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Newsletter Publication of The Ohio State University Department of Theatre  
 Autumn 1999 Volume 4 Number 1

Greetings Friends of OSU Theatre,

Looking back on my first full year as the new chair in the Department of Theatre, I see two significant events for the department: the first is international in scope, the second very local to the Columbus theatre community. In December 1998, I traveled to Prague to sign an exchange agreement with the Academy of Performing Arts, the premier theatre conservatory in Eastern Europe. In April 1999, the Department of Theatre hosted a gala dinner and celebration in honor of Roy Bowen’s many years of work in the theatre. (Please see articles about these events in the following pages). Working on these events gave me the opportunity to come into contact with a variety of people—from Czech theatre artists to Columbus actors – for whom theatre is both profession and a way of life. The experiences affirmed my sense of the importance of theatre in higher education. In a world where the arts are simultaneously central and negligible (a consistent but often wobbly place), we theatre artists/educators are called upon to play a crucial artistic role. Making international connections both for our students and the theatre profession is a way of enriching and developing ourselves as well as the cultural landscape of our community.

I hope you enjoy this overview of a very busy year. Many thanks to all of you who continue to support the department through gifts, the purchase of season ticket vouchers, and your presence at our productions and special events.

Best,



Lesley Ferris  
 Chair, Department of Theatre

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*Roy Bowen graciously accepts a standing ovation on April 18, 1999, when the Stadium II Theatre was renamed in his honor. See story pages 16 - 17.*



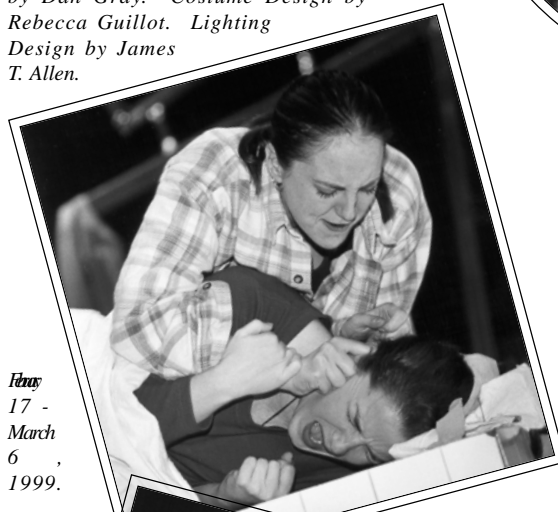
*Upon arriving in Prague, OSU Department of Theatre faculty and students work on assembling the United States entry in the 1999 Prague Quadrennial. See story pages 20 - 21.*

# 1998 - 1999 OSU SEASON in review

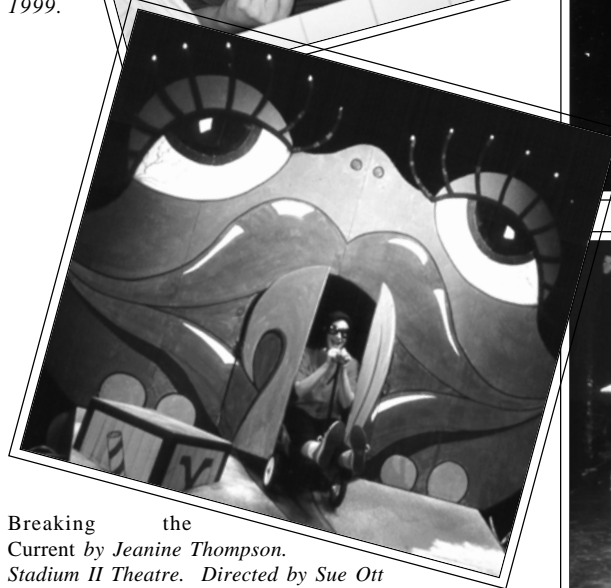
*The Bacchae of Euripides* by *Wole Soyinka*. *Stadium II Theatre*. Directed by *Ezekiel Kofoworola*. Scenic Design by *Matthew A. Kari*. Costume Design by *Tammy Elliott*. Lighting Design by *Chérie Gallinati*. November 4 - 14, 1998.

