



college of the arts

the ohio state university department of theatre

encore

news from OSU theatre

Autumn 2002



50th Anniversary of the
Lawrence and Lee Theatre Research Institute



Renowned scholar leads
Thomas Dekker symposium



letter from the chair

Dear Friends and Alumni,

A great many changes, a great many challenges, and a good deal of theatre! That is one way of describing our past year—a year marked indelibly by the events of September 11. It has been enormously reassuring to hear from many of our alumni and friends in the aftermath of the unthinkable losses in New York and Washington and to learn of the resolve and commitment these events caused among theatre artists, educators and workers across the country.

We began the year by celebrating the 50th anniversary of the Lawrence and Lee Theatre Research Institute and we ended it by remembering the life and career of one of our loyal and talented alumni: Eileen Heckart. In between we produced a very full season, hosted an impressive symposium featuring Elizabethan theatre scholars, inaugurated our New Works Lab, and were pleased that at long last the Roy Bowen Theatre has a new, safe grid! Our international efforts continue by hosting British performing poet Benjamin Zephaniah and working towards establishing a Cuban program for students. OSU Theatre received national recognition in *Stage Directions* (January 2002) in an article that began by referring to the department as “Ohio’s Glory.”

One of our challenges is the diminishing budget, the result of funding cuts we have experienced. They take their toll on *Encore*: a smaller issue than last year, we will publish our Faculty and Staff News section on our newly designed web-site which will be launched in January 2003. Ever resourceful, we are able to continue the range of our work because of our ability to forge partnerships, win grants, and utilize alumni donations wisely. We received a significant gift from the Fergus-Gilmore Fund for video equipment that has transformed our video teaching and making. The Jake Jacobson Fund continues to provide invaluable support for our guest artists. Martha Farmer’s generous donation to theatre at the Lima campus will transform theatre production possibilities there. And Chrisha’s Fund, established in memory of Chrisha Siebert, MFA 1993, was instituted this year to support student designers in our production season.

Much gratitude goes to our hard-working, resilient faculty, staff and students and to our alumni and friends whose continued support and gifts to the department make a significant difference to so many!

Sincerely,

Lesley Ferris

(On the Cover) British “Dub” Poet Benjamin Zephaniah gets up close and personal with Weinland Park students, following his conversation and performance. See story on page 28.

(Top Inset) The annual Lawrence and Lee Theatre Research Institute Lecture by theatre critic and writer Laurie Stone was just one of the events held in celebration of the TRI’s milestone year.

(Bottom Inset) Theatre scholar Andrew Gurr gave the keynote address for “London Citizens On and Off the Stage: A Symposium on Thomas Dekker’s *The Shoemaker’s Holiday*.”

2002-03 season

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OSU Season

1. Elektra

By Ezra Pound. Mount Hall Studio Theatre. Directed by Sue Ott Rowlands. Scenic Design by Brad Steinmetz. Costume Design by Colin Sweet. Lighting Design by Jim Hutchinson. Sound Design by Ben Schurr. October 31–November 18, 2001.

2. Uncommon Clay

Devised and directed by Jeanine Thompson. Thurber Theatre. Scenic Design by Dan Gray. Costume Design by Tatjana Langerot. Lighting Design by Kristopher D. Jones. Sound Design by Katie Whitlock. November 7- 18, 2001.

3. Division Street

By Steve Tesich. Roy Bowen Theatre. Directed by Bruce Hermann. Scenic Design by Jessica Secrest. Costume Design by Julia Weiss. Lighting Design by Kristopher D. Jones. Sound Design by Sean Hennessy. February 13 - 28, 2002.

4. The Shoemaker's Holiday

By Thomas Dekker. Thurber Theatre. Directed by Jon Farris. Scenic Design by Carla Chaffin. Costume Design by Adam M. West. Lighting Design by James Hutchinson. Sound Design by Stacey Siak. February 27 - March 9, 2002.

5. she

Created and performed by Allyson Rosen. Mount Hall Studio Theatre. Scenic Design by Tatjana Langerot. Costume Design by Tatjana Langerot. Lighting Design by Mark Bernhardt. Sound Design by Katie Whitlock. March 5-9, 2002.

6. The Bridge of Bodies

Created and performed by Kathleen Gonzales. Mount Hall Studio Theatre. Scenic Design by Kathleen Gonzales. Costume Design by Colin Sweet. Lighting Design by Christ Athanas. Sound Design by Kathleen Gonzales and Eric H. Mayer. March 5-9, 2002.

7. Porcelain

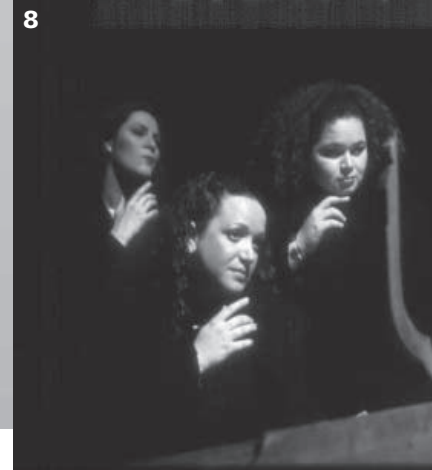
By Chay Yew. Mount Hall Studio Theatre. Directed by Sue Ott Rowlands. Scenic Design by Stacey Siak. Costume Design by Jennifer L. Bach. Lighting Design by Sean Hennessey. April 30 - May 4, 2002.

8. The Memory of Water

By Shelagh Stephenson. Roy Bowen Theatre. Directed by Valerie Lucas. Scenic Design by Who Jeong Lee. Costume Design by Jocelyn R. Jurlina. Lighting Design by James Robert Hutchinson. Sound Design by Katy A. Hite. May 8 - 24, 2002.

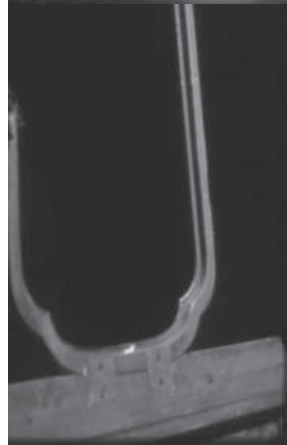
9. St. Joan of the Stockyards

By Bertolt Brecht. Thurber Theatre. Directed by Lesley Ferris. Music Direction by Richard Williams. Movement Direction by J. Briggs Cormier. Scenic Design by Brad Steinmetz. Costume Design by Melissa B. Bialko. Lighting Design by Drew Ward. Sound Design by Christ Athanas. Video Design by Michael Holmes, Stephen Kennedy, and Brad Steinmetz. May 22 - June 1, 2002.



in Review

2001- 2002



after words

A Post-Performance Discussion

Following the 2nd 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**:

Uncommon Clay

Renate Margrit Burgyan, Sculptor and Matthew Nelson, OSU Department of Women's Studies.

Elektra

Dr. Bruce Heiden, Department of Greek and Latin and Dr. Steven Yao, Department of English.

Division Street

Bob Fitrakis, Editor, Columbus Freepress.

The Shoemaker's Holiday

Christopher Highley, OSU Department of English.

The Memory of Water

Dr. Julia Watson, OSU Department of Comparative Studies.

St. Joan of the Stockyards

Dr. Alexander Stephan, Professor of German and Ohio Eminent Scholar, OSU Department of German Languages and Literatures.

The *After Words* discussions were organized by Dr. Alan Woods, Associate Professor of Theatre, OSU.

Regional Campus



Time Flies. OSU Lima. Spring 2002

OSU - Lima

Theatre students were kept busy with performance and technical responsibilities in three productions at OSU—Lima this past year. Dr. Joe Brandesky directed *Androcles and the Lion* for the seventh annual Theatre for Young

Audiences production. 3700 children from a ten county area attended ten performances on the Lima campus in the fall. Dr. Maria Ignatieva directed a selection of short plays and monologues entitled *Travels in Americana* during Winter 2002, the third in the series of Chamber Theatre performances at Dean Violet Meek's home. Brandesky directed the Spring

2002 evening of scenes and musical excerpts entitled *Time Flies*, by David Ives, staged at the Veteran's Memorial

Civic and Convention Center in downtown Lima. The Reed Hall Theatre will be renovated in the coming year. The backstage area will be enlarged to accommodate a fly system, and a green room, scenic studio, costume

studio, and dressing rooms will be added. During the renovation, campus performances will continue to be scheduled at the Crouse Performance Hall in Veteran's Memorial. Many thanks to Martha Farmer for making this renovation possible.

The annual end-of-year barbecue was held in the campus quad. Three students were recognized with Spring 2002 awards: Laura Mawhorr received the Arts Divisional Award; Departmental awards went to Danielle Axton and Theresa Lunz. In September 2001 two students E. C. Miller and Jair Torres received financial awards that enabled them to join the Lima Study Tour to the Czech Republic. They joined sixteen others in Prague, Brno, Cesky Krumlov and Karlovy Vary (Karlsbad). The group was in Karlovy Vary on September 11 and wound up stranded in Prague for three days due to flight cancellations. Luckily, there were no difficulties during the extra days and the Czech people unhesitatingly expressed their support in ways both tangible and subtle. The tour leader was Dr. Brandesky, assisted by Dr. Beverly Bletstein, Assistant Professor of Music Education.



Babels in Arms. OSU Lima. Spring 2002.



The wallbreaking ceremony on the stage of Reed Hall Theatre at the Lima Campus on August 8, 2002. From left to right: the architect from Champlin and Haupt; Maria Ignatieva, assistant professor of theatre at Lima; Lesley Ferris; Martha W. Farmer, project donor and former theatre professor at Lima; and Violet Meek, dean and director of Ohio State Lima.

Report

2001- 2002

OSU - Mansfield

The theatre program at OSU Mansfield continues to be very active under the direction of Larry J. Evans. The 2001-2002 Theatre Season included three major productions, all of which used a combination of student and community talent. The fall production was Stephen Vincent Benet's *Stories of America*, which ran for two performances for the Richland County Children's Theatre Foundation. The winter production was the Leonard Bernstein musical *On the Town* (with David Tovey as music director/conductor). And the spring production was Neil Simon's *Brighton Beach Memoirs*.

The theatre department and the campus drama club (Ohio Eta chapter of Theta Alpha Phi) worked together on supporting the three theatre productions and also sponsoring the spring theatre banquet at which several awards were given, including the Gerry Rice Theatre Award to Mike Jackson and the James Lewis Technical Theatre Award to Dauphne Maloney.



Brighton Beach Memoirs.
OSU Mansfield. Spring 2002.



On the Town. OSU Mansfield. Winter 2002.



Birth and After Birth.
OSU Newark. Autumn 2001.

OSU - Newark

The 2001-02 season at OSU-Newark produced three staged readings, one per quarter: "A Celebration of Cats," "The Poetry of Rock," and "The Rime of

the Ancient Mariner." The winter quarter reading of rock lyrics from Dylan, Springsteen, the Doors, the Who, Al Stewart, Patti Smith, and other rock bards attracted the largest audience at any reading to date.

The Black Box productions for the season emphasized variety with two contemporary American plays and a classic French comedy.

The autumn quarter show, Tina Howe's *Birth and After Birth*, featured a set with angled walls, multiple ramps, and distorted and disproportionately large or small features.

Molière's *The Misanthrope* was the winter production and took place on a stage that was nearly empty, apart from a ten-foot tall blue dodecahedron!

The spring production, David Mamet's *American Buffalo*, was set in a realistic representation of a seedy Chicago junkshop.

Central Ohio Theatre Critics Honor OSU Theatre

The Central Ohio Critics Circle, representing the local media's critics, made its eighth annual awards to local individuals or groups whose work "promotes the higher values of theater" or "expands the possibilities of theater."

- To Ohio State University's **Jerome Lawrence and Robert E. Lee Theatre Research Institute**, for 50 years of service to the theater, dance and library communities. Founded by **John McDowell** in 1951 as the OSU Theatre Collection and renamed in honor of the Ohio-born playwrights in 1986, the institute has grown to become one of the world's most important performing arts archives under the leadership of **Director Alan Woods** and **Curator Nena Couch**.
- To the **Ohio State University theater department** and the Columbus Symphony Orchestra, for their ambitious collaboration in staging the first production in Columbus history of **Peer Gynt**, Ibsen and Grieg's rarely staged epic.
- A Roy Bowen Award for lifetime achievement to **Eileen Heckart**, a Columbus native and **Ohio State University** graduate who died at age 82 on December 31, 2001, for "six decades of Tony-, Oscar- and Emmy-winning performances."



