

Autumn 04



encore

news from OSU theatre



Columbus Children's
Theatre: Engaging our
Students



Candide, a spectacular
collaboration



The Alumni Return:
Broadway designer
Toni-Leslie James

department of theatre
college of the arts



Letter from the Chair

Dear Friends of OSU Theatre,

Collaborations are becoming an important hallmark for us. This year we again had some notable ones. Our joint production with the School of Music for our adventurous and challenging *Candide* was a centerpiece to another ambitious and productive season. With the Department of Art and the Wexner Center for the Arts we had the privilege to co-commission a new work by the internationally celebrated Chicago-based Goat Island Performance Group. Two of our productions were featured in conferences that took place on campus: *Photographs from S-21* opened the Deprivation, Violence and Identities: Mapping Contemporary World Conflicts Conference (sponsored by the Mershon Center and the Office of International Affairs) and *Pentecost* was showcased as part of the Mid West Slavic Studies Conference. Guest artist residencies continue to enliven our theatre curriculum and we were delighted to welcome Anne Bogart and SITI Company once again. Introducing a new group of students to this company's innovative work is always a delight!

Collaborations are a direct result of grants awarded to OSU Theatre. The first grant had a major impact on our production season. The Mershon Center awarded the department nearly \$40,000 to support our proposal entitled Identity Formation in the Arab World. Spring quarter focused on this topic in the classroom, on the stage, with a symposium, and with a variety of guest artist residencies and performances. The second grant—\$70,000—from the Outreach and Engagement program that is part of OSU Extension, provides us funding to develop a performing arts festival in Port Clinton, Ohio. This new initiative is an exciting opportunity to take part in developing the arts outside of our home base. It will provide College of the Arts students, faculty and staff an opportunity to present their work to a new community. This grant required a strong and productive relationship with the host community and I am delighted to say the Port Clinton has proven to be an excellent partner!

In a year of so many special events, it was particularly gratifying for the department to receive one of the most prestigious awards given by the university. In late spring we learned that we were presented with the Departmental Teaching Excellence Award. OSU Theatre has always prided itself on its teaching strength. Over the last several years we have worked hard to revise curriculum, develop new courses, create international programs, pursue guest artist residencies, and find internship opportunities for our students. This year we developed two new intern programs: one with the Columbus Children's Theatre and one with Lift Every Voice, a company created by alum Laura Gale in New York City. These, as well as the strength of our daily classes, were part of the reason we were chosen for this award. The other reason was our excellent students! Current students and alumni—thank you all for letting us know what we are doing right and what needs improvement. We listened to you and we will continue to do so.

What an incredible, memorable year it has been! Made even more so by the loss of Jerome Lawrence. Jerry's work, with his partner Robert E. Lee, has made such an impact on so many people. It was immensely pleasurable for me to meet his friends and family at the department memorial for him in the spring. (see the TRI report on page 14 for the full story.)

Don't forget that we now feature our Alumni News and Faculty and Staff News, as well as updates on student activities, internships, scholarships, and degrees, on our website (theatre.osu.edu/encore/). Please be sure to check this out and alumni and friends, keep sending us your news!

Sincerely,



Lesley K. Ferris

OSU Theatre Upcoming 2004–2005 Season

Four with Two

4 plays, 2 characters

*David's Redhaired Death, I Dream
Before I Take the Stand, Your Hand-
some Captain, and Stuff*

October 27 – November 14, Roy
Bowen Theatre

School Tour: *Ghost Stories of the Blacksmith*

Curse, by Billy Graham

Public performances November 5–6,
Studio One, Riffe Center

***Measure for Measure*,**

by William Shakespeare

November 10–19, Thurber Theatre

School Tour: *Escuela del Mundo*,

by Catherine Filloux

World Premiere

Public performances March 4–6,
Mount Hall Studio Theatre

***Another Part of the House*,**

by Migdalia Cruz

February 9–26, Roy Bowen Theatre

***Two Planks and a Passion*,**

by Anthony Minghella

February 23–March 5, Thurber Theatre

***Vaudeville*, a new work created by the**

2003–2006 Masters of Fine Arts

Acting Class

April 13 – May 30, Roy Bowen Theatre

***Inherit the Wind*, by Jerome Lawrence**

and Robert E. Lee

May 11–21, Thurber Theatre

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encore

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of our website:

theatre.osu.edu

Pentecost

Under dialect coach Mandy Fox's expert guidance, the varied accents are impressive...

The Columbus Dispatch

February 27, 2004

Michael Grossberg

The lead performances...are strong. Megan Faye Schutt passionately defends the artistic heritage of her nation as Gabriella Pecs...Jason Hedden blends the bumbling with the scholarly as Oliver Davenport...Robin Post commands attention as Yasmin...

Alive

March 3, 2004

Jay Weitz



Photographs from S-21



Rashomon



Pentecost



Candide



Fate of a Cockroach

2003–04 season in review

Photographs from S-21

By Catherine Filloux. Roy Bowen Theatre. Directed by Lesley Ferris. Scenic Design by Chad Mahan. Costume Design by Kristine Kearney. Lighting Design by Russ Blain. Sound Design by Marjorie Zohn and David Fagan. Stage Manager Shawna Fancher. October 2–4, 2003.

The Rimers of Eldritch

By Lanford Wilson. Roy Bowen Theatre. Directed by Bruce Hermann. Scenic Design by Betsy Cutler. Costume Design by Julia Weiss. Lighting Design by Sean Hennessy. Sound Design by Stacey Siak. Stage Manager Eric H. Mayer. November 5–22, 2003.

Rashomon

By Fay and Michael Kanin. Mount Hall Studio Theatre. Directed by Maureen Ryan. Scenic Design by Dan Matthews. Costume Design by Jocelyn Rae Jurlina. Lighting Design by Anjeanette Stokes. Sound Design by David Atkinson. Stage Manager Eric J. Colleary. November 18–25, 2003.

Pentecost

By David Edgar. Thurber Theatre. Directed by Jonathan Putnam. Scenic Design by Mandy Hart. Costume Design by Adam M. West. Lighting Design by Anjeanette Stokes. Sound Design by Sean Hennessy. Stage Manager Nikki Heinlein. February 25–March 6, 2004.

Candide

By Leonard Bernstein and Richard Wilbur. Directed by Steven C. Anderson. Conducted by Marshall Haddock. Scenic Design by Dan Gray. Costume Design by Kristine Kearney. Lighting Design by Mary Tarantino. Sound Design by Stacey Siak. Choreography by Barbara Thatcher. Stage Manager Eric H. Mayer. April 23–May 2, 2004.

