholar!

Deborah Jordan (MFA 1989)

Brenda Laurel (MFA 1975, PHD 1986) is a principal with Nielsen Normal Group, which links businesses with the web, and does consulting and training world wide. Last spring she gave an inspiring commencement address at California State University, Monterey Bay; you can find her talk at [http://www.tauzero.com/Brenda\\_Laurel/Recent\\_Talks/CSUMBCommencementSpeech.html](http://www.tauzero.com/Brenda_Laurel/Recent_Talks/CSUMBCommencementSpeech.html)

Lisa Molyneux (MFA 1987) designed two of the pigs in Cincinnati's Big Pig Gig—there are over 400 decorated pigs throughout the city. Lisa created "Phantom of the Slopera" at the Aronoff Center, sponsored by the Broadway Series-Cincinnati, and "Pig-malion" — on display at and sponsored

by the Cincinnati Playhouse-in-the-Park, where Lisa continues as Charge Scenic Artist. More info on the whole event is available at <http://www.bigpiggy.com/>. According to the website's list of the 50 most popular pigs, "Pig-malion" is #12, "Phantom of the Slopera" weighs in at #27.

Holly Natwora (BA 1989) had a guest spot on Law and Order at the end of May 2001.

Matthew G. Price (BA 1981) continues as the director/producer of the Johnstown Opera House.

Cheryl Rave (BA 1987) recently got back from Paris where she was working with an old friend who is an animation producer. Cheryl has just gone freelance and was helping to set up some systems for bookkeeping and development as well as catching up on several of the series she produces. Now at home Cheryl's developing several projects with writer alums from her UCLA master's program.

Tom Reese (BA 1987) moved back to Cincinnati in September 2000 after finishing his MFA at WVU, where he studied with Tom O'Connor. Tom spent a year freelancing in Columbus: he directed Baltimore Waltz for Red Herring Theatre, and The Batting Cage for Reality Theatre, and performed as Frank O'Hara in Lunch Poet with Total Theatre at the Wexner Center. Tom spent the summer teaching



**In memoriam,  
Jennifer Guthrie  
1975 - 2001.**



**Undergraduate Erin Mayhugh (right) as Sally in the Phoenix Theatre Circle's production of Snoopy!.**

acting and movement workshops for teens in West Virginia and Ohio, including his 14th year at OSU's summer institute. He traveled in France and Spain for a month before performing *Suits Me Fine*, an original clown play, in Edinburgh at the Fringe Festival 2000, receiving a pick of the Fringe. Tom is now teaching puppetry to children, teens and adults in a Cincinnati Recreation Program called "arts for all," directing an improvisational comedy theatre company called "Wit's End," performing locally and doing private and corporate events, and working on a "lobster puppet," for an LA production by Dorothy Lyman, Emmy award winning actress and director.

Keith Shannon (BA 1989) received an MFA from the School of The Art Institute of Chicago in 2000. He performed as a guest artist with the Japanese performance Company OM-2 at The Museum of Contemporary Art, Chicago. His video installation, *Five Points* was shown at Gallery St. Eastache, Paris. Upcoming performances with artist Laurie Jo Reynolds are at Gallery 2 in Chicago. He also had a video screening at the Chicago Humanities Festival event. He is an adjunct faculty member at Robert Morris College and Harold Washington College.

Karen Strout (MFA 1986) and Win

Lewis: the big news in the Strout house in Minnesota is that child number 4 is due December 31 and it's a boy, the first. Latest pictures of the kids (all four of them, thanks to the wonders of ultrasound), along with Win and Karen, are at: <http://www.winona.msus.edu/thad/EML-Home.html>.

James W. Swift (BA 1987) was a dresser for the Broadway revival of Gore Vidal's *The Best Man* in fall 2000.

## 1990's

Frank Barnhart's (MFA 1993) company, Act Out Productions, presented a revival of *Members of the Tribe*, due to overwhelming public response to previous productions. During this special run, potential investors attended with the hopes of moving the show to off-Broadway. Research has already begun on securing an off-Broadway house and it is the hopes of Act Out Productions to move the show to New York in 2001. In January 2001 Stage 5 Rep, Columbus' new professional theatre company, presented *The Good Doctor* (Neil Simon does Anton Chekov), which the Columbus Dispatch called "... superb..." Frank is one of the co-founders of this new Equity company.