Dennis Thompson, theatre critic for the Suburban News (left) presents Lesley Ferris and Dan Hart, Executive Director of the Columbus Symphony Orchestra (right) with the Central Ohio Theatre Critics Circle award for our co-production of Peer Gynt.



Members of the Department of Theatre on the stage of the Capitol Theatre, downtown Columbus, accept many of the Theatre Critics Circle awards. L to R: Nena Couch, Alan Woods, Roy Bowen, Joe Scharrer, Dean Karen Bell, Mark Shanda, and Lesley Ferris.



Jay Weitz (left) presents the Central Ohio Theatre Critics Circle award to Alan Woods and Nena Couch in honor of the TRI's 50th anniversary.



Emeritus professors Roy Bowen (left) and Bo Brown (right) chat during the Central Ohio Theatre Critics Circle awards in February 2002.

Stage Directions: Ohio's Glory

"Already boasting a number of solid, innovative undergraduate and graduate programs, talented performers and positive recognition from local theater critics, the Ohio State University's theater department seems poised to rise to greater heights in the 21st century. Department Chair **Lesley K. Ferris** proudly notes, 'We are the first major university to offer an MFA in acting with a specialization in creating new work.' It was also among the first universities to establish a moving lights laboratory that trains student designers and programmers in this technology. ... Thanks to a generous grant, OSU's theater department is turning out the finest designers and technicians of tomorrow... Although faculty members maintain professional interests outside the department, they put teaching first."

- Helen McKnight,

Stage Directions, January 2002



Lesley Ferris shares the exciting news about the department's article in Stage Directions with PHD students Christy Stanlake (left) and Kristin Crouch (right).

School Tours 2001-02

The success of the school touring program that we started in 1999 continues. In fall 2001, we partnered with the Melton Center for Jewish Studies to produce *Private Words: The Hiding of Anne Frank's Diary*, a 40-minute ensemble piece by Lesley Ferris for touring to middle and high schools. Approximately 3110 students saw the production at 12 schools. There were also two public performances at the Roth/Resler Theatre, Leo Yassenoff Jewish Community Center. Ann Farrelly, a PHD student, directed the show.

In winter 2002, we revived *Sobering Thoughts* with a new cast and director for the third year in a row. Without succumbing to preaching, *Sobering Thoughts* provides an unavoidable, hard-hitting message on the dangers involved in underage drinking. Xela Batchelder, a PHD student, directed this year's version. Approximately 2720 students saw this production at 15 schools. Two public performances at the New Works Lab were well attended. We are grateful for the OSU Student Wellness Center for co-sponsoring the tour with a much appreciated grant.



***Sobering Thoughts*. Winter 2002.
L to R: Aiyana Marcus, Casey Burns,
Tiffany Lee Wickham, Joe Maloney.**



***Private Words: The Hiding of Anne Frank's Diary*. Autumn 2001. L to R: Brian Peters, Jonathan Barnes, Sue Wismar, Michael Hulvey, Lindsey Carr, Katie Miller, Amy Tzagournis.**



***Sobering Thoughts*. Winter 2002.
L to R: Tana Koos, Jocelyn Bioh, Tiffany
Lee Wickham, Aiyana Marcus .**

Tour Stops

**Bexley Middle School
Beery Middle School
Buckeye Valley High School
Dempsey Middle School
Hilltonia Middle School
Jones Middle School
OSU Lima
St. Cecilia
St. Mary Magdalene
St. James the Less
Starling Middle School
Trinity School
Mary Haven
Winners League Foundation
Ft. Hayes Metro. Ed. Center
OSU Student Wellness Center
Groveport Madison
Cory-Rawson High School
St. Timothy
Newark Catholic HS
Village Academy
OSU Student Wellness Center**

Awards and Accolades

WBNS-TV was one of four nominees in the Medium Business Category for the Greater Columbus Arts Council's 19th Annual Business Arts Partnership Awards. They were nominated for *Marcel Marceau: Maestro of Mime*, a thirty-minute documentary illustrating Marceau's technique and training. The documentary was filmed during Marceau's two-week residency with the department in April of 2001 and features OSU faculty and students.

Guest Artists



(above) Guest director **Jon Farris**, along with **Nena Couch** and cast members from the department's winter quarter production of *The Shoemaker's Holiday*, take part in the **Thomas Dekker Symposium** on March 1, 2002.



Valerie Lucas

OSU Theatre hosted two guest directors for this season: **Jon Farris**, professional actor and professor of theatre at Denison University, directed *The Shoemaker's Holiday* during the winter quarter and **Valerie Lucas**, visiting assistant professor from University of Surrey at Roehampton, directed *The Memory of Water* in the spring.

Dr. Wendell Stone spent 2001-2002 as a Post Doctoral Fellow in the Lawrence and Lee Theatre Research Institute, researching the work of playwright Tom Eyen, whose papers are housed in the TRI. Dr. Stone received his doctorate from Louisiana State University, where he completed a dissertation on the work of the Caffé Cino, the New York site of Eyen's first productions. As part of his research he directed staged readings of two of Eyen's important off-off Broadway plays at OSU: *The White Whore and the Bit Player* and *Why Hanna's Skirt Won't Stay Down*. He is currently writing a paper on Eyen's *The Dirtiest Show in Town*.

SITI company member Barney O'Hanlon (standing) leads a master class with **MFA actors, undergraduates, and students from other departments.**



Audition Workshops - Through the support of the Graduate School's Program for the Enhancement of Graduate Studies (PEGS), the Acting and Directing Area brought in a number of nationally-known guest artists, directors and artistic directors. They included: **Marsha Hanna**, Artistic Director, The Human Race Theatre in Dayton, Ohio; **Michael Haney**, Freelance Director and newly-appointed Associate Artistic Director, The Cincinnati Playhouse in the Park; **Cathy Hurst**, Artistic Director, St. Michael's Playhouse, Vermont; **Jason Minadakis**, Artistic Director, Cincinnati Shakespeare Festival; **Terri Kent**, Artistic Director, Porthouse Theatre; **John Hetrick**, Sound Engineer, Magnetic Studios; **Janet Parrott**, Independent Video Producer; **Jonathan Putnam**, Freelance On-Camera Actor and CATCO resident actor; **Joanne Arledge**, New York-based Actress; **Peter Hackett**, Artistic Director, and **Andrew May**, Associate Artistic Director, and **Rob Ross**, Casting Director, Great Lakes Theatre Festival; and **Joyce Casey**, Artistic Director, Dobama Theatre, Cleveland, Ohio.

Internationally known solo performance artist **Robert Post** worked with the MFA Independent Track students to refine their thesis performance projects.

ArtsLink fellow Petra Veber (left) and **Sonja Kalamas-Elder (right)**. Petra was in residence with the department from October 27-December 2, 2001. Veber, a scenic designer from Slovenia, presented two seminars on her designs to students and faculty.



Winter quarter 2002 ended with a loud stomp! Well, actually many... the **SITI company** was in residence again! This was the third long-term residency that Anne Bogart and SITI have conducted here since 1998, in addition to their one or two day master classes and lecture/discussions. The week long residency consisted of intensive Suzuki training and always inspiring Viewpoint training taught by company member **Barney O'Hanlon**. Twenty-five undergraduate, graduate and faculty members participated in this exhilarating training experience, including students from the department of Dance.

In the fall quarter Slovenian scenographer **Petra Veber** spent 5 weeks in residence with the department as a CEC ArtsLink fellow. During her stay she visited many local arts organizations, and gave talks to the department as well as the Advanced Computing Center for the Arts and Design.

2001-02

Russian/American playwright **Marina Shron**, the OSU Department of Theatre's Thurber Playwright in Residence for winter quarter, taught a playwriting class and witnessed a staged reading of a new play. Shron has an MFA in Dramatic Writing from NYU. She has written *Christina*, *Mitya's Ordeal* and *King of Rats*, and is the author of an award-winning short film, *The Silent Love of the Fish*. She is currently working on a new play, *Now We're Nobody*, commissioned by the American Place Theatre in New York. The reading of *Time and the Beast*, directed by MA student Jennifer Schlueter, took place on March 12 in the New Works Lab, and featured a pre-performance reception for Marina by the Thurber House.



The cast and director of Thurber Playwright-in-Residence Marina Shron's *Time and the Beast*. L to R: Colin Sweet, Shelley Little, Ryan Heitkamp, Marina Shron, Jennifer Schlueter, and Maria Angeles Romero.

Undergraduate and graduate students from both The Ohio State University and Ohio University attended a two day workshop in April on fabric modification organized by Dennis Parker. **Janet Bloor**, part owner of the Euro Fabrics Costume Studio in NYC, conducted the workshop. Janet is originally from the UK where her art school studies led to a degree in knitwear design. Intrigued by silicone sealer from her hardware store, Janet combined her interest in stretch fabric and silicone rubber, thus developing a variety of techniques for creating dramatic texture and color on rather ordinary fabrics. Her work has been seen in *Star Trek*, *Power Rangers*, MGM's *EFX* and Paul Taylor's *OZ*.



Janet Bloor shared examples of projects from her portfolio with the students and then demonstrated eighteen different texturing techniques to which she has assigned descriptive names such as *Spl oogies* and *Soft Studs*.

In early June the Theatre Department was treated to a Master Class, given by a Broadway lighting design legend. **Jules Fisher** is known for his Tony-award winning designs for *Pippin*, *Dancin*, *Grand Hotel - The Musical*, *Will Rogers Follies*, *Jelly's Last Jam*, *Bring in - Da Noise Bring in - Da Funk* as well as dozens of additional shows on and off-Broadway. Fisher spoke about his fascinating life and work and shared his passion about lighting, discussing his work for a wide range of projects, including concert tours for The Rolling Stones, collaboration with the ever-theatrical David Bowie, solving challenges such as the lighted scenery for *Will Rogers Follies*, designing a plethora of beam projectors for *Dancin*, and recent lighting of the dance sequences as part of a soon-to-be released film adaptation of *Chicago*. He spent additional time with MFA lighting students Drew Ward, Jim Hutchison, and Kris Jones reviewing projects, and discussing the business with undergraduate students Emily Mathews, Christ Athanas, and Sean Hennessy.



The design faculty and staff join Jules Fisher for lunch during his visit to the Department of Theatre in May 2002. Clockwise, from left: Dennis Parker, Dan Gray, Matt Hazard, Mary Tarantino, Jules Fisher.

Widely published author, theatre critic and writer **Laurie Stone** gave the Annual Lawrence and Lee Theatre Research Institute Lecture on April 11, 2002 in the Wexner Film/Video Theater. Her talk, *Comedy and Solo Performance: What the Comic Voice Can Get Away With*, was part of the OSU Lawrence and Lee Theatre Research Institute's 50th anniversary celebration. A longtime writer for the *Village Voice*, Stone has been a theatre critic for *The Nation*, critic-at-large on National Public Radio's *Fresh Air*, and a regular writer for *Ms.*, *New York Woman*, and *Viva*. She is the author of the novel *Starting with Serge*, the memoir collection *Close to the Bone*, and *Laughing in the Dark*, a collection of her writing on comic performance. Laurie taught a journalism class during spring and was the Thurber Journalist in Residence.

Undergraduate Degrees Awarded

Summer 2001

Jonathan Chubb
Christopher Dickman
Ryan Osborn
Elizabeth Waggoner

Autumn 2001

Karen Geppert
Katy Hite
Laurel Jackson
Kristen Kidd
Connor McBride
Eleni Papaleonardos
Anthony Peeples
Jennifer Pettibone
Maura Phelan
Benjamin Shurr
Christina Sidebottom
Kate Weilnau

Winter 2002

Christina Frank
Emily Hess
Amber Jordan
Erin Mayhugh
Jennifer Workman

Spring 2002

Christopher Athanas
Mark Bernhardt
Kevin Callison
William Dillon
Brea Fitzgerald
Michelle Little
Erin Riddle
Melinda Sanders
Michael Schnell
Laura Simpson
Sarah Uetrecht
Jennifer Winkeler
Joan Wood

Graduate Degrees Awarded

Master of Arts

Shannah Campbell. "Maxwell Anderson: A Re-appraisal." (S. Constantinidis) Autumn 2001.

Master of Fine Arts Acting

Damian Bowerman. "Finding the Impulsive Self: The Creation of Simon Eyre in *The Shoemaker's Holiday*." (S. Ott Rowlands) Spring 2002.

Carie DeVito. "Speaking Pound's Language: The Role of Elektra in Sophocles' *Elektra*, a Version by Ezra Pound." (S. Ott Rowlands) Spring 2002.

Kathleen Gonzales. "*The Bridge of Bodies: Creation to Performance*." (J. Thompson) Spring 2002.