*Angels in America, Part One: Millennium Approaches* by *Tony Kushner*. *Thurber Theatre*. Directed by *Woodie King, Jr.* Scenic Design by *Matthew A. Kari*. Costume Design by *Jacqueline Shelley*. Lighting Design by *Mary Tarantino*. May 19 - 29, 1999.

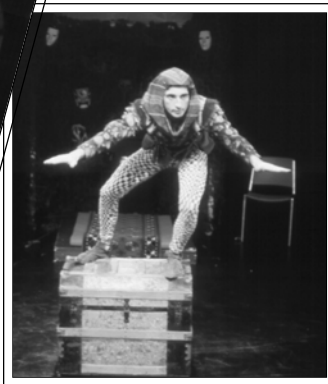
*Feral Music* by *Brian Silberman*. *Stadium II Theatre*. Directed by *Lesley Ferris*. Scenic Design by *Dan Gray*. Costume Design by *Rebecca Guillot*. Lighting Design by *James T. Allen*.



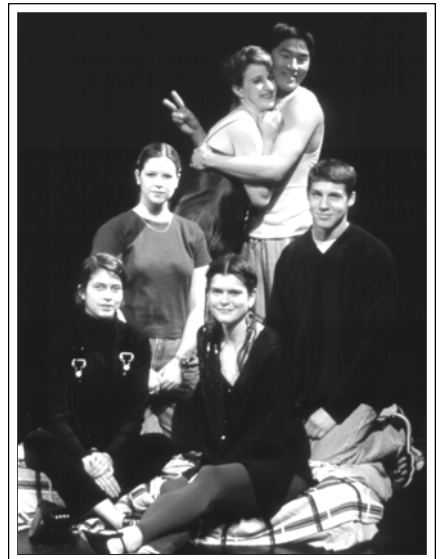
*Ferry*  
17 -  
March  
6,  
1999.



*Breaking the Current* by *Jeanine Thompson*. *Stadium II Theatre*. Directed by *Sue Ott Rowlands*. Scenic Design by *Dan Gray*. Costume Design by *Nadine Spray*. Lighting Design by *Carrie Cox*. April 14 - 17, 1999.



*Female Parts: One Woman Plays*. "Waking Up" directed by *Megan Mateer*, "A Woman Alone" directed by *Tonia Krueger*, "The Same Old Story" directed by *Carole Russo*. *Mount Hall Studio Theatre*. March 2 - 6, 1999.



# CELEBRATING CONTEMPORARY THEATRE

*Lost in Yonkers* by Neil Simon. *Thurber Theatre. Directed by Luke Yankee. Scenic Design by Dan Gray. Costume Design by Dennis Parker. Lighting Design by Mary Tarantino. November 11 - 22, 1998.*



*The Misanthrope* by Molière. *Adapted and Translated by Neil Bartlett. Directed by Sue Ott Rowlands. Scenic Design by Robert Kregge II. Costume Design by Jean Najar. Lighting Design by Chérie Gallinati. February 24 - March 6, 1999.*



*The Love of the Nightingale* by Timberlake Wertenbaker. *Roy Bowen Theatre. Directed by Phil Thompson. Scenic Design by Nick Nold. Costume Design by Presley Morton. Lighting Design by Robert Kregge II. May 5 - 22, 1999.*



*Zani's Story* by Anike. *Mount Hall Studio Theatre. February 2 - 6, 1999.*

*Fen* by Caryl Churchill. *Mount Hall Studio Theatre. Directed by Karin Maresh. May 24 - 28, 1999.*

## After Words: a post performance discussion

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

### ***The Bacchae of Euripides***

Dr. Abiola Irele, Department of African-American and African Studies and Division of