Evan M. Bridenstine (PHD 1997) presented his paper "Reading Garrick: Audience Reception of *The Fop and Miss in Her Teens*" at the Comparative Drama Conference in April 2001. During 2000-2001 Evan taught in the Department of Theatre at Kent State University.

Adrian Brown (BA 1997) has performed Tybalt in *Romeo and Juliet*, Petruchio in *The Taming of the Shrew*, and Antonio in *Twelfth Night*, all with the Rosebriar Shakespeare Company. Adrian

was Conrade in *Much Ado About Nothing* with Actors' Theatre and Adrian in *White Heat* and appeared as Martha and Belle in *Comrade's Christmas Carol* at the MadLab Theatre.

Anita Michele Buhman-Wiggs (MFA 1992) After eight years of teaching theatre and designing costumes at Central Missouri State University, Anita is changing her career to become an at-home mom. Her son Ian is 3 and she is expecting her second child in October 2001. Adam, her husband, is on a one-year internship in clinical psychology at SIU Carbondale.

Amy Taipale Canfield (PHD ABD) and Ken Canfield (MFA 1995) gave birth to a wonderfully healthy baby boy on January 3, 2001. Jory Allen Canfield is 8 lbs. 9 oz. and almost 21 inches long. They can be reached at [acanfield@rochester.rr.com](mailto:acanfield@rochester.rr.com).

Annie O. Cleveland (MFA 1990) designed representative costumes from the 14<sup>th</sup> century for Colorado State University, who lost their costume stock in a flood. They are gradually replacing pieces from a range of periods. Annie also created lovely turn-of-the-century dresses and suits for Colorado State's production of *The Cherry Orchard*.

Giles Davies (MFA 1999) continues to perform as a company member for the Cincinnati Shakespeare Festival. His roles included: Caliban in *The Tempest*; Vladimir in *Waiting for Godot*; Antipholus of Ephesus in *The Comedy of Errors*;

Clitandre in *The Misanthrope*; Tranio in *Taming of the Shrew*; the title role in *Coriolanus*; Paris, Nurse, Prince in *Romeo & Juliet* (Educational Tour); Roderigo, Messenger, Gentleman 1 in *Othello* (Educational Tour); Shallow in *The Merry Wives of Windsor*; Macbeth in *Macbeth*; Gratiano in *The Merchant of Venice*; Bernard in *Lovers & Executioners*; and Hotspur, Poins in *Henry IV*. Giles also performed one of his solo shows, *Turgid Tales of Turmoil, Terror, and Tortured Souls* in the fall of 2000.

Anne Diehl (Hannon) (MFA 1997) (formerly involved with the Irish and American Theatre Company) is an adjunct theatre professor at Ohio Dominican College and teaches an introductory theatre class. She recently produced *Oedipus the King* at Ohio Dominican College and appeared in CATCO's production of Edward Albee's *Three Tall Women* as "C."

Jeremy Dubin (MFA 1999) continues to perform as a company member for the Cincinnati Shakespeare Festival. His roles included Trinculo in *The Tempest*; Estragon in *Waiting for Godot*; Egeon, Balthazar, Officer in *The Comedy of Errors*; Acaste in *The Misanthrope*; Petruchio in *Taming of the Shrew*; and Creon in *The Oedipus Trilogy*; Friar Lawrence, Tybalt in *Romeo & Juliet* (Educational Tour); Brabantio, Montano, Lodovico in *Othello* (Educational Tour); Ford in *The Merry Wives of Windsor*; Robert in *Betrayal*; Rosse in *Macbeth*; Shylock in *The Merchant of Venice*; Guzman in *Lovers & Executioners*; and Henry in *Henry IV*.