Naomi Hatsfelt. "*Uncommon Clay: Moving Through the Collaborative Creation of the Role of Camille Claudel in the Asylum*." (J. Thompson) Spring 2002.

Jennifer Manvich. "Hearing Margery Eyre: Devising Strategies to Overcome Central Auditory Processing Defecit in the Rehearsal and Performance of Thomas Dekker's *The Shoemaker's Holiday*." (S. Ott Rowlands) Spring 2002.

Jeremy Meier. "Discovery and Disguise: The Role of Roland Lacy in *The Shoemaker's Holiday*." (S. Ott Rowlands) Spring 2002.

Jonathan Park. "Caught Between Two Worlds: An Analysis of John Lee from *Porcelain* by Chay Yew." (B. Hermann) Summer 2002.

Regina Rockensies. "Leading the Chorus: The Creation and Performance of the Role of the Lead Chorus Woman in Sophocles' *Elektra*." (S. Ott Rowlands) Spring 2002.

Allyson Rosen. "she." (J. Thompson) Spring 2002.

Master of Fine Arts Design

Kristopher D. Jones. "The Lighting Design Process For The Ohio State University's Premiere Production Of *Uncommon Clay* a New Work Devised and Directed by Jeanine Thompson." (M. Tarantino) Spring 2002.

Tatjana Longerot. "Costume Design, Process and Production for *Uncommon Clay* Premiere of a Devised Work by Jeanine Thompson." (D. Parker) Spring 2002.

Doctor of Philosophy

Eileen Krajewski. "Secular Messianism And Romantic Nationalism In Polish And Irish Drama." (S. Constantinidis) Spring 2002.

Karin Maresh. "Struggling for Recognition: The Women Artistic Directors of Ireland's Abbey Theatre." (J. Reilly) Winter 2002.

Valleri Robinson. "Beyond Stanislavsky: The Influence of Russian Modernism on the American Theatre." (T. Postlewait) Autumn 2001.

Christy Stanlake. "Mapping the Web of Native American Dramaturgy." (B. Sullivan) Spring 2002.

Amy Taipale Canfield. "Discovering Women: Women's Performances at the World Columbian Exposition, Chicago 1893." (T. Postlewait) Winter 2002.

Undergraduate Scholarships 2002-03



Some of our 2002 Undergraduate Scholarship winners. Standing, L to R: Lindsey Carr, Dean Evans, Colin Sweet, Amy Tzagournis, Jillian Burgos, Jonathan Barnes, Allyson Morgan, Leah Reddy. Kneeling, L to R: Katie Miller, Heather Burley, Laura Butler, Joey Schultz, Megan Fellers.

**Gerald R. Black Scholarship Fund
for Recognition of Excellence in
Theatre**

\$50 - \$850

Jonathan Barnes
Amanda Berry
Lindsey Carr
Dean Evans
Joshua McKinney
Katherine Miller
Allyson Morgan
Jonathan Nawn
Joey Schultz

**Roy and Addeleen Bowen Fund
for Exceptional Talent in Theatre**

\$170 - \$850

Amanda Berry
Laura Butler
Megan Fellers
Karen-Michelle Friedman
Jonathan Marballi
Aiyana Marcus
Leah Reddy
Amy Tzagournis
Susan Wismar

**Francis Davis Fellowship Fund for
Recognition for Excellence in
Theatre**

\$300

John Michael Holmes

**Eileen Heckart Memorial
Scholarship Fund**

\$250

Heather Burley
Dean Evans

**Robert Johnson Memorial
Scholarship Fund for Juniors and
Seniors in Theatre**

\$250 - \$400

Jillian Burgos
Heather Burley
Laura Butler
Lindsay Rehage
Joey Schultz

**Kirby Kennedy Wyatt Fund for
Outstanding Work in Theatre
Design and Technology**

\$850 - \$1,000

Eric Mayer
Colin Sweet

**Scarlet Mask Award for Distinc-
tion in Theatre and Performance**

\$550

Dean Evans

**Michael Swink Fund for Talent in
Theatre Technology**

\$50 - \$750

Jonathan Nawn
Christian Pine

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.

About Elektra

"OSU Theatre masterfully recreates
a translated classic. As an educa-
tional institution, OSU may be
obligated to present the classics.
That they do so with such evident
mastery is the Columbus theater
audience's great good fortune."

*Jay Weitz, Columbus Alive,
November 8, 2001.*

Internships and Activities

Undergraduates

Theatre undergraduates were featured prominently in Actors' Theatre Company's 2002 summer season.

Eleni Papaleonardos, Stephen Hanna, Aiyana Marcus, and Joe Maloney appeared with PHD student **Tonia Krueger** in *A Midsummer Night's Dream*. **Matt Hendricks, Jonathan Marballi, and Anthony Peeples** appeared in *Othello*.

The Panopticon Players produced a collection of one-acts by David Ives. **Sarah Brinker** directed *Sure Thing*; **Dominic Leppla** directed *The Philadelphia*; **Jeremy Karsten** directed *English Made Simple*; **David Hendricks** directed *Arabian Nights*; and **Liz Snider** directed *Captive Audience*.

Ryan Heitkamp played a leading role in *Rat Boy*, a short independent horror film produced by Grandview's Havener Productions.



PHD student **Xela Batchelder** (center) accepts the Graduate Teaching Award from **Dean Karen Bell** (left) and **Joy Reilly** (second from left) for her teaching of Theatre 100. Xela was one of the ten winners of this prestigious award. Out of OSU's 3000 GTAs, 80 are selected for review. This year, OSU Theatre was proud to have five candidates out of the 80 selected for review: in addition to Xela, **Jen Schlueter, Angeles Romero, Eileen Krajewski, and John Harris**.

Shelley Little, Katie Miller, Allyson Morgan, Leah Reddy, Joey Schultz, and Peter Schwartz produced a benefit performance for Human Rights Awareness. The performance, which took place outside of the main library, presented testimonial monologues about survivors of human rights violations.

Joe Lonardo appeared on MTV's *Dismissed* and in the Ja Rule video for "Livin' it Up."

Jonathan Marballi worked in Cincinnati on a student film called *Roommate: Wanted*.

Rebekah Moser, current video lab work-study student, who is also studying screenwriting, won the Arnold and Frances Shapiro International Scholarship in English.

Leah Reddy was one of twenty nationwide applicants selected to participate in *Shakespeare & Company* of Lenox, Massachusetts Summer Training Institute.

Peter Schwartz and **Sarah Brinker** performed in Strollers Theatrics' production of Shakespeare's *The Winter's Tale*.

Laura Gale Simpson created, directed and performed in The Ensemble Actors' Theatre production of *Happily Ever After*, a modern version of the story of *Romeo and Juliet* in which Juliet awakens the instant before Romeo commits his fatal error. She created this play as part of an Honor Thesis Project, funded by The Ohio State University. Laura is a co-founder and permanent company member of Ensemble Actors' Theatre. Other EAT productions in their ambitious season included: *Flawed*, by **Greg Meier**; *True West*, by Sam Shepard; and *and...and...and*, by **Chris Dickman**, and



EAT company members **Creighton James** as **Marty** and **Chris Dickman** as **Joey** in *Dickman's and...and... and...*, EAT's 2001-2002 season opener.

The Crucible, by Arthur Miller. Other students and alumni involved with these productions included **Jennifer Bach, Abby Crain, James Creighton, Brea Fitzgerald, Tom Greer, Matt Hendricks, Bean Mazak, Katie Miller, Allyson Morgan, Leah Reddy, Christina Sidebottom, and Brayshawna Thomas**.

Jody Stevenson has been accepted into the National Theatre of the Deaf.

Graduates

Ohio State was well represented at national and international conferences.

Kristin Crouch and **Robert Lublin** presented papers at the annual Mid America Theatre Conference in St. Louis. Kristin also presented at the International Federation of Theatre Research, along with **Christy Stanlake, Ann Farrelly** and **Katie Whitlock** presented the Theatre 100 website and the Virtual Theatre at the Association for Theatre in Higher Education Conference in San Diego.

Carie DeVito played Casey in Red Herring Theatre Ensemble's production of *Anton in Show Business*, which was directed by **Bruce Hermann**. Also appearing was undergraduate **Laura Gale Simpson** as Joby. **Tara DiLorenzo** served as assistant director, and alum **Fereshteh Hough** designed the lights.

Several of our MFA actors took the stage at Porthouse Theatre at Kent State in the summer of 2002. **Donald Clark, Kenderick Hardy, Damian Bowerman, and Regina Rockensies** appeared in *One Flew Over the Cuckoo's Nest*, which was directed by

Sue Ott Rowlands. And **Damian Bowerman** and **Donald Clark** appeared in *Brigadoon*.

John Rogers Harris served on a panel of distinguished scholars and artists for University of Maryland's colloquium, "Staging Slavery: The Collision of Fact and Fiction."

Jim Hutchison's band, *Recently*, released their first mini-album.

Tatjana Longerot designed costumes for CATCO's *Murder in Green Meadows*.

Jeremy Meier worked on the Ohio Humanities Council's Ohio Chautauqua circuit as an artist/scholar playing the role of General George Custer. He also worked with Blue Lake Fine Arts Camp and the Howmet Playhouse in Michigan.

Doctoral students **Mark Evans Bryan**, **Eileen Krajewski**, **Karin Maresh**, **Peach Pittenger**, and **Tracy Tupman** presented papers at the Comparative Drama Conference.

Angeles Romero was invited by The Hispanic Awareness Month Committee to perform *El Entrecjo/The Brow*, a solo movement theatre piece that Angeles created about the life of the famous Mexican painter, Frida Kahlo.

Jennifer Schleuter dramaturged *Three Days of Rain* for CATCO in January, and served as the assistant theatre critic for WOSU radio.



Alumni Creighton James as Romeo and **OSU undergrad Joey Schultz as Will** in **Laura Gale's *Romeo & Juliet: Happily Ever After***. Gale wrote, directed, and acted in this original piece, produced by EAT in February 2002, as part of her honors thesis project at OSU.

Eileen Heckart, 1919-2001: A Tribute to a Life In the Theatre

Award-winning actress, Columbus native, OSU alumna, devoted wife and mother and grandmother—all these are descriptions of Eileen Heckart, OSU Class of 1942, who passed away just after Christmas, 2001. In a final act of celebrating its 50th year, the TRI mounted an exhibit of materials from the Eileen Heckart Collection in the Drake lobbies. On May 24, OSU sponsored a memorial event to honor our celebrated alumna. More than 70 people came to celebrate with us, and then to watch the Department of Theatre's production of Brecht's *St. Joan of the Stockyards*, dedicated to Eileen. Mother Courage was, she often said, her favorite role, which she performed in two different productions over the years. Eileen's son Luke Yankee joined us for the evening and used the opportunity to officially establish the Eileen Heckart Memorial Scholarship Fund in Theatre.



Eileen Heckart in OSU's production of *The Little Foxes*, Stadium Theatre, 1964.

Happiest on stage, Heckart's career spanned six decades, from her first appearance (as an understudy) on Broadway in 1943, to her final stage role in 2000 in *The Waverly Gallery*, for which she was awarded a panoply of awards, including a Tony Award for Lifetime Achievement. Her stage roles included landmark performances in *Picnic*, *The Bad Seed*, *The Dark at the Top of the Stairs*, *Pal Joey*, *You Know I Can't Hear You When the Water's Running*, and *Butterflies Are Free*, the film version of which gained her an Oscar.

Eileen Heckart's films include *The First Wives Club*, *Bus Stop*, *Heller in Pink Tights*, and *No Way to Treat A Lady*, in addition to *Butterflies Are Free*. She had major roles on eight television series, including *The Mary Tyler Moore Show*, *Trauma Center*, and *Murder One*. She also appeared in several made-for-television films, and made dozens of guest appearances. Nominated for several Emmy Awards, she took home the statuette for her performance in the special drama, *Save Me a Place at Forest Lawn*.

The Department of Theatre was proud to present Eileen Heckart as a guest artist in two productions: *The Little Foxes* in the Stadium Theatre in the mid 1960s, and as the star of the world premiere production *Children at Play* in the Thurber Theatre in the mid 1970s. She was to have appeared in *Lost in Yonkers* several years ago in the Thurber Theatre, directed by her son, Luke Yankee, but illness prevented her. She managed to surprise all of us—and her son—by turning up on opening night. Last spring, the Lawrence and Lee Theatre Research Institute presented her with the Margo Jones Medal, an annual award recognizing theatre artists who have materially supported the work of playwrights, in recognition of her lifelong support of new plays and new writers.