Fate of a Cockroach

By Tewfik al Hakim. Directed by Naila Al-Atrash. Movement Director Jeanine Thompson. Scenic Design by M. Seals. Costume Design by Melissa B. Bialko. Lighting Design by Russell Blain. Sound Design by Christian Pine. Stage Manager Shawna Fancher. May 12–28, 2004.

The Rimers of Eldritch
Under Bruce Hermann's imaginative and sensitive
direction, Ohio State University Theater's production
of *The Rimers of Eldritch* approaches a haunting and
hallucinatory intensity.

Deftly assisted by movement director
Eleni Papaleonardos and a solid design team, Hermann
knits the large student ensemble into a shimmering
collage, almost a kaleidoscope.

The Columbus Dispatch
Friday November 7, 2003
Michael Grossberg

After Words

This year OSU Theatre was fortunate to have the following individuals participate in post-performance discussions about our productions.

Rashomon

Screening of Akira Kurosawa's 1950 film version, with discussion by Dr. Naomi Fukumori, Department of East Asian Languages and Literatures

Identity

Dr. Salih Mahdi Hameed, College of Education, University of Babylon, Iraq

Dr. Richard K. Herrmann, Director of the Mershon Center
Jim Mirrione, Playwright-in-residence for the Creative Arts Team, New York University

Candide

Behind the scenes of the design and technology for this large-scale musical

Dan Gray, Resident Scenic Designer

Kristine Kearney, Resident Costume Designer

Mary Tarantino, Resident Lighting Designer

Stacey Siak, Sound Designer

Mark Shanda, Resident Technical Director

Eric Mayer, Stage Manager

Fate of a Cockroach

Naila al-Atrash, Director

Dr. Edward Ziter, New York University

Dr. Joseph Zeidan, Department of Near Eastern Languages and Cultures

The Rimers of Eldritch

encore 2004



Naila Al-Atrash (right) offers director's notes during a rehearsal of *Fate of a Cockroach*.



The department's fully-staged production of *Fate of a Cockroach*, by Tewfik al Hakim, one of the Arab world's most celebrated playwrights.

Identity Formation in the Arab World

With a major grant from OSU's Mershon Center, OSU Theatre presented a quarter-long program in the spring that examined identity formation in the Arab world within the performing and visual arts. The program brought together theatre and film practitioners and theorists working in a range of Arab countries as well as US scholars and artists whose work intersects issues of linguistic, cultural, and religious identity in the Middle East. Ted Ziter, while an assistant professor of theatre at OSU during the 2002–2003 year, wrote the grant proposal that made the majority of the events possible. Ted, now teaching at NYU, returned as a visiting guest professor in the spring to teach a course entitled "Contemporary Arab Theatre and Film." He co-taught the course with Naila al-Atrash, guest artist in residence during the spring. The highlight of the quarter was the production of *Fate of a Cockroach* directed by Naila. Other events included a new theatre piece commissioned by OSU Theatre entitled *Identity*. It was created by Iraqi puppeteer Louay Assaf, and performed by OSU Theatre students. An Interventionist Theatre Symposium on April 16 at the Wexner Center featured

a panel of scholar/artists who discussed the collaborative work generated by theatre artists from Israel, Palestine and Jordan. *The Last Enemy*, a documentary film of this Israeli/Palestinian project was screened and discussed by Jim Mirrione, specialist on interventionist theatre, Sami Mitwassi (Palestinian actor), Louay Assaf, and Joseph Zeidan, professor of Arab theatre at OSU. Walid Ra'ad's innovative performance piece *The Loudest Muttering Is Over: Documents from the Atlas Group Archive* was co-sponsored by the Wexner Center. Films were screened in Thurber Theatre and included *Rana's Wedding* directed by Hany Abu-Assad and *Forget Baghdad* directed by Samir. An additional highlight for the department was the presence of Salih Hameed, an Iraqi Fulbright Scholar, who was in residence during the quarter from the University of Babylon. Other co-sponsors who made these presentations possible were the Office of International Affairs, the Middle East Studies Center, the Department of Comparative Studies, and the Department of Near Eastern Languages and Literatures.



Panelists from our Interventionist Theatre symposium enjoy lively conversation over dinner. Front to back: Louay Assaf, Jim Mirrione, Salih Hameed.



Ted Ziter chats with Richard Herrmann, Director of the Mershon Center, at the reception following the Interventionist Theatre symposium. The Mershon Center provided major support for the quarter-long Identity Formation in the Arab World events.



Christina Sidebottom, dramaturg for our spring quarter production of *Fate of a Cockroach*, with the display she produced for the Identity Formation in the Arab World events.



Joseph Zeidan (left) chats with Sami Metwasi



Chad M. Davis (left) and Westie Grosh (right) in *Identity*, a new work by Louay Assaf.



Syrian guest director Naila Al-Atrash, one of the foremost women directors in the Arab world, coaches the "ants" during a rehearsal for *Fate of a Cockroach*.



Playwright Jim Mirrione speaks as part of the post-performance discussion for *Identity*.



Iraqi Fulbright scholar Salih Hameed joins in the discussion.



Ted Ziter, whose award-winning grant proposal was the driving force between the Identity Formation in the Arab world events.

Candide

Scenic Designer Dan Gray has done a superb job of creating a beautiful and multilayered set...

Christopher M. Roche as Drs. Voltaire, Pangloss, et al. finds deliciously funny ways to distinguish his many roles.

Lise Evans brings the ever-eager Paquette to flirtatious life.

Candide is such a hilarious and musically rich show... how wonderful that the university devoted the resources to make it happen as it should.

The Columbus Dispatch
Saturday, April 24, 2004
Barbara Zuck

...impressive are Kristine Kearney's colorful and eccentric costume designs.

The Other Paper
April 29–May 5, 2004
Richard Ades

Candide:

The Best of All Possible Worlds

After over two years of planning, countless hours of negotiation, and the combined efforts of over 200 people, the Department of Theatre and the School of Music successfully co-produced the musical *Candide* in April of 2004. The production played to sold-out houses and blazed a trail for future collaborations with our musician friends across campus. Although through the years there have been a variety of smaller shared efforts, *Candide* marked the first truly joint production of a major musical since 1987. Everything from expense allocations to rehearsal schedules had to take into consideration both the cultural and procedural differences of the two programs. Even our geographic separation had to be factored in to allow for adequate student travel time between commitments.

Despite all of the logistical challenges, the audience was treated to a visual and aural feast from the first down beat of Bernstein's classic overture to the final strains of the closing number, *Make Our Garden Grow*, conducted by Marshall Haddock. The production featured an all faculty visual design team with Dan Gray providing scenic designs, Mary Tarantino providing lighting, and our new resident costume designer, Kristine Kearney making her OSU debut, with the over 60 costumes for the ensemble cast of 21. Undergraduate sound designer Stacey Siak completed the design team. The multi-level set included a variety of trap doors, appearance elevators, and overhead scenic pieces. Two rows of seating were removed from the theatre to provide a mid-house crossover and a center house runway. Guest Director Steven C. Anderson made use of every square inch of performance space in the theatre.