**The designers and technicians for Uncommon Clay staff the tech table during the workshop showcase in Spring 2001. From l to r: Katy Hite, Katie Whitlock, Sean Hennessy, Kris Jones, Christ Athanas.**

Ken Elston (MFA 1996) and Molly Piper (BA 1996) are the proud parents of Emma Bryn Elston, born November 3, 2000 in Illinois, joining her brother Samuel, now two years and counting. Ken had the pleasure of returning to the department to participate in mime workshops with Marcel Marceau in the spring of 2001. He remains an assistant professor at Western Illinois University.

Megan Freeman (MFA 1992) is embarking on new jobs in fall 2001; she'll be teaching part time at a new charter school in Lafayette and part time at Front Range Community College in Boulder, Colorado. At Peak to Peak Charter School, she'll take on a section of advanced middle school English as well as theatre/creative dramatics classes, and at FRCC will be teaching Intro to Theatre.

Roger Freeman (PHD 1998) and Damita Peace (MFA 1993) were married March 3, 2001. You can contact them at: 10 Celia Drive, Rochester, NY 14623, or email dcpnpa@rit.edu and rogerdfreeman@aol.com.

Brad Fryman (MFA 1996) and Donovan Johnson (MFA 1996) are going into their fourth year as the Managing Director and Artistic Director of The Oberon Theatre Ensemble. They've produced fourteen off-off-Broadway productions



**MFA Costume Designer Rebecca Graves creating a thermoplastic mask for Thirty-Three Swoons: Four Farces by Chekhov.**



**PHD students Tonia Krueger (seated, left) and Christy Stanlake (right) lend their performance talents to a Columbus Symphony Orchestra Popcorn Pops concert during the summer of 2001.**

and began their fourth season in October, in the heart of the theatre district at 358 W. 44th St. NYC. Location, location, location! Their 2000-2001 season included: *The Miser*, *Twelfth Night*, *Phaedre*, *Union*, and *The Physicists* (directed by OSU emeritus faculty member Rex McGraw). Check out their web site, still under construction: <http://www.oberontheatre.org>.

Fereshteh Hough (MFA 1995) is a creative director/partner at a digital sculpture animation studio in Columbus. She has designed sets, lights, and graphics for over fifty different plays internationally. She was art director for *Below the Belt*, an independent short film that won first place in the Oregon Film Festival, and has been teaching at the college level for several years in the areas of theatre design and architecture. She recently designed the set and lights for Women At Play's production of *Still Lives* in Columbus.

Beth Kattelman (MA 1991, PHD 1999) is the circulation manager for the Dublin branch of the Columbus Metropolitan Library and a freelance writer for the Gale Research Group, Fitzroy Publisher, U.K. She is also a film reviewer for [fearsmag.com](http://fearsmag.com) and *Upbeat Entertainment Online*. Beth performed in *Tribes 2001* for Act Out Productions in Columbus.

Vince Landro (PHD 1997) has just accepted a teaching position in the Department of Theatre at Winona State University, a liberal arts

school in Minnesota, after completing a year as a guest lecturer at Northern Illinois University.

Cristina Markham Landis (MFA 1996) married husband Mark Landis and relocated to the South where she is now on the faculty at the College of Charleston. During the 2000-2001 year she directed and choreographed at the College, for Charleston Southern University, *Footlight Players*, and the *Actors Theatre of South Carolina*. She appeared as the exiled Duke (nee Duchess) in the Charleston Shakespeare Project's production of *As You Like It* and as Regan in *King Lear* for the Actors Theatre.

Megan Mateer (MA 1999) presented her paper "Hrosvitha: The Tenth Century Terence" at the Comparative Drama Conference in April of 2001.

Michael Milligan (BA 1995) appeared as Edgar in the Cincinnati Playhouse in the Park's production of *King Lear*, which will travel to the St. Louis Repertory Theatre in the fall of 2001.

Mark Minster (BA 1995) has lived and worked abroad for several years in the U.K., Australia, and New Zealand. He is currently an instructor for the Southern Ohio Chapter of BRIDGES, a consumer-based organization for people with brain disorders. On the side, Mark runs a small rattery, breeding Siamese, Himalayan, Black Irish and Hooded rats. Mark plans on furthering his studies at OSU in Continuing Education.