For more information about how to contribute to the *Eileen Heckart Memorial Scholarship Fund in Theatre*, see the back page of *Encore*.

The Jerome Lawrence & Robert E. Lee Theatre Research Institute

Update

50th Anniversary Celebration



Post-doctoral fellow Wendell Stone (left) and the family of Tom Eyen enjoy a lunch together at the Faculty Club before their guided tour of Eyen's collection in the TRI. From left to right: Wendell Stone, Richard Eyen (Tom's brother), Mitchell Ammar, Randolph Harris, Juliette Eyen-Harris, Steve Eyen.

The year 2001 marked the 50th anniversary of the Lawrence and Lee Institute, and the celebration of its founding by Professor John H. McDowell. There were many events that paid tribute to the TRI's golden anniversary. The first of these, an evening of readings from scripts in the International Centre for Women Playwrights Archive, was held in early October as the inaugural reading for The New Works Lab (the laboratory for new and experimental work).

OSU Libraries and the TRI sponsored a symposium and reading on Sunday February 24, 2002. The symposium, entitled "Against All Odds: Ruby Elzy, OSU and the African American Performing Experience," featured Mikell Pinkney, OSU alum and current professor at The University of Florida, who spoke about Ruby Elzy and her contribution to African Americans in theatre. Other presenters included David Weaver, Ruby Elzy's biographer, and Inetta Harris, a teacher at Michigan Technological University and opera singer.

The staged reading, "Nurturing the Performer: The Charles McCracken-Ruby Elzy Correspondence," was created from the letters between Elzy and McCracken. Elzy was a singer studying at Rust College in Mississippi in 1927 when McCracken recruited her to Ohio State, where he served as faculty. Years later, as a black OSU alumna, she starred in the original *Porgy and Bess*, and was one of the most acclaimed soprano voices of her time. McCracken remained her trusted friend and advisor.

Chiquita Mullins Lee, program coordinator for OSU Libraries Communications, created the script from the letters, which were collected by David Weaver. Financial support for the event was graciously provided by Madge Cooper Guthery and Edward Orlett.

On April 16, Wendell Stone, post-doctoral fellow who spent 2001-02 working in the Theatre Research Institute and researching much of Tom Eyen's work, presented a staged reading of Eyen's *Why Hanna's Skirt Won't Stay Down* and *The White Whore and The Bit Player* in The New Works Lab.

In May, 2002, TRI held its 50th Anniversary Reunion which began with the alumni reception on May 10. A panel discussion titled, "Nurturing the scholar/artist: the impact of OSU on individual careers" was held on May 11. This discussion was followed by a cookout on the lawn of the Drake Performance and Events Center, and a staged reading titled *From Mame to Jabberwock*: excerpts from the plays of Lawrence and Lee. This reading was staged by Frank Barnhart and actors who participated in the reading included: Jerry Bangham (MA 1959, PHD 1965), Frank Barnhart (MFA 1993), Scott Carter (current MA candidate), Nena Couch, Michael Mauldin (PHD 2000), Joy H. Reilly (MA 1979, PHD 1984), Tiffany Soule (current MA candidate), Marilyn Sundin (MFA 1979), and Alan Woods.



L to R, Michael Schnell as the Barker and Narrator, Lindsey Carr as Hanna, and Kenderick Hardy as Arizona, in a staged reading of Tom Eyen's *Why Hanna's Skirt Won't Stay Down*. This reading was presented as part of the Lawrence and Lee Theatre Research Institute's 50th Anniversary Celebration.



Frank and Claudia Mohler (left), and Valerie Lucas share recollections during the TRI's 50th Anniversary celebration in May of 2002. The proceedings were recorded as oral history for the TRI.

TRI

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

The Following is a list of TRI milestones since its inception in 1951:

1951: OSU Professor of Speech and Theatre John H. McDowell founded the OSU Theatre Collection to ensure that graduate students had primary research material; initial efforts were to collect microfilmed copies of documents in European libraries and museums. The Collection was housed in the Department of Speech in Derby Hall.

1954: Dr. McDowell created *The OSU Theatre Collection Bulletin* to publish research work accomplished in the Collection. He gained support from the Department of Speech and the University Libraries.

1956: Dr. McDowell begins annual trips to European performing arts libraries and museums, identifying research materials to be microfilmed, and building an international network of theatre researchers.

1961: The Theatre Collection moved to the third floor of the William Oxley Thompson Library, eventually occupying two rooms and a classroom.

1963: The Harmount *Uncle Tom's Cabin* Collection was established, with rich documentation of the touring company (active from 1903 until 1930), including full stage drops and props.

1967: Ohio State University established the College of the Arts, and the Department of Theatre was formed from the theatre area of the Department of Speech.

1970: The OSU Theatre Collection was renamed the OSU Theatre Research Institute; Austrian scholar Konrad Zobel was named Managing Director.

1971: *The OSU Theatre Collection Bulletin* was reconstituted as *Theatre Studies*, with an international circulation of over 1000 copies annually.

1973: Dr. McDowell retired; Dr. Alfred S. Golding, a respected scholar of European acting theories, was named new Director. The microfilm collections of the Institute, begun by Dr. McDowell, now numbered over 400,000 frames of material, most of it unavailable elsewhere in the Americas. The Institute was moved to Oxley Hall.

1975: The Institute sponsored its first national symposium, on theatre historiography. Conferences and symposia were and still are held on such diverse topics as Shakespearean production, post-modernism, and American theatre history in ensuing years.

1979: Dr. Alan Woods was named Director, having previously served as managing director from 1972 through 1975. *Theatre Studies* became devoted to research work by graduate students in doctoral programs nationwide, with a distinguished editorial board established.

1986: The Institute was rededicated as the Jerome Lawrence and Robert E. Lee Theatre Research Institute, to honor the Ohio-born playwrights. Nena Couch was named Curator, and appointed to the University Libraries faculty, as the Libraries and the Department of Theatre jointly assume oversight for the TRI. The Institute moved to the 14th floor of Lincoln Tower, which is remodeled for the Institute and included a gallery, a classroom, and a seminar room in addition to archival storage and a large reading room.

1988: The Robert Breen Collection was located in the Institute, documenting the 1952-1956 international touring production of *Porgy and Bess*; the Oral History Collection was begun, with over 25 hours of interviews with members of the *Porgy and Bess* production. The Collection now includes over 500 taped interviews with performance artists.

1991: The Twyla Tharp Archive was established at the Institute, through the generosity of the noted choreographer and with the help of the Wexner Center for the Arts. With increased activity and donation of materials, the gallery, classroom, and seminar room were converted to archival storage.

1993: The Margo Jones Award, presented annually in honor of the pioneering regional theatre producer since its founding in 1961 by Jerome Lawrence and Robert E. Lee, was moved to the Institute and administered by the Director and Curator.

1995: The Ohio Audio Description program, which makes over 100 performances accessible for audience members with visual impairment each year, was housed at the Institute.

1997: The Institute joins the Dance Heritage Coalition, a grouping of the ten major repositories for dance history in North America.

2000: The Mime and Movement Theatre Archive was established, and the Institute helps coordinate the 2001 workshop of famed mime Marcel Marceau. Tapes of Marceau's residency and motion capture sessions, created by WBNS-TV Channel 10 and the Advanced Center for Computing and the Arts respectively, were deposited in the Institute.

Details of the Institute's activities, and its rich research holdings, are available at our website: www.lib.ohiostate.edu/OSU_profile/triweb/.



Associate Dean Beth Sullivan (left), Nena Couch (right) and Bebe Miller (center), Department of Dance, pictured in front of costume designs by Toni-Leslie James. These designs were part of the exhibit "75 Years Onstage: OSU African American Women in the Performing Arts," which featured work by Ruby Elzy (music), Adrienne Kennedy (theatre), Toni-Leslie James (theatre design), and Bebe Miller (dance). The exhibit was held in Bricker Hall in Winter 2002, and was sponsored by the OSU Libraries, the Lawrence and Lee Theatre Research Institute, the Frank W. Hale, Jr., Black Cultural Center, and Women Student Services



Alan Woods and Nena Couch supervise the hanging of the Harmount Company's drops for *Uncle Tom's Cabin*. Stephen Railton, of the University of Virginia, visited in April 2002, and took digital photographs of the drops, which were hung in Thurber Theatre for the occasion. Railton has a webpage devoted to the play and its historical, artistic, and social context; check out the images on the preliminary version, at www.jefferson.village.virginia.edu/utc/onstage/imagesosu/dropshp.html

Collections Update

A major new acquisition was the Daphne Dare Collection: a massive collection of costume renderings from the noted British designer, active at the Birmingham Repertory Theatre, the Bristol Old Vic (1958-1963), as a costume designer for BBC-TV (1964-1968, during which time those of you with popular culture tastes will be delighted to know she designed the first two seasons of costumes and monsters for *Dr. Who*), and the Northcott Theatre in Exeter as Head of Design (1967-1968). In the early 1970s, Dare worked extensively with director Robin Phillips on a number of West End and Broadway productions (including *Abelard and Heloise*, *Miss Julie* at the RSC, *Catsplay*, and *Zorba*). She became Head of Design for the Stratford Festival in Ontario in 1975. She worked at Theatre Calgary in the early 1980s, and then returned to England, where she did extensive work at the Chichester Festival, where in 1989 she designed *London Assurance* with director Sam Mendes. In the 1990s, she focused primarily on film, working frequently with Ken Loach, including his 1996 film *Carla's Song*. Ms. Dare passed away in 2000.

The Daphne Dare Collection was donated to the Lawrence and Lee Institute by Valerie Minifie, executor of the Dare Estate. Ms. Minifie has acted extensively on stage, television, and film, including notable appearances in Miller's *The American Clock* (National Theatre), *Men Behaving Badly* (BBC-TV), and *The Pirates of Penzance* (MCA/Universal). More information about the Daphne Dare Collection will soon be available on the Institute's web site.

A second addition to our costume design holdings also arrived in the summer of 2001 from Toni-Leslie James, our Tony-nominated alumna. Toni-Leslie donated the resource books for several of her major productions, including renderings, swatches, budgets, shopping lists and sources, receipts, etc., an incredibly rich source of information, including materials on such productions as *Down By the*

Riverside (Alvin Ailey Dance), the Broadway productions of *Jelly's Last Jam*, *Twilight: Los Angeles*, *Footloose*, and *The Tempest*, Lincoln Center's *Hello, Again* and *Chronicle of a Death Foretold*, the film *Amistad*, and numerous New York Public Theatre productions, including *Henry VIII*, *Macbeth*, *Dancing on Her Knees* and *Insurrection: Holding History*. When added to the earlier generous donations from Toni-Leslie James, this now gives students and researchers a comprehensive look at the ongoing and continuously developing career of one of our country's premiere costume designers.

Thurber House

Playwright-in-Residence of 2001, Caridad Svich, added several scripts to her collection. We also received additional documentation of the work of the Oberon Theatre Ensemble in New York, the Horse Cave Theatre in Kentucky, and Columbus's own CATCO. Longtime Cleveland theatre critic Marianne Evett donated a large number of programs and playbills, while Laura M. Mueller donated almost 150 programs, and Harvey Rubin gave over a hundred programs from the Chicago-area theatre. Playwright Burgess Clark donated a copy of his adaptation of Dylan Thomas' *A Child's Christmas in Wales*. Members of the International Centre for Women Playwrights continued to add to their collection.

About Memory of Water

"Ohio State University's exemplary production, which opened Wednesday to much laughter and applause, resonates with a sense of discovery. . . . [Valerie] Lucas has cast and staged the two act deftly, helping the solid actors to look and act the age of their roles while speaking in plangent British accents. . . .

- Michael Grossberg,

The Columbus Dispatch, 6/10/02

Spotlight on Undergraduates

The Undergraduate program continued to develop as enrollment increased and a new director of Undergraduate Studies, Dan Boord, took over the position from Dr. Joy Reilly. Although it was a year of development it was also a year of traditions. The traditions continued with such events as the

Welcome Back Pizza Party, Take Out Theatre, Backstage Live, the Writing Company, and the undergraduate productions of *Private Words: The Hiding of Anne Frank's Diary*, *Division Street*, and *Sobering Thoughts*.

OSU theatre was well represented at the 2002 Richard J. and Martha D.

Denman Undergraduate Research Forum. Joe Maloney, Allyson Morgan, Leah Reddy, Laura Simpson, and Colin Sweet presented projects in the arts. Laura Simpson was awarded 3rd prize in the Arts category, while Leah Reddy received the Outstanding Sophomore prize.