Comparative Studies and Dr. John Conteh-Morgan, Department of African-American and African Studies and French and Italian

### ***Lost in Yonkers***

Harold Eisenstein, Artist-in-Residence, Gallery Players

### ***Feral Music***

Brian Silberman, Thurber Playwright-in-Residence and Claudia Kinder, American Sign Language Specialist

### ***The Misanthrope***

Dr. Charles G.S. Williams, OSU Professor of French Literature and Culture

### ***The Love of the Nightingale***

Barbara Moum, PHD Candidate Department of Women's Studies, and Andi Shively, Rape Education and Prevention Program, OSU Student Gender and Sexuality Services

### ***Angels in America, Part One***

Frank Barnhart, founder of Reality Theatre and Act Out Productions

# regional campus report

## OSU-Lima

The season included two major productions: *Rumpelstiltskin*, adapted and directed by Maria Ignatieva, and *Picasso at the Lapin Agile*, by Steve Martin and directed by Joe Brandesky. The cast and crew for *Rumpelstiltskin* was comprised solely of OSU-Lima theatre students and performed ten times for over 3500 area children. *Picasso...*, the Spring production, featured a cast which included two non-students and was guest designed by Dennis Christilles, Assistant Professor of Scenography at the University of Kansas. Local children joined Lima students in a short puppet performance devised by Dr. Ignatieva for Lima's *First Night* celebration in December. Lima students provided technical support



Top: *Picasso at the Lapin Agile*, OSU Lima, Fall 1998.

Above: *Scapino!*, OSU Mansfield, Autumn 1998.

Right: *The Midlife Crisis of Dionysus*, OSU Newark, Spring 1999.

for the performances of *Rock 'N' Roles from William Shakespeare*, the American Association of Community Theatres Regional Festival and the Lima Symphony. Lima campus theatre students particularly enjoyed meeting and working with their colleagues from OSU-Columbus.

The 1999-2000 season schedule includes the Theatre for Young Audiences production, *Once Upon a Time in the World* (autumn '99), *Dear Liar* by Jerome Kilty (winter '00, Chamber Theatre at Dean Violet Meek's house) and *Stars in the Morning Sky* by Alexander Galin (spring '00 with Guest Designer Dennis Christilles).

The annual Spring Barbecue was hosted by Joe and Loo Brandesky and provided a pleasant opportunity for current and former OSU-Lima theatre students to mix and make merry. Two OSU-Lima Theatre students were recognized at the yearly Campus Awards Ceremony. Sarah Uetrecht was named the Arts Divisional Award recipient this year for her contributions to both Music and Theatre while Kim Graham received the Theatre Departmental Award.

Plans for the third OSU-Lima Study Tour are underway. This time

the destinations include London and York, England in July 2000. The plan is to attend performances of the York Cycle (held inside the Minster) and visit Oxford, Hampton Court, and the Globe and Rose theatres. Tour leaders are Joe Brandesky and a specialist in Medieval and Elizabethan theatre, Deborah Burks (OSU-Lima, English).

## OSU-Mansfield

The 1998-1999 season included three major productions directed by Larry J. Evans, all of which combined students and community talent both on-stage and backstage. The fall production was *Scapino!* by Frank Dunlop and Jim Dale. The winter production was the Rodgers and Hart musical *The Boys from Syracuse* (with Associate Professor of Music's David Tovey as musical director). The spring production was Tad Mosel's Pulitzer Prize-winning drama *All the Way Home*. Tentative plans for the 1999-2000 season include *Thurber Carnival*, *State Fair*, and *The Crucible*.