Allan Munro (PHD 1997) presented his paper "Colonizing the Character: Acting Across Cultures in the South African Context" at the Comparative Drama Conference in April 2001.

Chris Neher (MFA 1999) is currently living in New York City, doing voice over work and teaching voice at Marymount Manhattan College. He is involved in VASTA.

Heather Olmstead (BA 1999) was the Assistant Stage Manager for *A Soldier's Play*, and the Stage Manager for *The Grapes of Wrath* at CATCO, which allowed her to become a member of Actors Equity Association. Next Heather stage managed *The Gondoliers* and *The Merry Widow* with Columbus Light Opera. In the fall she was the Assistant Stage Manager for the Grand Opera season with Opera Columbus.

Glenn Peters (MFA 1999) recently appeared in Friedrich Durrenmatt's *The Physicists* with the Off-Off Broadway company, The Oberon Theatre Ensemble at The Pantheon Theatre in New York.

Monique Sacay-Bagwell (MFA 1990) has a new web page. The content is primarily academic and professional. She'd welcome visitors, noting it has a lot of photos from shows she's directed or performed in: <http://www.lander.edu/msacay>

Kerry Shanklin (PHD 1991) played

"A" in Edward Albee's Three Tall Women for CATCO in Columbus during spring 2001.

Stacey Stewart (MA 1995) is a Graduate Teaching Assistant pursuing a PHD in Theatre History, Theory, & Criticism at the University of Maryland, College Park. She finished her comprehensive exams and started the dissertation (on late 19th-century American orator/actress/playwright Anna Dickinson) in Spring 2001. She's teaching a script analysis course required for theatre majors, and assisting the coordinator of their newly restructured PHD program in Theatre and Performance Studies. She directed a production of Ionesco's The Bald Soprano in their experimental theatre.

Steven Marc Weiss (PHD 1994) After non-tenure tracking at St. Olaf College in Northfield Minnesota from 1996 - 1997 and The University of Toledo (Ohio) from 1998 - 2000, Steven is now finally tenure-tracking as Assistant Pro-



**MFA design student Nan Zhang (right) and her partner Yiqing Wang (left) performed several Asian folk dances as part of the Beijing Opera's performances in Thurber Theatre. The performances were part of the "Beyond Peony Pavilion: Performance, Ethnicity and Cultural Processes in China" conference.**

fessor of Theatre (Acting, Directing, History, and Literature) at Coe College in Cedar Rapids, Iowa.

Luther Wells (MFA 1993) has been promoted to Associate Professor and tenured in the Department of Visual Arts, Humanities, and Theatre at Florida A&M University in Tallahassee.

Karen Wiebe (BA 1998) accepted a job as the touring stage manager for Birmingham Children's Theatre in Birmingham, Alabama. She toured in Alabama, Florida and Georgia, with *Sleeping Beauty* as her first production.

## 2000's

Kelly Bowman's (BA 2000) band Hybridnation played several gigs this spring. Their CD, *Hybridnation Valium 1* was released in a national concert venue in Columbus, Ohio in the Summer of 2001. The CD consists of 15 songs with bonus tracks throughout that display some band humor. The CD was created and co-designed by disc makers and Hybridnation to represent their heavy driven style of music and over the top sounds. More info can be found on their web site: [http://www.hybridnationmusic.com/HNM0218/page\\_1x.html](http://www.hybridnationmusic.com/HNM0218/page_1x.html)

Jim Creighton (BA 2000), a.k.a. Creighton James, helped open Reality Theatre's season performing as Dan in Patrick Marber's *Closer*. In her review for *The Dispatch*, Margaret Quamme said, "Dan (Creighton James) perceptibly hardens into defeat and bitterness."

Bryan Foley (BA 2000) recently moved to Los Angeles. His e-mail is: [bryanpfoley@hotmail.com](mailto:bryanpfoley@hotmail.com).

David Gelb (BA 2001) Upon graduation, David traveled to Los Angeles to seek post-production television work with a studio like Columbia Tri-Star.