Jonathan Barnes as Pop Quiz in *The Initial Question: Pop Quiz's Intention*, yet another of the zany masterpieces produced for the Take Out Theatre Festival in spring quarter.



Abby Crain, Joey Schultz, recent graduate Creighton James, Allyson Morgan, Leah Reddy, and Donato Wilkinson (at bottom) celebrate at the Department of Theatre's End of the Year Banquet.



Newly appointed chair of undergraduate studies Dan Boord (right) and his predecessor, Joy Reilly (center) speak to the new undergraduates at a departmental pizza party in the fall.



Christina Sidebottom as a one-armed drummer in an all-girls rock band, in *American Musical, Part 2: Blind Mia*, another Take Out Theatre production.



Some of our graduating theatre majors at the End of Year celebration in June. Back row, L to R: Michael Schnell, Erin Riddle, Christina Sidebottom, Christ Athanas, Shelley Little, Melinda Sanders. Front row: L to R: Laura Gale Simpson, Sarah Uetrecht.



Undergraduate actors, directors, and writers assemble on the morning of Take Out Theatre day to prepare for the madness to come. Standing, L to R: Mark Bernhardt, Liam Dillon, Dana Scurlock, Joey Schultz. Seated, L to R: Lindsey Carr, Jennifer Bach, Amy Fisher, Laura Butler, Karen Michelle Friedman, Aiyana Marcus, Jonathan Marballi.

Alumni and Friends News

Before 1960

Jerry Bangham (BA 57, MA 59, PHD 66) The Mississippi Theatre Association (MTA) presented Dr. Bangham with its Cowboy Maloney Award on Sunday, January 20, 2002 at the organization's annual meeting in Hattiesburg. The award, named for the founder of the organization, was awarded to Dr. Bangham for his outstanding contributions to the MTA where he has served as secretary, newsletter editor and currently maintains the MTA website at www.members.aol.com/misstheatr/mta.html. Dr. Bangham retired from Alcorn State University in 2000, after 27 years of service. He also taught at Morehead State university in Kentucky and Mississippi University for women. jbangham@kudzu.win.net, www.win.net/~kudzu/

1960s

Katherine Burkman (PHD 1968) continues to direct for Women at Play and appeared in a production of their original play, *She of the Lovely Ankle*.

Linda Dorff (BFA 1961) Through a topsy-turvy sequence of events, character actor and Contemporary Actors Theatre Company (CATCO) performer Linda Dorff appeared as The Duchess of Krackentorp, Marie's ostentatious, long-lost aunt, in an Opera Columbus Presentation of the Company Premiere of Gaetano Donizetti's *The Daughter of the Regiment*. She also appeared as Rev. Canon Chasuble in CATCO's 2002 production of *The Importance of Being Earnest*.

Lynn Morrow (BS 1966, MA 1968, PHD 1974) directed Neal Labute's *Bash* at Albright College, which played the week of the TRI reunion. Lynn has now officially retired after 27 years as Director

of Theatre, and more than 100 productions at Albright. She'll be back in the fall, however, to direct *The Vagina Monologues*.

1970s

Gail Cooperman (BA 1971) is still practicing law in New Jersey before the New Jersey Bankruptcy Court and had planned to attend the TRI reunion—but a kitchen remodeling got in the way. Alan Woods, whose kitchen was in construction for two years, empathizes.

Danny Gerstein (MFA 1976) is an actor and acting teacher for Seacoast Repertory Theatre and the Edwin Booth Theatre in Portsmouth, NH. At Seacoast, he played Felix in *The Odd Couple*, Bottom in *Midsummer Night's Dream*, and performed in *Cabaret* and *American Buffalo*.

Roger Hall's (MA 1972, PHD 1974) *Performing the American Frontier, 1870-1906* was published by Cambridge University Press. From the jacket copy: "The book demonstrates the extraordinary variety of subject matter and theatrical styles used to dramatize the frontier, and places frontier drama within the context of its society by framing the productions with the contemporary debates on national policies." Congratulations, Roger! For further information, see www.cup.org/f2001/drama.html

Floyd Hughes (MA 1970) is semi-retired from a sales career. He currently teaches theatre part-time at Northeast Texas Community College. Floyd says, "I walked into the theatre there for the first time ever at what you would call the right time: during their dress rehearsal for *The Night Thoreau Spent in Jail*. Having been in the premiere cast for that play, I was accorded a rather nice welcome. It

was completely coincidental, by the way." Recently Floyd married his high-school sweetheart after more than forty years of being out of contact. Her name is Lynne Anne Hughes. Piksy98@txk.net

Brenda Laurel (MFA 1975, PHD 1986) has just published *Utopian Entrepreneur* through MIT Press. The book is described as "A mix of critical theory, millennial feminism and business narrative covering Laurels' experiences in the land of startups, IPOs and the bottom line. A heady hybrid of critical thinking, personal narrative, and economic analysis, *Utopian Entrepreneur* is a field manual for those who want to do socially positive work in the context business. . . . Brenda Laurel is known for injecting humanistic values into computer based media." For further information, see www.mitpress.mit.edu/mediawork

Brenda delivered a major address at Ohio State's Wexner Center for the Arts during TRI's reunion week, sponsored by the Cultural Studies in Education/Technology group in the School of Educational Policy and Leadership, and had time for a short visit. Unhappily, her visit was at the beginning of the week, so she missed the actual reunion and the chance to schmooze.

Toni-Leslie James (BC 1979) reports that *Baptiste* was a wonderful show to design. It was a visual triumph, if not a critical success for the wonderful Mr. Luce. She won the Connecticut Critics Circle award for the costumes. Her current design work includes the Oedipus Cycle for the Shakespeare Theatre in DC directed by Michael Kahn, *The Philadelphia Story* at Hartford Stage directed by David Warren (they invited the director and entire design team for *Baptiste* back) and *Raisin in the Sun* at Center Stage in Baltimore, directed by Marion McClinton. She also designed a revival of Vernel Bagneris' *One Mo' Time* at the Williamstown Theatre Festival in the summer of 2001. Then she designed the Broadway revival of the piece in spring 2002, a transfer from the Williamstown Festival. She designed *Talk*, an experimental play by the spoken



Dan Gray (second from left) with Cuban Carnival artists in Cleveland at the Parade the Circle event. The artists visited the department for a day presenting slides and videos of their design work to students and faculty.

word poet, Carl Hancock Rux, produced by the Foundry Theatre at the Public (NYSF) in March, while *Twelfth Night* started rehearsal at the Long Wharf Theatre at the end of March. She designed a new play, *The Very Old Man with Enormous Wings*, for the Children's Theatre of Minneapolis, directed by Graciela Daniele for the summer of 2002.

About Uncommon Clay

"From the thunderstorm that opens the play to the scenes in the asylum that end it, the production is full of visually impressive moments. There are also innovations galore, including the use of actors to represent statues, and the use of puppets attached to actors' legs to represent children."

- Richard Ades,
The Other Paper

Adele Recklies (PHD 1979) finished some knitted costumes for *Thoroughly Modern Millie* and *Law and Order: Criminal Intent*. Her husband Don is busy doing electronic work for various game shows, industrials, and artist installations. In between the theatre work, they renovate their century-old, 3-family row house and work on a booklet of Adele's beadwork designs.

Jane (Pepper) Ridley (MFA 1974) played Linda Loman in *Death of a Salesman* at Mill Mountain Theatre and did some new play work at Shenanarts, Fulton Opera House. She is a professor for the Penn State University School of Theatre.

Janet Rubin (PHD 1978) was elected President-Elect of AATE and spent part of the early summer of 2001 in Norway at the IDEA conference.

Tony Schmitt (PHD 1970) just retired as the head of the graduate acting program of Hilberry Theatre at Wayne State University in Detroit, Michigan. He directed many productions there and taught acting to graduates and undergraduates. Jane, his wife, also retired from Marketing in the Wayne State Theatre Department. Tony received Emeritus, Detroit News and Free Press Awards. tandu@mich.com



Alumnus Frank Mohler and his wife Claudia in Cesky Krumlov in June. Frank presented "The Variety of Stage Machinery Used in the Productions of Baroque Theatres" at The World of Baroque Theatre conference, held in June at the Castle of Cesky Krumlov, Czech Republic. Frank was the only American to present among a prestigious group of European Baroque theatre experts.

Dudley Swetland (PHD 1976) performed in CATCO's well-received production of *Spinning Into Butter*.

1980s

Kelly Hunt Blake (BC 1989) has remarried and has a beautiful one year-old named Nathan Grey Blake. She's working in Columbus with CAM and CATCO, doing mainly voice-overs. Kelly notes, "Oh, but it's fun not to be in the corporate world anymore!"

Mardia Bishop (MA 1988, PHD 1993) is now teaching at Shorter College, a small, Baptist-related, liberal arts college in Rome, Georgia.

Elizabeth Cloutier Elliot (BA 1987) just completed a few years of teaching and directing at Norwell High School, including a Festival Award-winning production of *Dracula*. She has also taught acting at the Boston Ballet Company and Young Dancers Summer Workshop, and continues to be active in community theatre. She is mom to Tristan (8) Fiona (5) and Sophie (2). trifioso@prodigy.net

Annette Reid Crump (BA 1985) is back in California after several years' sojourn in Japan for Disney; she appeared in *She Stoops to Conquer* for the Pasadena Shakespeare Company.

Patricia Heaton (BA 1981) was featured in a March 2002 *Ladies Home Journal* article, "Married with (lots of) Children: Everybody Love's Raymond's two-time Emmy-winner is a busy mom on and off the screen."

Mary Illes (BC 1984) joined the cast of *The Music Man* on Broadway; that makes two River City folks with OSU connections. Leslie Hendrix, playing Alma Hix, is **Spike McClure's (MFA 1985)** life partner.

Cynthia Lammel (MFA 1987) is teaching full time at Cal State Chico, where she directed *Spinning Into Butter*. She directed *Art* last year, and played L'il Bit in *How I Learned to Drive* the year before and Mrs. Peachum in *The Three Penny Opera* before that.



Workers move pieces of the new grid for the Roy Bowen Theatre from the ground to the theatre level of the building.

Cynthia and Bill Johnson got married on Shakespeare's Birthday in 1988, and have two daughters, Abigail (Abby), 11, and Madeleine (Maddie), 9.

Todd Neal (MFA 1987) missed the TRI reunion; he was in NYC directing/producing the Music Theatre Performance Showcase for the graduating BFA seniors in Music Theatre Performance from Western Michigan University in Kalamazoo. It's the third annual showcase that Todd's directed/produced since being named the Director of the program. He recalls singing for Jerome Lawrence and assisting Eileen Heckert during the TRI's dedication in 1986 as one of the many highlights and fond memories that he has of his time at OSU.

Geoffrey Nelson (MA 1981) directed CATCO's *Murder in Green Meadows* and *The Importance of Being Earnest*. He is the founding artistic director of CATCO, where his recent directing credits include *The Grapes of Wrath*, *The Shorts Festival 2000* and *The Anger in Earnest and Ernestine*. This is the second time he has directed *The Importance of Being Earnest*, the first being at Weatherlane Playhouse in 1980, a production that featured Jon Putnam as Algenon.

Jonathan Putnam (BA 1981, MA 1990) played John Worthing in CATCO's 2001 production of *The Importance of Being Earnest*. He is a resident actor at CATCO, but most of his classical work has occurred elsewhere: Hogchiss in Shaw's *Getting Married* at the Hillside Rep in Los Angeles (Dramalogue nomination), Surface in *School for Scandal*, Lovborg in *Hedda Gabler* and Chebutykin in *Three Sisters* all at OSU, plus numerous Shakespearean roles.

Rob Roznowski (MFA 1989) received great reviews of his production of *Cyrano de Bergerac* for Gryphon Productions/Smoky Mountain Shakespeare Festival in Knoxville, Tennessee. The reviewer for the *Oak Ridger* said "Good comedy often stems from interior pain, so once more, with feeling, let me say that Roznowski's *Cyrano* is a poignant love story filled with sadness, but somehow it never loses its comic footing. Great show!" Former OSUer **Barry Delaney** was in the show; Rob was off to Spain next to shoot a movie. Now he's back in New York, teaching at AMDA. In the fall he'll be teaching Chekhov/Stanislavsky at SUNY/Stony Brook. "Where," he noted, "is Rex McGraw when you need him?" RRoznowski@aol.com



Undergraduate students help build the costumes for our spring quarter production of *St. Joan of the Stockyards*.

Rob Sherman (MA 1986) is still testing software, while teaching part-time at Northeastern University and developing leads for full time teaching work. He and Dan celebrated their twelfth anniversary this year.