To support all of the additional stage space, a large lighting truss in the shape of a square with rounded corners (lovingly dubbed the squircle) was suspended on chain motors over the audience. The production used numerous static lighting fixtures as well as taking advantage of the department's extensive inventory of automated lighting fixtures. Many extra hours by all involved went into the success of this major departmental project. A variety of lessons were learned over the course of this production which will no doubt inform any future joint projects, but the spring production of *Candide* will long be remembered by all involved.



School Tour

For the sixth School Touring season, the Department of Theatre restaged *Rock 'N' Roles from William Shakespeare*, the first School Tour done by the department in 1999. The play was aimed at high school students and wove elements of contemporary music and popular culture throughout *Hamlet*, *Romeo and Juliet*, and *A Midsummer Night's Dream*, striving to present the timeless pieces in a more accessible light. The 45 minute production toured to eleven high schools over five weeks, performing on Tuesday and Thursday mornings from February 10 – March 11, 2004. It also maintained a twelve performance residency at the Mount Hall Studio Theatre throughout the fourth week of touring. The cast consisted of six actors performing 27 roles, as well as one stage manager cueing the 34 songs used in the show.

We were also given invaluable support from OSU's P-12 Neighborhood Schools Project, an initiative that works to improve the education of children and youth living in the neighborhoods around OSU. Through P-12 grants, we were able to travel to three underserved schools in central Ohio and perform our show to over 1400 students who would not have otherwise experienced it. The reaction from these, and the high schools in general, was tremendously positive. The cast received their highest compliment when an educator in an inner-city school approached the cast after the performance and admitted, "I have been here eleven years and this is the most attentive and excited our students have ever been for a school performance." Overall, *Rock 'N' Roles* was performed for over 3300 high school students, with another 1100 OSU students attending the on-campus performances. The production was directed by M.A. student Beth Dekker.

Rock 'N' Roles from William Shakespeare also received an award for Excellence in Community Service Programming from the Service-Learning Initiative at The Ohio State University. Nominated by the School Tour faculty adviser, Bruce Hermann, the Community Service Programming Award was presented to the director and cast in a ceremony on May 14th.



In the fast-paced *Rock and Roles from William Shakespeare*, *Hamlet* is presented game-show style. Left to right: Christy Thompson, Christa Keim, and Joshua Andrews.



Lysander and Demetrius battle for Helena's affections in *Rock and Roles from William Shakespeare*.



The cast of *Rock and Roles from William Shakespeare* in a post-performance discussion with their student audience.

Recognizing Excellence

Alumni and friends of the Department of Theatre already know about our tradition of excellence in scholarship and production. This past spring the department was delighted that the university recognized this excellence by selecting OSU Theatre for two major awards.

Department of Theatre Excellence in Engagement

On April 30, the department became one of 4 winners (among 22 proposals) of the University-Wide Outreach and Engagement Grant competition. Our proposal calls for the establishment of an annual summer performing arts festival featuring OSU talent in Port Clinton, Ohio, through a three-way partnership with the Department of Theatre, University Extension, and the Renaissance Corporation of Port Clinton. The \$70,000 grant proposal was written by Mark Shanda, and supported by Bo Loeffler, President of the Port Clinton Renaissance Corporation as well as many other community partners.

The inaugural festival, a two-day "sampler" offering, was produced September 17–18, 2004, and featured work by students, faculty, staff, and alumni in the visual and performing arts units of the College of the Arts. The goal is to expand the festival to 10 days by the year 2006.

The project celebrates a new outreach and engagement model for the visual and performing arts that capitalizes on community support. The OSU/Port Clinton Arts Festival will also expand the tourism season in Ottawa County, provide positive economic impact on the city of Port Clinton, and provide a unique opportunity for performance, production, and management for students in our theatre program.



President Karen Holbrook congratulates OSU Theatre for its award-winning Port Clinton Arts Festival proposal. Left to right: Bobby Moser, Vice President for University Outreach; Mark Shanda, Lesley Ferris, OSU President Karen Holbrook; Marcia Jess, OSU Extension Agent, Ottawa County; and Bo Loeffler, President of the Renaissance Corporation in Port Clinton, Ohio.



Featured with Lesley Ferris are three of the many awards won by faculty, staff, and students during 2003–2004: the Award for Excellence in Community Service Programming (in recognition of our School Tours); a check for the \$50,000 University Departmental Teaching Excellence Award; and the trophy for the USITT Tech Olympics Team Award.

University Departmental Teaching Excellence Awards

The Department of Theatre was one of only two departments to receive the prestigious University Departmental Teaching Excellence Award, which is sponsored by the Office of Academic Affairs to recognize outstanding achievement in teaching and learning. The nomination process, led by Lesley Ferris, included a written discussion of our commitment to excellence in teaching and learning which spoke to our self-evaluation of teaching and learning quality, the development of faculty teaching, and the provision of resources for students. The award was reinstated after several years of absence due to budget cuts. The application included letters of support from alumni and current students.

Once the department was notified that it was a semi-finalist, preparations were made for a formal presentation. A group of eighteen students and faculty appeared before the awards selection committee to share the good news about our strength in teaching. The half hour presentation, performed entirely by students, included power point visuals, readings of new works, testimonials about internships and opportunities, a musical performance and costumed performers. The presentation was followed with a questions and answer session with the committee that started with all involved. The faculty was then dismissed from the room and the students got to share their stories of OSU Theatre's teaching and learning.

The award consists of a \$50,000 cash prize to be used for the advancement of teaching. Early plans include upgrading two more of our classrooms in the Drake to equip them with so-called "smart" technology. This includes integrated VHS, DVD, and computer large screen projection and sound. The award monies will also be used to support further internship and external learning opportunities for students. We hope to spread the wealth over the next several years so that many can benefit from this outstanding recognition of our department's teaching excellence.



A post performance discussion with members of Teatro Escambray. Fernando Saez, Ludwig Foundation far left; and far right is the celebrated director of the company Carlos Perez Pena.

Part of the OSU program included a visit to a company rehearsal with Danza Contemporanea de Cuba as well as workshops on Cuban popular dance.



OSU students got to witness a performance of *Curso General Teorico-practico de Animacion Turistica por el Metodologo Liborio Hurtado* by Teatro Escambray. The piece explored archetypes of Cuba that are exploited in the tourist industry and was performed by company members as well as student interns. Rafael Gonzalez Rodriguez wrote the powerful, comic script.