Rebecca Graves (MFA 2001) relocated to Sarasota, Florida, where her husband entered the MFA program for Actor Training at Florida State University's Asolo Conservatory. Rebecca hopes to find work in costume design in or around Sarasota.

Tom Greer (BA 2001) Tom will appear in the Ensemble Actors Theatre (EAT) production of *True West* in fall 2001.

Chester Harding (BA 2001) spent his summer working for the Edinburgh Fringe Festival's Rocket Venues, after which he went to London and landed a job as an usher at the Royal Court Theatre.

Matthew Kari (MFA 2000) spent the 2000-2001 year serving as a carpenter and charge artist in the department's scenic studio. He designed the scenery for several local productions at Gallery Players and the Phoenix Theatre Circle. He also did the scenic design for *Short Stop Tapestry: A Musical Review of the Legendary Songs of Carole King* at the Short Stop Youth Center, a program of Directions for Youth. During the summer of 2001 Matt designed productions for Mount Holyoke college.

Greg Maier (BA 2001) This summer Greg joined other current students and alumni in working for the Rocket Venues of the Edinburgh Fringe Festival. Greg also plans to play a big role in the Ensemble Actors Theatre six-show season.

Grace Marion (BA 2001) tied the knot this July, after which she plans to spend one year in North Carolina.

Emily Mathews (BA 2001) plans to attend graduate school in Boston after a one-year break from higher education.

Michael Mauldin (PHD 2000) has been named director of graduate studies at Southwest Missouri State University in Springfield. You can reach the new doctor at [mmauldin@aol.com](mailto:mmauldin@aol.com).

Jessica Morgan (MFA 2000) accepted a tenure-track position as a movement professor at West Virginia University. This year in Cincinnati, she appeared in IF Theatre Collective's production of John Patrick Shanley's *Danny and The Deep Blue Sea*.

Jean Najjar (MFA 2001) has accepted a position with Timberlake

Studios, a costume house in New York that does construction for Broadway productions and dance performances.

Carney Gray Schuck (MFA 2000) helped open Reality Theatre's season performing as Larry in Patrick Marber's *Closer*. With the Red Herring Theatre Company, Carney appeared in *Death Defying Acts* and *Three Divine Comedies*. With CATCO, Carney performed in *The Grapes of Wrath*. During Summer 2001, Carney played Oberon in *A Midsummer Night's Dream* for the Kentucky Shakespeare Festival. Judith Egerton, Louisville Courier-Journal Critic, said "... Puck is at his prankish best in scenes with Oberon (perfectly played by Carney Gray) when the two plot their magic, holding the audience's attention as they somersault and cavort in an engaging bit of staging..." Details are at <http://www.kyshakes.org>.

Jacqueline Shelley (MFA 2001) served as the wardrobe coordinator on *Sam's First Movie*, which was shot in Cleveland in the summer of 2001 and which also featured Glenn Peters (MFA 1999).

Anna Steffen (BA 2001) continues to work for CAPA, central Ohio's premier presenter of national and international performing artists and classic films. She has also been hired to design costumes for Gallery Players 2001-2002 season.

Tarniesha Stimage (Theatre Minor, 2001) Tarniesha was one of several undergraduate students who were invited to participate in a master class with renowned mime artist Marcel Marceau during spring quarter. After graduation she hopes to win an internship at Jiliard.

Lauren Strasser's (BA 2001) most recent success was organizing the madness that was "Take-Out Theatre." After graduation, Lauren will teach at the Wexner Center, and will serve as an assistant theatre teacher at her hometown high school.

Chris Tsilianidis (BA 2001) traveled to Los Angeles after graduation, where he already has a job with MTV and where he plans to continue working on his first film screenplay.





**L to R: Dan Boord, Joy Reilly, and Ted Ziter, faculty producers of the first-annual Take-Out Theatre Festival.**

After a seven-year haul, Debbie Uhl (BA 2001) has finally graduated! She plans to pursue production work in Cleveland.

Nan Zhang (MFA 2001) has accepted as position as resident lighting designer with Smith College in Massachusetts.