Nena Couch, Curator of the Lawrence and Lee Theatre Research Institute, works on one of their many new collections.

Madeleine Sobota (MFA 1988)

Madeleine is currently on the faculty at Butler University in Indianapolis, although she and Jim kept their home in Upper Arlington. Madeleine writes, "My husband Jim died Friday, March 1 here in Indy at Methodist Hospital. He had been battling a host of health problems this past year." A Memorial Mass at St. Agatha's Catholic Church in Upper Arlington took place for Jim on Saturday, March 16. [msobota@butler.edu](mailto:m Sobota@butler.edu), 488-5795.

1990s

Frank Barnhart (MFA 1993),

who contributed greatly to the TRI reunion, planned the National Gay and Lesbian Theatre Festival, hosted by Act Out Productions in Columbus in September. Frank produced Terence McNally's *Corpus Christi* (the Columbus premiere), and performed as Joe Kennedy in *Oh Jackie* in March. He also portrayed the son in Senior Repertory Theatre's production of *Driving Miss Daisy*.

Evan Bridenstine (PHD 1997)

has accepted a fulltime, tenure-track position at Methodist College in Fayetteville, North Carolina. Evan had a hurried move from Kent, Ohio, where he was appearing in *Big River* at the Porthouse Theatre until just three days from his first faculty meeting in Fayetteville. This summer, he performed with Heritage Repertory as Moonface Martin in

Anything Goes and as Uncle Lester/Hotel Desk Clerk/Waiter #1 in Ayckbourn's *Comic Potential*.

Anita Buhman-Wiggs (MFA 1992)

resigned from Central Missouri State University this spring and has begun her new career as an at-home-mom. Her class enrollment of one doubled Oct. 1, 2001 with the arrival of Emma Rose. Ian is already being a big brother. Adam will be leaving his current job at Healing Grace Counseling Center and in August will begin a one year clinical psych internship at Southern Illinois University— the last step to his Ph.D. (other than that pesky dissertation defense.) Anita and Adam, Ian and Emma are now in Murphysboro, Illinois.

Ryan Bundy (MFA 1997)

was named Shop Manager by Intelligent Lighting Creations. Ryan began his career as the supervisor of Ohio State University's Moving Lights Laboratory before interning for Vari-Lite Chicago. After his internship, Ryan stayed with VLPS for 5 years as Event Technician, Field Service Technician, Shop Supervisor, and finally Operations Manager for VLPS Chicago prior to its closing.

Giles Davis (MFA 1999)

is a veteran member of the 2001-2002 Cincinnati Shakespeare Festival Acting Company, of which The Cincinnati Enquirer says, "The acting ensemble's emotions are never less than alive and in the

moment." Their season included: *Fuddy Meers*, *Twelfth Night*, *Jacob Marley's Christmas Carol*, *Arcadia*, *Othello*, *As You Like It*, *The Beard of Avon*, and a commissioned play.

Kathleen E. DeVault (BA 1991)

taught lighting design at Smith College last year and this year is at Ohio Northern University as the Resident Lighting Designer and Lighting and Sound Director. She says, "it is a bit strange to be back in Ohio after so many years in Massachusetts especially to be so close to home." She's actually about 35 minutes from where she grew up. k-devault@onu.edu

Anne Diehl (Hannon) (MFA 1997)

appeared as Nan/Lina in CATCO's production of *Three Days of Rain* in February/March 2002. She made her debut there in *Three Tall Women* last season. She spent 10 years in New York, acting and producing in theatres such as The Irish Arts Center, Vineyard Theatre and Theatre Off Park. Presently Anne teaches at Ohio Dominican University.

Jeremy Dubin (MFA 1999), like Giles Davies, is a veteran member of the 2001-2002 Cincinnati Shakespeare Festival Acting Company. Next season Jeremy is excited to be performing with the Milwaukee Rep.

Anastasia Koumidou Hathaway (MFA 1997),

the TRI contact person in Greece, donates regular shipments of programs and other theatrical material, and continues to teach. She'd planned to attend



Alumna Brenda Laurel (right) meets current PHD student Katie Whitlock. Brenda returned to OSU to give a presentation to the College of Education in the Spring of 2002

the reunion, but a virus stopped all travel plans. She notes, "My life at OSU was like well cooked Chinese food, equal tasty amounts of sweet and sour bites. Thank God I have digested the whole menu with virtually minor problems!"

Cherie Gallinati (MFA 1999)

has moved over to SECOA, doing almost the same job (project estimation and management), but she is part of the "contracts" department instead of "catalog". She will likely still be doing some site visits and, in the future, some more recommendations/spec writing for the end users...but for now, just doing a bunch of learning the ropes and settling in. rhubygirl@yahoo.com

Scott Gardner (BA 1993)

lives in NYC, and recently appeared in a New York production of *Eleanor Rigby is Waiting* costarring alumni **Andrea Biggs (BA 1993)** and written by David Parnell. For a day job, Scott works at Columbia University Business School. robertsgardner@hotmail.com

Jennifer (Hutzler) Holman (BA 1993)

works with Scott Gardner at the Columbia University Business School, and recently had a baby named Phoebe.

Vince Landro (PHD 1997)

published "*Media Mania: The Demoning of the Theatrical Syndicate*," in The Journal of American Drama and Theatre issue for Spring, 2001.

Emily Lawson (BA 1998)

is going to freelance produce the build of the puppets for *Little Shop of Horrors* which will be on Broadway in July 2003. The LA Creature Shop will employ her for the Jim Henson Company. She designed and built a coat for the Jim Henson Company (her design, her patterns, she built the thing from scratch) that was auctioned at the DIFFA (Design Industry Foundation Fighting AIDS) Dallas collection event. The coat sold for over \$2,000. Emily is in grad school at NYU for her MBA in entrepreneurship/innovation with an emphasis in entertainment, media and technology.

Kim Lenz (MA 1992) had a short article published in JALT (Japan Association of Language Teachers) last year, and had a presentation proposal approved for the TESOL conference in Salt Lake City.

Christina Markham (MFA 1996) and Mark Landis were married on July 1, 2001 on the island of Kauai. Now it's back to the workaday world of South Carolina for both.

Heather Olmstead (BA 1999) stage managed CATCO's production of *Hedwig and the Angry Inch*. She is an Equity stage manager, who has worked for several local theatre companies, as well as Opera Columbus and Columbus Light Opera.

Lisa Propes (MA 1999) completed her student teaching at Columbus West High School in the Spring of 2002 and earned a K-12 drama teaching licensure from Ohio Wesleyan University.

She began teaching drama at a middle school arts impact program in Newport News, Virginia in August 2002.

Zeke Rettman (BA 1996) is living in L.A. doing Japanese-American commercials including new McDonalds' west coast TV and radio spots, playing the recurring character, Eddie the Echo. He also did voice overs for The History Channel's *The Color of War* series and a docudrama for BBC TV

and The Discovery Channel. He is currently the manager of Cafe Bacio and The Hudson Street Theatres on Santa Monica Blvd. Zeke is engaged to make-up artist/actress Sabra Miller.

Jayme Rhoades (MFA 1994) visited the department in May of 2002. She has been working as a freelance designer in central Ohio and recently started her own business of designing and marketing custom made handbags. Look for Jayme's unique handbags in local

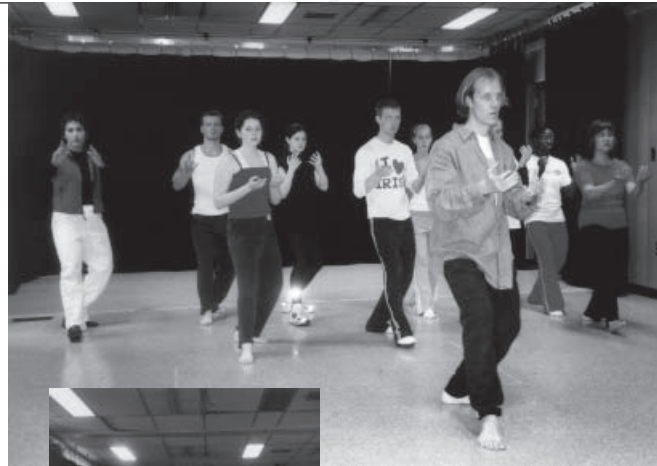
Return Of the Alumni!

Two of our successful alumni returned to the department this year to share insights on the professional world with our faculty, staff and students. This is a tradition we look forward to building: next year **Brenda Laurel** will present the Annual Lawrence and Lee Theatre Research Institute lecture. If you have expertise that you'd like to share, please don't be shy! Contact Laura Sipe, Alumni Liaison, at sipe.9@osu.edu or (614) 292-5821.

Brian Russman (MFA in Costume Design 1994), returned to the department in May to share information about his current career as an assistant costume designer in New York City with current design students. Brian laid the groundwork for moving to NYC by developing his costume craft skills and meeting NYC



MFA Costume Design alumni Jayme Rhoades and Brian Russman return to the department to talk with current students about the profession. Brian holds the Emmy he won for assisting Dona Granata on the TV film *Me and My Shadows*.



(above) Alumnus Michael Milligan visited the department in the spring to present a movement workshop for faculty and students.



(left) Michael Milligan on the receiving end of a stage punch by Angeles Romero during his movement workshop for students spring quarter.

designers at such theatre venues as the Utah Shakespearean Festival, Santa Fe Opera, the Carolina Players, and the Shakespeare Theatre in Washington, DC. Brian has just become a member of The United Scenic Artists of America. Brian's experience also includes film work. He frequently assists world class costume designer Dona Granata. Look for Brian's name in the credits for the film *Doctor T and the Women*, featuring Richard Gere. Brian is also the owner of an Emmy Award for being Dona's assistant costume designer on the film *Me and My Shadows*, based on the life of

Judy Garland. Brian brought examples of the paperwork and the show resource book for the musical *Aida*, so that the students could see examples of the kinds of projects for which assistant designers are responsible.

Michael Milligan (BA 1996), New York-based actor, conducted a workshop in spring 2002 that focused on methods for cultivating the actor's intrinsic voice and movement abilities. In the workshop Michael presented practical exercises for cultivating the actor's presence with techniques borrowed from martial arts training, Russian movement practices, and Tai Chi.

Michael graduated from Juilliard last May and was awarded the prestigious John Houseman Prize, given to one member of the graduating class. He has performed Shakespeare at festivals around the country including the Illinois, Colorado, and Utah Shakespeare festivals, Shakespeare Sedona, and Shakespeare Festival of St. Louis. He has played Hamlet, Romeo, Mercutio, Dromio, Benedict, Sebastian, and the Duke of York. Since graduating from Juilliard he played Edgar in the Cincinnati Playhouse and St. Louis Rep's co-production of *King Lear*. Most recently he performed Off Broadway in *The Golem* with Tony Award winner Robert Prosky at the Manhattan Ensemble Theatre. He finished his first feature film in April and performed opposite Tony Award winner Penny Fuller in *The Glass Menagerie* in September 2002. Michael is also a playwright. Two of his children's plays have been produced by the Circle in the Square Theatre School in New York, and his play *Heroine* was recently read in New York at the Flea Theatre. Also an avid martial artist and movement person, Michael has had the privilege of being mentored by Felix Ivanov, master movement teacher from the Moscow Art Theatre and the Juilliard School. After meeting at Juilliard, the two struck up a rapport which has led to intensive training. Mr. Ivanov is a graduate of the world famous Vaghtangov School and is a direct inheritor of the Stanislavsky lineage through Vaghtangov.

boutiques and department stores under the label *Dougal-Rhoades Handbags*.

Monique Sacay-Bagwell (MFA 1990) "Just a short note to say how much I enjoyed receiving the current Encore and reflecting back on fond memories.
msacay@lander.edu

Roy Sexton (MA 1997) is the corporate planner for Detroit Oakwood Healthcare, Inc. He recently appeared as Perchik in *Fiddler on the Roof* for Nancy Gurwin Productions and performed as part of the Treetown Theatre Festival in Ann Arbor. In the summer of 2002 he played Hortensio in the Waterworks Theatre Company's production of *The Taming of the Shrew*. He also was selected to perform the national anthem for the Detroit Tigers game against the White Sox at Tiger Stadium.
sextonr@oakwood.org

Kerry Shanklin (PHD 1991) performed in CATCO's *Spinning Into Butter* by Rebecca Gilman in fall 2001.

John Taylor (MA 1990, PHD 1994) spent the first week of the summer break at a one-week retreat in Taos, NM as part of the CELT (Center for Excellence in Learning and Teaching) program. It was the beginning of a one-year stint as a CELT Scholar on campus. Also, he spent 2 1/2



First year MFA Design student Who Jeong Lee touches up a portion of her *Memory of Water* set.