Wayne Lawson, Executive Director of the Ohio Arts Council, doing the rumba with Aline, dance instructor for the Ludwig Foundation.



Cuba: Culture and Performance

OSU Theatre's Cuba: Culture and Performance program ran for its second year in fall 2003. After a ten week course team taught by Dan Gray and Lesley Ferris, the 16 OSU students (3 theatre majors and the rest from across disciplines) traveled to Cuba from December 12–21. Wayne Lawson, Executive Director of the Ohio Arts Council, traveled with us as part of the group. Wayne, who is an adjunct professor in the College of the Arts, was responsible for helping us to develop this program.

The participants arrived in Havana, to be welcomed by Fernando Saez, who with assistants supplied us with our cultural visas. Fernando is the theatre specialist for the Ludwig Foundation of Cuba who hosts our educational visit. Over the next few days we visited the Old City of Havana on an architectural tour, the National Museum of Fine Arts where we saw the work of many artists that we studied earlier in the course, and we had an excellent introduction to the contemporary art scene at the Ludwig Foundation which had an exhibit of prominent contemporary artists. We were lucky to be present for the last few days of the Havana Biennial and so witnessed stunning and provocative art from all over Latin and South America. An excellent lecture demonstration of Cuban music followed by a workshop on Cuban popular dance got everyone moving to the clave!

We attended a stunning dance rehearsal by the Danza Contemporanea de Cuba. A highlight was the first time screening of a new film called *Red Light*. The director Esteban Insausti and his actors and production team were present at the screening to speak with us. Our two day trip outside of Havana included a night with the artists of Teatro Escambray in Villa Clara province and a tour of the colonial plantation city of Trinidad. On the closing night of our visit, our hosts gave us a wonderful reception and send off dinner.



Jonathan Putnam, visiting professor during the 2003–04 year, discusses his directing choices for the *Pentecost* forum of the Midwest Slavic Conference.



Zuanda Badenhorst, Chair of the Department of Entertainment Technology, Tshwane University of Technology, with an animatronic head developed in the E.T. Properties area. The eyes open and close, the mouth opens and shuts, the forehead wrinkles, the chin sinks, and the ears wiggle.



Acclaimed solo performer Barry Humphries, aka Dame Edna (center), visits with Christina Sidebottom, Jenny Stoessner, Megan Schutt, and Lesley Ferris.

Guest Artists and Scholars



MFA Acting alum **Jonathan Putnam** spent 2003–2004 as a guest instructor in the department, teaching undergraduate courses in directing, voice, and acting for film and television. He also directed our production of *Pentecost*.

In November OSU's Diversity Lecture Series presented **Wilson Cruz**, the first openly gay actor to play a gay character on a nationally televised program (Ricke Vasquez in "My So Called Life"), in the Roy Bowen Theatre.

Ed Hooks, specialist in acting training for animators, presented a 2 day workshop entitled "Acting for Animators" in October. The workshop, co-hosted by the Advanced Computing Center for the Arts and Design, involved group improvisations, a lecture on acting theory and deconstruction of scenes from live-action and animated films.

Prize-winning British broadcaster and BBC World Service producer **Nick Rankin** visited OSU's Mershon Center in November to give a talk entitled "George Lowther Steer: Reporting the Bombing of Guernica in 1937." During his visit he spent a week researching the Robert Breen Porgy and Bess Collection at the Lawrence and Lee Theatre Research Institute.

Actor **Barry Humphries** may wear women's clothing, but he's no drag queen. "There's a difference between what I do and what a drag queen does. In drag you're being Liza or Madonna or whoever," he said. "Edna's just a character I play." Humphries — famous for his portrayal of Australian housewife "Dame Edna" — spoke to OSU Theatre students on February 12 about his career, while in Columbus performing his touring show. Humphries said the most important part of acting was being yourself. When he originally created "Dame Edna," a sketch involving average Australians housing guests for the 1950 Olympics, Humphries did not realize that it would grow into a series of one-man shows and guest appearances, spanning five decades and winning him a number of awards.



First year MFA actor Chris Roche (left), performs with Joy Reilly (center) in the staged reading of Toni Press-Coffman's *Dean the Sublime*.

Mandy Fox visited OSU during Winter quarter, providing dialect instruction and direction for students involved in the multi-lingual production of *Pentecost*. She also gave a speech workshop to all theatre students. We are happy to report Mandy returns to OSU Theatre as the voice specialist for 2004–2005.

Toni Press-Coffman, from Arizona, was OSU Theatre's playwright-in-residence during Spring quarter. She taught playwriting and each student in her class created a play at least ten minutes in length, some of which were produced in conjunction with the directing class.

Kyungshim Oh, Professor in the Department of English Language and Literature at Kangwon National University, South Korea, is a Visiting Scholar in our Department from the end of February 2004 to February 2005. Dr. Oh is a Pinter specialist who has been involved in translating his plays into Korean. Her research in Ohio focuses on Pinter's screenplays.

OSU Theatre was delighted to be selected by the prestigious Fulbright Commission to host **Salih Hameed**, from the Department of English at the University of Babylon in Iraq. Salih arrived at the end of February and worked extensively on his research on the image of the saint as hero in English and Arabic plays. He also took part in our Identity Formation in the Arab World events spring quarter by lecturing in our "Contemporary Arab Theatre and Film" course and serving as a respondent for *Identity*, the new work created by Louay Assaf.

Alan Woods and Mary Tarantino spent the end of February 2004 in South Africa, making connections with the **Faculty of the Arts at Tshwane University of Technology in Pretoria** for potential exchanges with OSU's College of the Arts. All of this is due to the good offices of Tshwane Arts Research Professor Allan Munro, an OSU alum. In a return visit in May, OSU Theatre hosted a delegation from Tshwane University of Technology's Faculty of the Arts, exploring ways to develop exchanges. Here with us were **Dr. Glen Mills**, Dean; Chair of the Department of Entertainment Technology; **Ms Zuanda Badenhorst**, and Chair of the Department of Fine and Applied Arts; **Mr Ian Redelinghüys**. The South African guests were mightily impressed with everything here, and left enormously enthusiastic about exchanges, as were colleagues in the various departments within the College of the Arts.



BBC broadcaster Nick Rankin at the Mershon Center with Lesley Ferris, Brian Rotman (Comparative Studies), and Steve Summerhill (Spanish and Portuguese). Nick's program on *Porgy and Bess* was aired on BBC World Service in January 2004.



Playwright-in-Residence Toni Press-Coffman with the Acting and Directing faculty following the staged reading of her new piece *Dean the Sublime*. Left to right: Maureen Ryan, Toni Press-Coffman, Jeanine Thompson, and Bruce Hermann.