## Friends

Lyn Austin, founder of the Music-Theatre Group, died in New York City on October 29, 2000. A Broadway producer in the 1950s and 1960s, she worked off-Broadway in the 1960s, then founded the Music-Theatre Group in 1971. She fostered and developed the careers of exciting new talents in music theatre, including Martha Clarke, Julie Taymor, Richard Foreman, Andre Gregory, Stanley Silverman, Bill Irwin, Anne Bogart, Elizabeth Swados, Richard Peaslee, John Kelly, Eve Ensler, and many others. Lyn contributed an interview to TRI's oral history archives two years ago. Lyn worked closely with Diane Wondisford (MFA 1982), Music-Theatre Group's general manager, and Lyn's companion of more than two decades.

Burgess Clark has been nominated for several Emmy Awards for *Pets: Part of the family*, the PBS series he wrote and produced. The Genesis Committee also recently nominated the series for "Outstanding PBS Series."

Dana Rowe and John Dempsey's co-creation *The Witches of Eastwick* was nominated for best musical for the Laurence Olivier Award, London's most prestigious theatre award. The show was also nominated for the performances of Joanna Riding and Rosemary Ashe, while Bob Crowley's costumes and the lighting by Howard Harrison also gained nominations. The hit musical has just moved to the Prince of Wales Theatre; for more information visit: <http://www.witchesofeastwick.com/html/>. Dana Rowe was the music director for *Players Theatre Columbus*.

We note with sadness the passing of Dave Graf from a heart attack last month at age 50; after working on an MFA in Acting here in the mid 1970s, Dave went on to great success as a character actor, notably in the "Police Academy" series of film comedies; he most recently had a recurring role on the television series, "West Wing."

Don Handfield's company is producing, and he's directing, a virtual tour of the *Playboy Mansion* with Pamela Anderson hosting. It will stream on the Internet and will feature a new technology which allows users to see full motion video 360°, controlling where they want to look. The *Seven Days* episode he wrote aired during sweeps in February 2001.

Richard Lewis published his autobiography, *The Other Great Depression*, in December through

Public Affairs Books. He was in Columbus late in January for a book signing, and his book continues to garner great reviews. He's currently filming *Zig-Zag* with Wesley Snipes and John Leguizamo, in between doing appearances on virtually every talk show in existence and book signings on the west coast. Richard is starting his second season on the critically acclaimed HBO series, *Curb Your Enthusiasm*.

Eve McCance has been married for ten years and is the mother of two girls, Carly age 7 and Megan age 3 1/2. Eve's family currently resides in Encino, California. For the past twelve years she's been working successfully under her professional name Eve Elliot as a commercial voice-over artist, and is currently represented by Abrams Artists. Eve's also been teaching voice-over with *Word of Mouth Productions* for the past nine years. Patrick Merryman is currently the house electrician at Lincoln Center Theatre's *Vivian Beaumont*, overseeing the Tony-winning musical, *Contact*.

Heidi Nielsen, former TRI assistant, has been living in Boston, MA, where she worked at the New England Aquarium. Part of her job was involved with corporate membership, and she brought a penguin to 25 schools a year. The other half was supervising a telemarketing staff to

raise money for a specific projects and renewing memberships via phone. Now she's studying *Web Design* at Northeastern University, and just received her first certificate in June.

Cindy Ohanian has been named Resident Director of *The Lion King* on Broadway, which means she'll be assisting the director with all the rehearsals, replacements, understudy rehearsals, put-in of new cast members and generally maintaining the quality of the show. She's left her position with the Society of Stage Directors and Choreographers but not before attending the Jeff Awards in Chicago in early November, where she wound up sitting next to Chris Jones.

Cynthia also directed a staged reading of Dan Chen's *The Great White Way* at the Manhattan Theatre Club in late April 2001.