MFA design student Kris Jones patches the Thurber Theatre sound system.



weeks in Helena, MT at the Grandstreet Theatre and School where he taught in the conservatory program. Back at Adams State, he taught a workshop for teachers dealing with incorporating theatre/performance into classroom teaching. Next spring, he'll be directing *The Laramie Project*, and is now working with the Vice-President of Academic Affairs to develop a series of events dealing with diversity and anti-hate issues that will culminate with the production of the play.

2000s

Damian Bowerman (MFA 2002) worked for the Porthouse Theatre in the summer of 2002 playing Dr. Spivey in *One Flew Over the Cuckoo's Nest* and Stuart Darlymple in *Brigadoon*. For the 2002-2003 season, he is one of the acting fellows at CATCO where he's cast in four major productions plus the tour. Damian and his wife, Marlene, are expecting a son in late September 2002.

Carrie Bradac (MFA 2000) wrapped a feature called *Curse of the 49er*, your typical "Scooby Doo" type horror flick. She played the leading character, Claire. They shot the entire film in 2 weeks. The film was directed by John Beuchler, (director of *Halloween*, *Friday the 13th part 7*, etc.) Producer: Peter Lupus; Cameos played by: Karen Black, John Phillip Law, Jeff Conaway (Kenickie from *Grease*) and a few other "names." The first screening took place in December of 2001.

Mark Bryan (PHD 2002) accepted an adjunct professor position in theatre at Denison University, his alma mater.

Lindsay Casella (BA 2000) is currently living in Atlanta and working as a Program Coordinator for young audiences of Atlanta. She has most recently appeared in Soulstice Repertory's *Dracula* and *The Case of the Crushed Petunias* with The Push Push Theatre.
lindsaycasella@yahoo.com

James Creighton (BA 2000) was active in Ensemble Actors' Theatre's 2001-2002 season, performing in *Flawed*, *True West*, and *The Crucible*, which he also directed.

Chris Dickman (BA 2001) wrote, directed and played Joey in the world premiere of Ensemble Actors' Theatre production of *and . . . and . . . and . . .*. He also played Haephestas in EAT's production of *Flawed*. Chris is a co-founding member of Ensemble Actors'



Lighting studio supervisor Matt Hazard (right) focuses a fixture from above the new grid in the Roy Bowen Theatre.

Theatre. His play *The Broke Up Boy* was produced during MadLab Theatre's Theatre Roulette 2002 festival.

Tom Greer (BA 2001) performed in Ensemble Actors' Theatre's production of *True West*.

Chester Harding (BA 2001) worked at the Royal Court Theatre in London in the fall of 2001, and returned to Columbus to direct Chris Dickman's *The Broke Up Boy* for MadLab Theatre.

Naomi Hatsfelt (MFA 2002) accepted a full-time teaching position in acting at Southern State Community College in southwestern Ohio. Naomi begins work in September.



Christy Stanlake greets proud mother Jennifer Schlueter and her son, Henry Louis Steinmetz.

Matt Hendricks (BA 2001) appeared in Ensemble Actors' Theatre's production of *The Crucible*.

Gordon Holey (BA 2001) and **Erin Mayhugh (BA 2002)** performed in The Phoenix Theater Circle's production of *Mrs. Piggle Wiggle*.

Kris Jones (MFA 2002) worked at Six Flags Great America for summer and fall 2002 doing eight of their shows, including *Radio Active*, *Magic Quest*, *Snowshoe Saloon Review*, *Dancin' in the Streets*, *Love at First Fright*, *Zombiee Jamboree*, and others.
JonesKris@aol.com

Laura Farkas (MA 2001) says married life is wonderful, though they work opposite schedules. He's a supervisor at UPS and she's working at CAPA as the advancement (development) associate.
farkasld@hotmail.com



MFA design student Brad Steinmetz welds sections of *The Memory of Water* set into place in the Roy Bowen Theatre.

Matthew Kari (MFA 2000)

served as the assistant set designer for CATCO's production of *Hedwig and the Angry Inch*. Matt also accepted a one-year design faculty position with the Department of Theatre at OSU-Lima, which began in the fall of 2002.

Kristen Kidd (BA 2001)

stage-managed the OSU Department of Music's production of *Carmen* in February 2002. She was a Production Assistant at Actors' Theatre of Louisville in the summer of 2002.

Wesley L. Ko (BA 2000)

is the Production Manager and Director of International Tour Affairs with The Contemporary Legend Theatre in Taipei, Taiwan. He is also a guest lecturer, teaching acting workshops at the English Department and German Department of Fiu-Jen University. He considers himself lucky to have been the Executive Producer of *Lear, Alone* with Contemporary Legend Theatre, working with Mr. Tim Yip, the Academy Award Winning Art Director of *Crouching Tiger, Hidden Dragon*. He was also the Executive Producer for CLT's new production,

Concubine's Black Dragon Residence and worked with the Nobel Prize Winner Gao Xinjian on his world premiere of *August Snow* in Taiwan.
wesleyko@ms54.hinet.net

Greg Maier (BA 2001), a co-founding member of Ensemble Actors' Theatre, wrote and directed their world premiere of *Flawed*. Greg began writing after working with Dr. Joy Reilly in OSU's The Writing Company.
EATTheatre@hotmail.com

Karin Maresh (PHD 2002)

successfully defended her dissertation, *Struggles for Recognition: The Women Artistic Directors of Ireland's National Theatre*, in winter quarter. She presented "Breaking Free of the Past: Relations Between Feminism and Irish Nationalism in Marina Carr's *By the Bog of Cats*" at the Comparative Drama Conference, and her book review of Mary Trotter's *Ireland's National Theatre: Political Performance and the Origins of the Irish Dramatic Movement* was recently published in *Theatre Journal*. During the 2001-2002 school year, Maresh worked as an adjunct professor teaching theatre history sequences at OSU and Otterbein, a section of Script Analysis at OSU, and Introduction to Theatre at OSU's Lima campus. This summer Dr. Maresh married Mike Silva.

Bean (Eileen) Mazak (BA 2002)

was selected for an MFA program in tech/design at the University of Nevada Las Vegas.

Jessica Morgan (MFA 2000)

returned to the department in spring quarter to participate in the SITI residency. She also performed the role of Constance in



Jim Knapp assists Laura Sipe with poster printing in the department's computer lab.



Emeritus professor Roy Bowen and his family visit the Roy Bowen Theatre in the summer of 2001. L to R: Daniel Kallman, Sarah Sanders, Roy Bowen, his grandson Bowen, and behind, is Roy's daughter Anne Paulle.

Goodnight, Desdemona (Goodmorning, Juliet) with The Unseam'd Shakespeare Company in Pittsburgh in July of 2002.



Alan Woods, Director of the Lawrence and Lee Theatre Research Institute, examines one of their new collections.

Eleni Papaleonardos (BA 2002)

was offered an acting internship at Actors' Theatre of Louisville. Their season runs August 27 - June 8. The interns have the opportunity to perform in the Humana Festival.

Anthony Peeples (BA 2001)

took part in the intensive SITI summer program with Anne Bogart and SITI company members, and plans to continue training with them.

Allyson Rosen (MFA 2002)

joined the Ohio Arts Council's Arts in Education Artist in Residence program, where she will lead theatre workshops with statewide schools and community centers.

Jacqueline Shelley (MFA 2001)

accepted a position as the Costume Studio Manager at Ohio Wesleyan University, where she will also be designing starting in the summer of 2002.

Laura Simpson (BA 2002)

began an internship with the Casting Department of the Manhattan Theatre Club in New York in fall 2002.

Christy Stanlake (PHD 2002)

accepted a tenure-track Associate Professor position at the United States Naval Academy in Annapolis, Maryland, where she will teach dramatic literature courses and direct academy productions.

Friends News

Howard Burns passed away on November 12, 2001. Howard and his partner, Fred Holdridge, were known informally as the Mayors of German Village, and were instrumental in the restoration and protection of that area of Columbus. They donated several decades' worth of programs and playbills to the TRI, and also donated the Grant Mitchell Collection of original cast albums and other theatre music, which form the core of the TRI's holdings of musical comedies. Howard was the first board president for CATCO, and he and Fred were enthusiastic and longtime supporters of performance in central Ohio and supported OSU Theatre with commitment and enthusiasm.



Theatre faculty, staff and students keep the White Elephant holiday tradition alive. Standing, L to R: Julia Weiss, Joy Reilly, Nena Couch, Mark Shanda, Chad Mahan, Matt Hazard, Joe Scharrer, Sonja Kalamas-Elder, Kristen Kidd, Liz Langford. Seated, L to R: Laura Sipe, Kathleen Gonzales, Briggs Cormier, Christ Athanas, Sarah Reese.

Robert Caisley recently departed his post as Director of Media Relations & Outreach for TVI Studios in Los Angeles, and has accepted an academic appointment as Assistant Professor of Theatre at the University of Idaho where he will be teaching acting and playwriting and working in an artistic capacity with the Idaho Repertory Theatre. He will continue to serve as Managing Editor for *Audition Today* magazine, so he may contact some of you in that capacity. For the rest of you, Robert says, "come out and work for us at The Rep! You see, Anton, eventually some of us do get to Moscow!!!

(albeit via Hollywood)." rcaisley@uidaho.edu

"**Irma Cooper**, the grande dame of central Ohio opera, died . . . of heart failure. She was 89. Her life was filled with accomplishments: a European singing career; a teaching position in the Ohio State University School of Music; and the co-founding of a singing school, and opera company and a vocal competition. Her influence in her field was widespread" (Barbara Zuck, *The Columbus Dispatch*, April 30, 2002, F7)

Tom and Anne Heck, in collaboration with recent Post Doctoral Fellow Francesco Cotticelli, have

edited and translated *The Commedia dell'Arte in Naples: A Bilingual Edition of the 176 Casamarciano Scenarios*, published in October 2001 by Scarecrow Press (see www.scarecrowpress.com/SCP/WhatsNew/). Tom is the emeritus head of the Music Library; he and Anne relocated to Santa Barbara, CA, during the summer of 2001.

Robert Post worked with Kathleen Gonzales and Allyson Rosen on their MFA independent track thesis performances during Winter 2002. He was featured in the May 2002 issue of The Ohio State University Alumni Magazine in an article by Rich Warren entitled, "*Funny Man Meets Everyman*." Warren notes the *New York Times* review of Post's show, *The Post Man Delivers*: "Post merits a place in anybody's all-star team of the goofily gifted." Warren also says, "Stars including Sigourney Weaver and Kevin Kline dropped by to catch Post's act in New York, and there even was talk of developing a TV sitcom for him."

Caridad Svich worked with Denison University's Department of Theatre to present *The Booth Variations*, a solo/multimedia performance piece, on May 10 and 11 in Ace Morgan Theatre. It is the collaborative work of three guest artists: writer Caridad Svich, actor/writer Todd Cerveris, and

director Nick Philippou. The play is based on the 19th century American actors Junius Brutus Booth and sons Edwin and John Wilkes. Centering on the Lincoln assassination, the piece comprises original text, source material, various works of fiction and non-fiction, letters, and theatrical texts. Svich, whose work is archived in The Ohio State University Theatre Research Institute, was last year's Thurber House Playwright in Residence. Her *Alchemy of Desire/Dead-Man's Blues* was produced in the OSU Studio Theatre last year. She added a significant number of scripts to her collection at TRI in 2002.

David M. Wallingford designed sound for *The Importance of Being Earnest* at CATCO. He was a supervisor in the Williamstown Theatre Festival Sound Department. His designs there include *The Blue Bird*, *W.A.S.P.*, *Play*



Christina Sidebottom, a recent graduate of the department, became the Interim Box Office Manager in Winter quarter and held the position through the remainder of the 2002 season.

Strindberg, and the *Greylock Children Cos Playmaking Project*. He also designed Theatre *Roulette*, *The Grand Guignol*, and *A Comrade's Christmas Carol*, with MadLab.

Cheri Walters was accepted for a second year at the mime school in Paris with Marcel Marceau, and she also just received an invitation to work with Cirque Du Soliel.



Benjamin Zephaniah (left), with Bettye Stull and Zoraba Ross, during his tour of the King Arts Complex in April.

The New Works Lab

The New Works Lab, the Department of Theatre's laboratory space for new and experimental works, had its inaugural year this season. Its purpose is to be an incubator for the creation of new and experimental theatre in traditional and non-traditional forms. In the fall of 2001, renovations to Drake Union room 2066, the home of the lab, began. Curtains were set in the space and plans for continuing the renovations to the New Works Lab by installing a control booth, teleconferencing and broadcasting equipment, as well as lighting and sound equipment were drafted.