Anne Bogart (center) greets our faculty and guests following her discussion at the Wexner Center in Spring 2004. Left to right: Alan Woods, Naila Al-Atrash (guest director from Syria), Kyungshim Oh (visiting scholar from South Korea), and Lesley Ferris.

The Jerome Lawrence and Robert E. Lee Theatre Research Institute Report

The 2003-2004 year was full of activity for the Jerome Lawrence and Robert E. Lee Theatre Research Institute. We mourn the passing of our patron and good friend, Jerome Lawrence, who died on February 29, 2004. A memorial celebration of his life was held in Los Angeles at the Mark Taper Forum on May 3, 2004. We also celebrated Jerry's life and work here in Columbus on Tuesday, June 1st, at 7:00 p.m. in the Thurber Theatre. Many friends, including Jerry's niece Deborah Robison, his college roommate Herschel Rubin, one of his former students Meridee Stein, and others joined us in marking the accomplishments and wonders of this ebullient and wildly enthusiastic theatre artist's life and work over the nine decades he spent in our world. While Jerry—"Uncle Jerry" to a host of friends, family, and several generations of students who benefited from his playwriting expertise—will be keenly missed, it's clear that his work and legacy will long endure. In his memory, the Department of Theatre will produce the landmark masterpiece by Jerry and his longtime artistic partner, Bob Lee, *Inherit the Wind*, in the spring of 2005—which will also mark the 50th anniversary of the play's triumphant opening on Broadway!

Many new collections and additions to existing collections have come in over the year. First, for the design collections, designers Toni-Leslie James, Dennis Parker and Russell Hastings made gifts of their work, while donors Paul Stiga and Marina Henderson gave us important additions to the design holdings. A major addition to the Czech design holdings is a large collection of costume and set designs by Jan Sladek, acquired from Dr. Alf Tünsater of Sweden. We also acquired designs by Jaroslav Malina, Bob MacIntosh, and Motley, and a number of pieces from the Broadway Cares/Equity Fights Aids sale.

Michele La Rue added to the East Lynne Company collection, while Alvernia College donated a wonderful collection of scrapbooks and other materials documenting the career of Clifton Webb. Joy Reilly established the Grandparents Living Theatre Collection, and the Ella Richey Wells Collection, celebrating the life and career of that veteran Columbus actress, was established with gifts of material from Marjorie Clark and from Joy Reilly.

Donated by Michael Denis, the extensive Paul Denis Celebrity Reference Files will provide a wonderful resource to clippings,



Alumna Meridee Stein, with images of herself on a visit to New York arranged by Jerome Lawrence when she was a student in the late 1960s, meeting with famed producer David Merrick.



MFA actress Lise Evans sings "The First Girl," from *Look, Ma! I'm Dancin'!*, as part of the Jerome Lawrence celebration.



Dean Karen Bell (right) and Nena Couch (center) chat with Deborah Robison, Jerome Lawrence's niece, in front of Al Hirschfeld's image of Paul Muni in *Inherit the Wind*, 1954.

photographs, and other materials compiled by author/editor Denis during many years with Vaudeville News, the New York Star, Billboard, and the New York Post. The Denis collections joins the Earl Wilson collection as remarkable windows to the celebrity life.

Writer Hollis Alpert has founded the Hollis Alpert Collection, donating his extensive and varied writings, film criticism, and editorial work for the Saturday Review, the New York Times, the New Yorker, Women's Day, World Magazine, American Film, Playboy, Esquire and others. With Pauline Kael, he founded the National Society of Film Critics. His book-length works include the ghost-written "autobiography" *Lana: The Lady, The Legend, The Truth; Charlton Heston: The Actor's Life, Journals 1956-1976* (edited by Alpert); novels *Some Other Time, The Summer Lovers; The Dreams and the Dreamers: Adventures of a Professional Movie Goer; Burton; Fellini: A Life; The Barrymores;* and *Broadway!: 125 Years of Musical Theatre*. One of his particularly notable works is *The Life and Times of Porgy and Bess: The Story of an American Classic*. The Theatre Research Institute was honored that in the course of his research, Hollis

spent time with us using the Robert Breen collection documenting the 1952–1956 production directed and co-produced by Breen which featured performers such as Leontyne Price, William Warfield, Cab Calloway, and Maya Angelou.

We were particularly delighted that the Robert Breen Collection, along with interviews with Nena Couch and Alan Woods, were featured in the BBC World Service *Masterpiece: Porgy and Bess Part 2* program, produced by Nick Rankin in January 2004.

The Daphne Dare Collection is being digitized; the intent is to make it all available online. Valerie Minifie, executor of the Dare Estate, has been supportive in this effort to make Dare's breathtaking costume and set designs readily available. The digital collection will be mounted on OhioLINK's Digital Media Center in the near future.

The Margo Jones Medal was presented in July 2003 to Emilie Kilgore, founder and administrator of the Susan Smith Blackburn Prize, founded in 1978. The Susan Smith Blackburn Prize is given annually to a woman who deserves recognition for



Herschel Rubin, Jerome Lawrence's college roommate and fraternity brother at Zeta Beta Tau, shares an image of himself, his wife, and Jerry during the memorial celebration.



Truman Winbush and Patricia Wallace-Winbush reading Edgar Chisholm's *The Long Dance*, winner of the Eileen Heckart Drama for Seniors international competition in the one act play category.



Ann Mirels and Birdie Larrick reading Nancy Gall-Clayton's *Felicity's Family Tree*, winner of the Eileen Heckart Drama for Seniors international competition in the ten-minute play category.

having written a work of outstanding quality for the English-speaking theatre. The year's presentation was particularly appropriate; both Margo Jones and Susan Smith Blackburn were natives of Texas and did their first theatrical work there, and the Blackburn Prize is still based in Houston. The Jerome Lawrence and Robert E. Lee Theatre Research Institute is home to the Margo Jones Medal.

The TRI joined many others across North America in marking the 50th anniversary of the Brown vs. Board of Education of Topeka ruling of 1953, which made segregated schooling illegal. The Brown Foundation of Topeka, Kansas, commissioned a play, *Now Let Me Fly* by playwright Marcia Cebulka, drawn from oral histories of those involved in the lawsuit. A staged reading of the play was given in our New Works Lab on May 17th—the actual anniversary of the ruling. The OSU reading was in collaboration with the Theta Chapter of Alpha Kappa Alpha Sorority, and was staged by Alan Woods. Columbus performers Patricia Wallace-Winbush and Truman Winbush joined Anthony Hill, Ann Alaja Woods, and Columbus resident Caroline Johnson in reading the play to a packed house.