Robert Post previewed his one-person show, *The Postman Delivers*, at the Southern Theatre in February of 2001, before moving on to 14 critically-acclaimed performances at the New Victory Theatre in New York. Post is a Columbus-based solo performer (and OSU alumnus), who's built a successful career over the past 25 years. He assisted the MFA 2000 independent track actors as they prepared their thesis shows. He established a collection documenting his career in the TRI several years ago. His New York debut may have



**Undergraduate and graduate theatre students represent the potential of Marcel Marceau's work at a VIP dinner in honor of General Ray Mason. L to R: Damian Bowerman, Greg Maier, Marcel Marceau, Eleni Papaleonardos, J. Briggs Cormier, and Gyöngyi Biro (Marceau's talented assistant).**

changed his life: Post returned to New York in the summer of 2001 to talk with potential agents, TV producers, sitcom representatives and other bigwigs in the entertainment industry. Post says he was thrilled with the response to Postman: "I've been around long enough to know what is real and what isn't, and this was real - a definite wow."

Billy Crystal, Robin Williams and Barbra Streisand, made a weekend visit to Columbus in May of 2001, appearing at the Hillel Foundation for a talk as part of their Critical Issues Series. He also did a benefit breakfast for the Columbus AIDS Taskforce. The Hillel talk featured lots of stories - most of them repeatable - about life in Columbus in the late 1960s, the collapse

a condo in Palm Springs in May, which Luke refers to as "the house that Barbie built!"



**Lesley Ferris (right) and the rest of the office staff celebrate Jenny Scranton's birthday. Jenny joined the Department as the Office Assistant/Undergraduate Studies Secretary last fall.**

Marc Powers, former OSU faculty member in Acting/Directing, began the fall in a new place, even farther south than before: he's now the chair of the Theatre Department at the University of Alabama at Birmingham.

Brian Silberman, winter 1999 Thurber Playwright-in-Residence, is now ensconced in Norfolk at Old Dominion University and is recruiting talented writers for their new MFA program in dramatic writing, which includes playwriting, screenwriting, and writing for performance.

William Christopher Stephens made his big screen debut as "Tre" in the Trimark Pictures/PMR Entertainment production Uninvited Guest. We're told that once he auditioned, the producers felt he was too good for anything other than a principal role in their film. He also appeared in the film Traffic starring Michael Douglas, and is currently writing a screenplay himself.

Bruce Vilanch OSU alum (Journalism major, Theatre minor), star, head-writer of Hollywood Squares, and long time collaborator with Whoopi Goldberg, Bette Midler,

of the University Hall Theatre, Charburts, Studio 35, and studying playwriting with Jerome Lawrence (as well as Bruce's stellar performance as the Farmer in The Night Thoreau Spent in Jail, directed by Roy Bowen). Bruce is on tour with his newly published book, Bruce! My Adventures in the Skin Trade, a compilation of essays and many of his columns originally published in The Advocate. Bruce's superagent, Joan (Horowitz) Hyler (BA 1968), introduced him at Hillel and also talked about their years together at Ohio State, performing plays, demonstrating on various social issues, and other interesting and arresting events.

Luke Yankee directed Terrence McNally's It's Only A Play with John Davidson which opened at the gorgeous Royal Poinciana Playhouse in West Palm Beach on election night 2000. Please ponder that statement for a moment. West Palm Beach on election night-the land of the hanging chads! Productions of comedies were of no interest to anybody at that particular moment in history. Luke's been recouping by directing industrials for Mattel Toys all over the country, with far greater success. He and Don closed on



**Undergraduate film/video students Josh Patton (left) and Mike Holmes (center), and professor Dan Boord represent the thriving film and video population at the department's End of Year Celebration. Through their continued efforts, the Film and Video lab has become a fully-functioning new addition to the Drake.**

# *theatre alumni*

We want to hear from you!

Please fill out the form below and return it to us by June 1, 2002. Information received by that date will be included in the 2002 issue of encore!



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I would like to make a contribution to the Department of Theatre.

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**Jaroslav Malina**

This sketch by Jaroslav Malina is of one of the sculpted animals that were part of his scenic design for Orpheus Descending. Jaroslav was the first artist from the Czech Republic to work with the department as part of our exchange program with the Academy of Performing Arts in Prague.