During the year, the New Works Lab hosted several readings. The first of which, held in conjunction with TRI, was titled *Sisters* and consisted of readings from the plays of members of The International Centre for Women Playwrights. The primary mission of ICWP is to support women playwrights around the world by bringing international attention to their achievement. The New Works Lab was proud to uphold this mission.

The second reading held in the lab was a new play, *Mercury Seven with Signs Following*, written by recent graduate

Mark Evans Bryan and commissioned and performed by Sue Ott Rowlands. Since the reading *Mercury Seven* developed into two monologues (*Middle True* and *Mud Nostalgia*), which will premiere in January 2003 at The Red Herring Theatre Ensemble in Columbus.

Our season continued with a reading of *Time and the Beast*, a play written by the 2002 Thurber House Playwright-in-Residence Marina Shron and based on the Bible story of Jacob, Rachel and Leah. This work was directed by MA student Jennifer Schlueter. In April of 2002, we hosted the reading of Tom Eyen's *Why Hanna's Skirt Won't Stay Down* and *The White Whore and the Bit Player* directed by post-doctoral fellow Wendell Stone. Some twenty members of the Eyen family attended this reading, and shared memories of Tom Eyen and his love for the theatre afterwards.

Our season ended with the reading of *From Mame to Jabberwock: Lawrence and Lee Excerpts* in May 2002, and the performance of a one-act, one-woman called show *Shadows* written and performed by second year MFA student Tarashai Lee in June.



The director, Xela Batchelder (left) stands with the cast of *Sisters: New Work from the International Centre for Women Playwrights*, the inaugural event for our New Works Lab and the TRI 50th Anniversary Celebration in October 2001.



Emeritus professors George Crepeau (left), Bo Brown (right, standing), and David Ayers (right) join Joe Scharrer (center) for his December retirement bash.

To Retire or Not to Retire, That is the Question

On January 1, 2002, after 40 years of service as Box Office Manager, and Director of Publicity and Promotion for the Ohio State University Department of Theatre, Joe Scharrer announced his retirement. He handed over the reins to Christina Sidebottom, a transplanted Brit, and a recent graduate from OSU with a BA in Theatre. Christina said that following in Joe's footsteps wasn't an easy task. Joe continues to be well-known and respected in the Columbus theatre community and is a great theatre resource. Don't be surprised, though, if you still see Joe roaming the corridors of Drake Union. Despite being officially retired, Joe still has an office here and will be working with the Alumni Association, helping them in their fund-raising efforts. He is also planning to write a history of the past forty years of Department of Theatre productions. Joe graduated from the Ohio State University with a BA and went on to receive his Masters Degree. We send our best wishes to Joe in his retirement and look forward to working with him for many years to come.

Laugh, Cry and Get Angry with Benjamin Zephaniah

Celebrated British “Dub” Poet comes to Ohio State

Performance poet Benjamin Zephaniah — revered in Great Britain for his political messages with a Jamaican beat — came to The Ohio State University Department of Theatre in April for a residency and performances. Zephaniah makes an unforgettable impression with his political brand of “dub” poetry —revolutionary musings that embrace a reggae rhythm and touch on topics from guns, war and racism to nature, love and animals. Zephaniah presented performances at 8 pm Friday, April 19 and Saturday, April 20, and at 2 pm Sunday, April 21 (children’s performance), in Thurber Theatre, Drake Performance and Event Center. In addition to his performances, Zephaniah spoke about his work with



Anthony Hill (second from left), 3rd year PhD student John Harris (fourth from left), and Benjamin Zephaniah chat with Theatre 367.01 students following their class session together.

various classes at OSU, Fort Hayes High School, and Weinland Park Elementary School. He also participated in a motion capture session at the ACCAD Motion Capture Studio.

Performances were co-sponsored by Ethnic Student Services, the College of the Arts, the Ohio Union, the Institute for Collaborative Research and Public Humanities, the Office of Minority Affairs and the Council of Graduate Students.



At the new ACCAD MoCap lab, Suba Varadarajan (left) and Maria Palazzi (right) help Benjamin into the motion capture suit. Each reflective marker represents a point that the computer will track.

Symposium on Thomas Dekker’s *The Shoemaker’s Holiday*



Theatre faculty members Tom Postlewait (center), Valerie Lucas (second from left), and Nena Couch (second from right), host Christopher Highley, from OSU’s English Department (right), and renowned scholar Andrew Gurr (left), following our symposium on Thomas Dekker.

In conjunction with the department’s production of Thomas Dekker’s *The Shoemaker’s Holiday*, a symposium on the play and London theatre of 1599 was presented on March 1, 2002 in Drake Center. The symposium was funded by the Department of Theatre, the Center for Medieval and Renaissance Studies,

the Department of English, the Humanities Institute, and the Office of International Affairs. Thomas Postlewait was the coordinator and master of ceremonies. Three talks were presented, and then the afternoon concluded with a free-flowing discussion offered by the director Jon Farris (Dept. of Theatre, Denison University) and the choreographer Nena Couch (Curator of the Theatre Research Institute, OSU), who talked about the

challenges of producing Dekker’s play today. Joining them in this discussion were the actors, the design team, and the dramaturg.

The afternoon symposium began with a slide lecture on “Dekker’s London” by Professor Christopher Highley (Dept. of English, OSU). Then visiting professor Valerie Lucas took up the topic of women in Dekker’s play in a talk on “Mad Mesopotamians and Languishing Ladies: Staging Gender in *The Shoemaker’s Holiday*.” And the keynote address was presented by the renowned Shakespearean scholar Professor Andrew Gurr (Dept. of English, University of Reading), the author of *The Shakespeare Stage*, *Playgoing in Shakespeare’s London*, and *Shakespearean Playing Companies*, among several books. He presented a talk on the London theatre world and its citizen spectators. His title was “An Audience of Shoemakers?”

Virtual Theatre - Phase III

This year has seen several new developments in the reorganization and evolution of the Theatre 100 course. With the continued support of an Instructional Innovation Grant and the additional funding from a Courseware Development Grant, OSU Theatre has maintained its research and development in digital media. The process of creating a website, improving the Roy Bowen Virtual Theatre, and integrating Theatre 100 with technology kept our research team quite busy. With the completed website up and running, students taking Theatre 100 experience theatre from the virtual perspective, discovering additional information and communicating outside the formal classroom via bulletin boards and live chats. In addition, the virtual theatre interface has been redesigned after a year of use by faculty, staff, and students.

The new addition to the project allows students to select a short scene, cast the piece from a stable of virtual performers, and then block the action on a scenic design of their choice. The scripts are a medley of standard 'open' scenes, original 2 minute plays written by the New Works class, and some



Lesley Ferris demonstrates the Virtual Theatre interface, which is modeled on our own Roy Bowen Theatre, to emeritus professor Roy Bowen and his grandson, Bowen.

short scenes from Shakespeare. The virtual performers, designed from renderings by Dennis Parker and Julia Weiss, were created by combining motion capture data with three dimensional bodies.

Collaboration between the Department of Theatre and the Advanced Center for Computer Art and Design (ACCAD), continues and promises to lead the department in new directions. If you would like to visit the virtual theatre to see our progress, please go to: www.accad.ohio-state.edu/VT.

The 26th Comparative Drama Conference

The 26th Comparative Drama Conference took place at The Ohio State University April 25-27, 2002. Organized by Conference Director Stratos Constantinidis, the three-day interdisciplinary event was attended by 236 program participants who discussed 189 research papers divided into 63 sessions. The conference participants also attended a keynote address "Greek Tragedy for the New Millennium: A Case Study," delivered by Professor Helene P. Foley (Columbia University). Mark Fullerton, Chair of the Department of History of Art gave the welcome speech. The keynote speaker was introduced by David Hahm, Chair of the Department of

Greek & Latin. Professors Bruce Heiden and Victoria Wohl served as respondents. The doctoral students from the department who presented papers were Mark Evans Bryan, Eileen Krajewski, Karin Maresh, Peach Pittenger, and Tracy Tupman. This year the conference participants from abroad came from Australia, England, Germany, India, Japan, Korea, Taiwan, and Canada. Stratos was assisted at the registration desk by six graduate students (Ipek Celik, John Roger Harris, Eileen Krajewski, Robert Lublin, Karin Ann Maresh, Tracy Tupman) and one undergraduate student (Aiyana Marcus) who generously volunteered their time.

OSU Students Meet Oberlin Students in Cyberspace to Make Video Art

During the fall quarter video students in our department and from Oberlin College collaborated on a special video project. Film and video artist Rian Brown, from Oberlin, and Dan Boord worked out a method whereby their students could share in the experience of creating a video art project by using the Internet. The project ended with a videoconference where the students were able to discuss both the technical and aesthetic aspects of their video work.



Undergraduate student Josh Patton works on a live video conferencing session between students at OSU and students at Oberlin College.

Students created a visual and aural response to their choice of poems from Edgar Lee Master's *Spoon River Anthology*. They used the internet to send QuickTime movie files to each other.

The video clips were then posted on the OSU Video Stirfry website. Both classes held a videoconference using the Internet 2 system at the end of the quarter. The meeting gave the students a chance to exchange ideas and ask questions directly to each other. During this meeting the students viewed their video work and discussed it.

(continued next page...)

Cuba Program Update



Standing in front of the Teatro Nacional de Cuba are (L to R): Fernando Saez from the Ludwig Foundation; Repilado, lighting designer; Jesus Riuz, scenographer; Dan Gray and Lesley Ferris. Dan and Lesley visited Havana to give talks and set up the Cuban Culture and Performance program in February.

The Department of Theatre's unique international collaboration with the Ludwig Foundation of Havana, Cuba, with support from the Ohio Arts Council and the Office of International Education, made major strides during 2001-02. The first of these was a February visit to Cuba by Chair Lesley Ferris and Resident Scenic Designer, Dan Gray. While in Havana, Lesley and Dan gave a series of workshops on U.S. stage design, stage management and directorial practices for a group of interested Cuban theatre students and prominent professionals. They also experienced a broad range of theatre performances and toured major cultural institutions such as the National Theatre of Cuba, the San Alejandro School of Arts, the National Museum of Cuban Art and an artist's colony at a nature preserve known as

Las Terraces. Details for OSU's first international studies program to Cuba were also cemented with hosts Helmo Hernandez, Director of the Ludwig Foundation, and Performing Arts Specialist, Fernando Saez. The course,

Cuban Performance and Culture (co-taught by Jill Lane, Cuban theatre and performance specialist from Comparative Studies and Dan Gray) was offered in Autumn 2002 and will culminate in a 10 day visit to Cuba in December.

The Department also welcomed visiting Cuban Carnival artists (aka "Parrandas") for a presentation of their design work for this impressive annual celebration. They amazed students and faculty alike with a range of costume, scenic and lighting effects created with extremely limited resources for this one-day event! These artists were in Ohio thanks to an initiative sponsored by the Cleveland Museum of Art and the Ohio Arts Council to bring international carnival artists to Cleveland to assist local groups in the creation of costumes, floats and large scaled puppets for the 12th annual *Parade the Circle* celebration. Truly, a must see event!

Ohio Arts Council

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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.

Video Art...continued

Dan Boord is working on developing more classes that work in this collaborative way. During the summer he experimented with OSU and UCSD students. Thanks to OSU's Steve Acker and Bob Dixon (of TELR) for their support of this approach to teaching.

An additional video project this year involved a different kind of outreach.

Strategies Against Violence Everywhere (SAVE) is a Columbus based non-profit organization emphasizing non-violent conflict resolution for children. Video students worked with Columbus students on dramatic videos which depicted the consequences of violent actions. SAVE donated \$3,000 worth of video equipment to our video area.

Fergus-Gilmore Fund Award

Professor Dan Boord received a significant gift from the College of the Arts Fergus-Gilmore Fund for video equipment that has transformed our video teaching and making. The intent of the grant is to promote video art instruction by upgrading our technology and providing a collection of significant video art works that span a 25 year period.

theatre alumni

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Please fill out the form below and return it to us by June 1, 2003. Information received by that date will be included in the 2003 issue of *encore!*

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

Enclosed find my contribution to the:

- Friends of OSU Theatre
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- Eileen Heckart Memorial Scholarship Fund
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Valerie Lucas (bottom, right) and the 3rd year MFA actors flaunt the masks they produced as part of Valerie's mask course. Each student researched their own version of a character archetype, which they then created and used in solo performance.