In response to an expressed need, the Institute hosted a playwrights' retreat the week of July 20th, 2004, for members of the International Centre for Women Playwrights and other friends. Fifteen writers attended, listened to a panel about Columbus theatre, and wrote like crazy, with volunteer actors doing cold readings every evening. A great time was had by all, and the possibility of another retreat next year is under discussion.

The Institute has been blessed with wonderful volunteers this year. Chuck Moulton and Barbara Yost have been working on the Clifton Webb Collection, while Joey Thomas has put the Grandparents Living Theatre Collections in good order. K Adamson is preparing summaries of the plays in the Senior Drama Collection for eventual listing. We're enormously grateful for all this good help.

The Institute's collections continue to grow. For more details on this year's acquisitions please visit our web site (www.lib.ohio-state.edu/triweb/).

Spotlight on Undergraduates

The Undergraduate program welcomed back Esther Beth Sullivan as the Director of Undergraduate Studies and received approval for the revision to the Bachelor of Arts in Theatre program that had been in the works for over two years. The revision provides more opportunities for students to take the courses that interest them in each of the three areas while earning their degree in a timelier manner. Undergraduate traditions were passed on to the new students through the Welcome Back Pizza Party, Backstage Live, the Writing Company, and the school tour.

Undergraduate members of the Student Advisory Committee formed a new student organization called The Undergraduate Group (TUG). One of their first accomplishments was the creation of "Theatre @4", an exciting new initiative geared to Undergraduate Students. Workshops, Social Gatherings, Staged Readings, New Works, Season Selection, Improv Classes, were just some of the events offered.

The 2004 Richard J. and Martha D. Denman Undergraduate Research Forum witnessed another year of excellent OSU Theatre student research. Jonathan Barnes and Aiyana Marcus competed; and Allyson Morgan received an award for the Women's Explosive Theatre Company (WETCo).

In sunny Long Beach, California, a group of students attended the annual United States Institute for Theatre Technology (USITT) Conference. The undergraduates brought home a 1st place trophy for the conference's annual "Tech Olympics," where students compete for the fastest time and accuracy in light focusing, stage pin wiring, costume quick change, knot tying, taping out a ground plan, setting up a sound system, crimping a cable, and completing a cut sheet. Students were able to attend the conference thanks to funding support from the Kirby Kennedy Wyatt II Scholarship Fund in Theatre Technology and Design.

At the End of Year Celebration, the department recognized undergraduates for their achievements with scholarships (see our web site for the complete list: theatre.osu.edu/scholarships/). Following the celebration, students presented Backstage Live, which raises money to benefit local AIDS organizations.



Office staff and alums Laura Sipe and Eric Mayer with fellow alum Kristen Kidd (right) at the Actors Theatre of Louisville, where Kristen worked as a production assistant.



Writing Company members Adam Howes, Cole Simon, Kristin Green, Larry Jones II, Joelle Joseph, and Lindsay Sanders rehearse new work for their next performance.



The team of undergraduates who brought the USITT Tech Olympics award home to Ohio State. Left to right: Mike Buchman, Nikki Heinlein, Stacey Siak, and Eric Mayer.



In 2004 several undergraduates participated in a pilot project between Columbus Children's Theatre (CCT) and the Columbus Public Schools (CPS) called: "Science: Fact or Fiction." All the stories were written by children in grades K-8, dramatized by Columbus Children's Theatre with costumes and props, and performed by OSU Theatre students for the third grade students at Columbus Children's Theatre. It was directed by CCT Education Director, Mark Mann. Pictured here are Betsy Wilson, Nickholas Redinger and Chris Lee.



Alums Laura Gale Simpson and Jim Creighton with the youth of their New York *Lift Every Voice* project.



All aboard! The OSU Theatre group takes a break from touring the production studios of the Actors Theatre of Louisville. Left to right: Nick Redinger, Joy Reilly, Betsy Pandora, Alan Woods, Christa Keim, Salih Hameed, Naila Al-Atrash, and Kyungshim Oh.

Continuing the New

2003–2004 was a banner year for the Department of Theatre's focus on new works. Under the leadership of Jeanine Thompson, the MFA Acting curriculum was completely revised. We eliminated the Ensemble and Independent track model, whereby students could either focus on conservatory-style training (Ensemble Track) or the creation of new work in the third year (Independent Track). In its place we established a program with a more comprehensive focus on new works. The new MFA Acting program offers contemporary and classical actor training, strong movement theatre training, a focus on creating new work, experience in arts administration, video, playwriting, directing and community outreach development. The revised curriculum not only makes our program unique, but it also more directly links us to the innovative programming, guest artist residencies, and cutting-edge contemporary performance that is produced and commissioned by the Wexner Center for the Arts. With the change in curriculum came a change in recruitment. Our first class of 10 students began in the fall of 2003, and will continue through the 3-year program as a unit. We will recruit our next class to begin in the fall of 2006.

In addition to graduate study, undergraduates have the opportunity to pursue New Works through the Writing Company and Joy Reilly's Theatre 688: New Works Laboratory course.

Supplementing the new works curriculum were hands-on experiences with a rich array of professional new works artists:

The Wexner Center for The Arts sponsored the London based theatre company, **Improbable Theatre**, who performed *The Hanging Man* in Thurber Theatre in October. During the run the directors and designers of the show took time to speak to theatre students about their process.

Emmy nominated **Jeffery Solomon** performed his solo pieces, *Mother/Son* and *Santa Claus is Coming Out* in the Roy Bowen Theatre, October 9–11. The performances addressed issues within the gay community with serious and satiric undertones. During his workshop with theatre students, he discussed techniques used to generate ideas for solo shows.

Reverend Billy, the creation of performance artist Bill Talen, bellowed into the Thurber Theatre on October 22 with his anti-consumerism gospel piece: *The Church of Stop Shopping*. The "Reverend" facilitated OSU Theatre students in the exploration of "spat" theatre. Students paired up and chose opposing sides of a controversial issue. Their instructions were to find a public space occupied by several people and argue the issue. The workshop generated new inspiration for exploring new works.

Robert Post brought his one-man show *The POSTman Delivers* to Thurber Theatre at the end of October. His series of sketches included mime, juggling, storytelling, and puppetry. Mr. Post played multiple characters with extremely quick changes. During his workshop, theatre students were on their feet practicing improvisational technique as well as mime.

Lena Simic, a Croatian director who has worked extensively in devising and creating new work, spent 5 weeks during Autumn quarter creating *The Intimacy Project*. This 45-minute piece featured a cast of undergraduate students and dealt with issues of intimacy in personal relationships. Lena's residency was sponsored by the CEC ArtsLink program.

The Chicago-based interdisciplinary performance group **Goat Island** is a seven-member collaborative ensemble earning an international reputation with their evocative work blending text, movement, and resonant imagery. They performed *When will the September roses bloom?*, a work-in-progress, in the Roy Bowen Theatre in January 2004.

In addition to developing this piece (scheduled to premiere in Europe in autumn 2004), they ran a 3-week interdisciplinary workshop made up of students from the graduate dance, art, acting, and writing departments. Five members of Goat Island facilitated the workshop whose focus was the methods, means, and result of collaboration. Students were instructed to write, move, and create art installments in direct reaction to the spontaneous writing and movement of material previously generated in class. The Goat Island residency was the idea of Ann Hamilton and Michael Mercil, both faculty in the Department of Art. The residency and performance were co-commissioned by the Departments of Art and Theatre in the College of the Arts and the Wexner Center for the Arts, Performing Arts Chicago, Amolfini (UK), Dance 4 (UK), New Moves International (UK), and Kampnagel (Germany). Also funded in part by the OSU Student Impact Grant, the Department of Dance, and the Heartland Arts Fund (a program of Arts Midwest funded by the NEA).

The New York based, **SITI Company** came to OSU in April to perform *Death and the Ploughman* at the Wexner Center for The Arts. The signature techniques of the SITI Company are Suzuki and Viewpoints. Barney O'Hanlon, who returned to OSU for a third residency, worked with over 30 students for one week on these movement styles. Thirty students from Theatre and Dance embarked on the journey of the very physically demanding Suzuki and the collaborative movement of Viewpoints.



Solo performance artist Robert Post, pictured here as Chef Pasquale, just one of the many zany characters in *The POSTman Delivers*.



Lena Simic, ArtsLink Fellow (standing), moderates a post-performance discussion between the audience and the cast of *The Intimacy Project*.



Lena Simic (right) with the cast of *The Intimacy Project*. Left to right: Jason Hoehnen, Alec Clairmont, Rachel Klimkowitz, Betsy Wilson, and Tabitha Hillman.



Bill Tallen, aka Reverend Billy, discusses his "spat theatre" techniques in a student workshop.



When will the September roses bloom?, the showing of a work-in-progress created and performed by Goat Island. The company included Lin Hixson, CJ Mitchell, Margaret Nelson, Karen Christopher, Matthew Goulish, Mark Jeffery, Bryan Saner, and Litó Walkey.

Rashomon

Maureen Ryan's tight directing, coupled with an immaculately designed stage set, keeps things interesting...

(Adrian) Brown playing his infamous bandit and Anthony Trujillo his jaded wigmaker are spot on with passion and humor, and Tanya Chu McBride's wife has this wonderful way of morphing through her range of emotions... it's a terrific production...

Alive

Nov. 20, 2003

Josh White



Students rehearse for the Ohio State Lima production of *My Jewish Dreams*, written and directed by Maria Ignatieva.

Regional Campus Report

OSU Lima

Construction crews were our constant guests from June 2003 to March 2004 as the Lima Campus Theatre was renovated. The addition of scene and costume shops, new dressing and green rooms and a rehearsal/small performance space have transformed Reed Hall. After being dark in Autumn 2003, our program generated two productions in 2004. Maria Ignatieva wrote and directed *My Jewish Dreams* for performances at local middle schools during Winter 2004. Designed to tour by Brad Steinmetz, the production generated enthusiastic conversations and discussions about diversity. Joe Brandesky directed and acted (Firs) in Chekhov's *The Cherry Orchard* during Spring 2004. It was the premiere production in the newly named Martha W. Farmer Theatre for the Performing Arts. The generosity of Martha Farmer was acknowledged before and after the Friday performance of *The Cherry Orchard*. Chekhov specialist Dr. Irene Delic was the featured speaker during a dinner in Martha Farmer's honor. Presentations to Martha were made by Lima Dean Dr. John Snyder and Lima Campus Theatre students. One of the highlights of this inaugural production in the renovated theatre was the design by celebrated Czech scenographer Jaroslav Malina. Jaroslav and his wife Milada Pravdova joined us for a three week residency. This was his third production collaboration on the Lima Campus. Jaroslav was particularly pleased with the rigging designed and built by Brad Steinmetz to fully realize his "declining" scenery.

Three students who played leading roles in *The Cherry Orchard* were recognized with Spring 2004 academic awards at OSU—Lima. Anne Maag (Varya) was given the Arts Divisional Award (sponsored by the Music and Theatre faculties) while Theatre Departmental awards went to Bethany Small (Anya) and Eliot Walters (Trofimov). Bethany and Eliot also were featured in the Winter 2004 production of *My Jewish Dreams*.



Calamity Jane. OSU Mansfield, Winter 2004.



A Thurber Carnival. OSU Mansfield, Autumn 2003.



The Mandrake. OSU Newark, Winter 2004, featuring Dave Williams (left) in a leading role.



Dimetos. OSU Newark, Autumn 2003.

encore 2004



The cast and crew of Ohio State Lima's production of *The Cherry Orchard* present Martha W. Farmer (center) with a portrait that will hang in the lobby of the newly renovated Martha W. Farmer Theatre for the Performing Arts.

OSU Mansfield

The theatre program at OSU-Mansfield continues to be very active, under the direction of Larry J. Evans. The 2003–2004 Theatre Season included three major productions, all of which used a combination of students and community talent. The fall production was *A Thurber Carnival*, a series of sketches and one-liners based on the short stories and cartoons of James Thurber. This production was also scheduled for two performances for the Richland County Children's Theatre Foundation. The winter production was the musical *Calamity Jane* based on the 1954 film, with David Tovey as music director/conductor. *The Laramie Project*, concerning the 1998 death of gay University of Wyoming student, Matthew Shepard, was produced in the spring. Moises Kaufman and the Tectonic Theatre Project created this production from interviews they conducted in Laramie, Wyoming, along with court documents and their own journal entries. The Arts & Lecture Committee of Ohio State Mansfield and North Central State College sponsored a three-day forum on sexual orientation and hate crimes that led up to the opening night performance.

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 Kathy Dabney and the James Lewis Technical Theatre Award to Stacie Brooks.

OSU Newark

The Newark campus continued its tradition of staged readings and production under the leadership of Dave Williams. The Autumn quarter reading was "Selections From Don Marquis' Archy and Mehitabel." The production, Athol Fugard's *Dimetos*, was perhaps daring for a university production, but its bleak and powerful vision provoked much discussion. The Winter quarter reading was "Stanzas from Byron's Don Juan," which demonstrated the romantic poet's verbal dexterity. The production of Niccolo Machiavelli's *Mandrake* provided an opportunity for large-scale set design, as well as acquainted the campus with this unique 16th-century work. For spring the production was Christopher Durang's *Laughing Wild*.

Comparative Drama Conference

The 28th Comparative Drama Conference took place at the Adam's Mark Hotel downtown Columbus from April 29 through May 1, 2004. For the fifth year it was organized by Conference Director Stratos Constantinidis. The conference featured over 160 panelists and highlights included a keynote by W. B. Worthen (University of California, Berkeley) entitled "Fossilized Talking: Writing, Print, Drama." Other plenary sessions included "Author Meets Critic" where Alan C. Dessen, author of the recently published *Rescripting Shakespeare* responded to Luke Wilson (OSU English) and M.J. Kidnie (University of Western Ontario, Canada). Students from Jeanine Thompson's Viewpoints class demonstrated their movement technique in a workshop entitled "Anne Bogart's Viewpoint Training in the Rehearsal Process" which was lead by Jeanine Thompson and Maureen Ryan. On Saturday May 1 the conference attendees saw OSU Theatre and School of Music's production of *Candide*.

OSU Brilliantly tackles complex "Pentecost"

Director Jonathan Putnam...pulls finely drawn performances from every member of the large cast.

...credit goes to Mandy Hart for the impressive, two story set and to John Jay for special effects that will almost literally blow you away.

This is the kind of play that's too big and complex for most local troupes to put on. Columbus is lucky OSU accepted the challenge—and even luckier that it's met the challenge so brilliantly.

The Other Paper
March 4-10, 2004
Richard Ades



Toni-Leslie James laughed heartily and often while recounting tales from her career as a professional costume designer.



Members of the cast of the *Coming of Age* staged reading spend a moment with faculty and friends. Left to right: Roy Bowen, Harold Eisenstein, David Ayers, Anita Eisenstein, Jules Feiffer, Joy Reilly, Dorothy Silver, and Reuben Silver.

The Alumni Return

Ongoing contact with alumni is a vital part of our educational mission. Anytime former students find themselves in the Columbus area, they are encouraged to stop by and share with the current student body their varied experience and their perspectives on how their education has served them. During the 2003–2004 year we were delighted to welcome these alums:

Dorothy and Reuben Silver (PHD 1961) were the featured performers in a staged reading of *Coming of Age*, an unpublished play about retirement by The Small Society cartoonist Morrie Brickman. The reading premiered as part of the Cartoon Research Library’s “Cartoonist as Playwright” symposium on November 2 and featured Jules Feiffer as a guest speaker. Reuben, who received his Ph.D. in Theatre from the department, went on to become the Theatre Director at the Leo Yassenoff Jewish Community Center, the Artistic Director of Cleveland’s Karamu Theatre, and Head of Cleveland State University Theatre (where he is now Professor Emeritus). Dorothy worked as secretary to four Ohio Congressmen at the State Legislature and as a film editor for WTVN television before taking leadership of Cleveland’s Jewish Community Center Theatre.

Donovan Johnson (MFA 1996), current co-producing/artistic director of the Oberon Theatre Ensemble in New York (www.oberontheatre.org), stopped by in the fall to share with the Theatre 600 Professional Aspects of Theatre class some of his thoughts and ideas about successfully operating a non-profit Off-Off Broadway theatre for the past seven years. Along with fellow alum **Brad Fryman (MFA 1996)**, Donovan founded the Oberon Theatre Ensemble to “cultivate and invigorate a diverse theatre community by confronting contemporary issues through classic and original works.” For each of the past seven years, Oberon has produced a season of four to five plays using an ensemble approach giving young theatre talent the opportunity to

tackle significant work. Oberon has taken on classics such as *The Bacchae*, *Phaedre*, *The Miser*, and several Shakespeares. In addition to this, the company has produced original works that have focused on the issues of AIDS, abortion, suicide, women’s rights in Afghanistan under the Taliban rule, and the historical role of women in the Civil War. Emeritus faculty member Rex McGraw has directed for Oberon and is a member of their board.

Jim Hutchison (MFA 2003) and **Kevin Parsley (BA 1999)** returned to OSU in March 2004 to participate in a Moving Lights Programming Master Class, hosted by OSU and taught by Benny Kirkham, one of the concert lighting industry’s leading programmers. Jim and Kevin were instrumental in setting up a complex layout of lighting fixtures, control consoles, and lots and lots of power and data cable. The week-long session afforded opportunities for current students, alums, and professionals to gain hands-on programming of a wide range of lighting fixtures.

We were delighted to welcome costume designer **Toni-Leslie James (BA 1979)** as the 2004 Lawrence and Lee Theatre Research Institute Lecturer - she came fresh from triumphing as designer on the Whoopi Goldberg television series. Toni-Leslie spoke to a combined audience of students, faculty, staff, and the community on April 29th, followed by a portfolio review session with graduate and undergraduate design students. During the rest of her stay Toni-Leslie visited classes; toured “When the Spirit Moves: African American Dance in History and Art,” an exhibit at the Martin Luther King, Jr., Complex’s Elijah Pierce Gallery that featured some of her designs; met with hundreds of people, relived her youth in Columbus in moving public talks, and, in general, charmed everyone with whom she came in contact. If graduates are the measure of a program’s effectiveness, Toni makes us all look terrific!

Theatre Alumni

We want to hear from you!

Please fill out the form below, or email your update to theatre-alumni@osu.edu. Information received by June 1, 2005 will be included in the next issue of *encore*!

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Address

City

State

Zip Code

Phone

Email

Degree(s)/Years(s)

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Enclosed find my contribution to the:

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Roy Bowen Theatre Fund

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In Memory of Jerome Lawrence



Jerome Lawrence and Robert E. Lee amidst the books they both loved.

Honored playwright-director Jerome Lawrence (1915-2004), in collaboration with Robert E. Lee, created enduring works of the American theatre, including *Inherit the Wind*, *The Night Thoreau Spent in Jail*, which premiered at Ohio State and then went to become “the most widely produced play of our time,” and *Auntie Mame*. Critics have called Lawrence’s *Actor: The Life and Times of Paul Muni* one of the best theatre biographies of the twentieth century.

Born in Cleveland, Ohio, Lawrence co-founded American Playwrights Theatre (headquartered at OSU) and was co-founder and judge of the Margo Jones Award. He received four honorary doctorates, including one from The Ohio State University, from which he had graduated cum laude in 1938. He was elected to the Theatre Hall of Fame in 1992, and was a Fellow of the College of the American Theatre at the Kennedy Center.

Lawrence was also the recipient of the Donaldson Award, the Ohioana Award, Variety Critics Poll—both in New York and London, two Peabody Awards for distinguished Achievement in Broadcasting, the Inge Festival Award, and the Lifetime Achievement Award from the American Theatre Association. Lawrence served on the Boards of Directors of the American Conservatory Theatre, the National Repertory Theatre, the Dramatists Guild, the Writers Guild of America, and the Authors Guild of America.