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



# lima, mansfield, newark

- ☞ presenting an evening of two original one-acts entitled "Another Fine Mess!"
- ☞ hosting the Ohio Theatre Alliance Regional High School Play Festival.
- ☞ traveling to the American College Theatre Festival in Indianapolis.
- ☞ sponsoring the spring theatre banquet, at which several awards were given, including the Gerry Rice Theatre Award to Eileen Noble and the James Lewis Technical Theatre Award to Ivy Lee Kunecke.
- ☞ sponsoring a touring performance group to earn money for the 2000 European Trip. The group performed 19 times, including a fall variety show on campus. Income from this touring company and from other donations has created a trip scholarship fund of almost \$11,000. In addition, the Executive Council has agreed to pay \$1,000 towards the trip for each participant who is an OSU-Mansfield student. This trip will include the Oberammergau Passion Play, as well as travel through Italy and Greece, and an optional add-on to London, England.

- ☞ sponsoring theatre trips to the Stratford Theatre Festival in Canada in June of 1998 and to New York City in June of 1999.

Plans to improve the theatre at Mansfield are in process. New seats were recently installed in Founders Auditorium. Plans for the lobby renovations and the new scene shop and dressing rooms are moving forward, and it is hoped construction will start by next spring.

Nathan Elsener, who has been the technical director/scene designer for the past three years, has left to start his MFA in scene design at Florida State University. He has been replaced by Richard Keith, who has a 1983 MFA in scene design from OSU. Over the last 15 years he has frequently designed scenery for the Mansfield Playhouse, the

Renaissance Theatre, and OSU-Mansfield. Welcome Richard!

## OSU-Newark

Dave Williams completed his first year as the new Assistant Professor at OSU-Newark. He produced and directed Garson Kanin's *Born Yesterday* and *The Midlife Crisis of Dionysus* by Garrison Keillor. Both performances were received quite well, and the department will perform works by playwrights with initials other than GK next season! Tentative selections for the 1999-2000 season include productions of *Beyond Therapy*, *The Robber Bridegroom* and *The Seagull* and staged readings from *Sir Gawain and the Green Knight*, *Selections from Monty Python and the Firesign Theatre* and *Gems of Poetry*.



Left: *Born Yesterday*, OSU Newark, Spring 1999.

Below: *Rumpelstiltskin*, OSU Lima, Spring 1999.



Left: *The Boys from Syracuse*, OSU Mansfield, Winter 1999.

## Department Welcomes New Staff

**Rachel Barnes** is our new Graduate Studies Secretary/Graphic Designer/PR person! She comes to the Theatre Department via the College of Education, where she was the Office Manager for a national literacy project. Rachel has her BA in theatre and English from the University of Notre Dame, where she performed in or worked on over twenty productions, including *Tartuffe* (her favorite role, as Madame Pernelle), *Trojan Woman*, *Our Town* (she was a female Stage Manager) and *The Power and the Glory*. She was an intern at Players Theatre Columbus right before it folded (she swears it wasn't her fault) and she has an MA in theatre from Bowling Green State University, where she was the Tour Manager for Treehouse Troupe, BGSU's Children's Theatre. Locally, Rachel has worked for CAPA and the Columbus Symphony Orchestra. This August, she and her husband Mike celebrated their 3<sup>rd</sup> wedding anniversary and their baby, a dalmatian-pitt bull mix named Oliver, celebrated his 2<sup>nd</sup> birthday.

**Valdan A. Pennington** replaces John Taylor as the Assistant to the Curator and Director of TRI. Val, a long-time resident of Columbus, graduated with a BA in Art from Ohio Dominican College. For fifteen years he owned and operated Pen-Art Custom Art Services, specializing in custom picture framing, antique maps and prints, and the cleaning and repair of works of art on paper. In 1997, he returned to school to pursue an MA in Literature at Northern Illinois University in DeKalb, Illinois and is scheduled to write his comprehensives in the Fall of 1999. Val is a poet, with recent publications in *Midwest Poetry Review* and *Northeast Corridor* with work forthcoming in *Poetry Motel*.

**Laura Sipe** is a long-time resident of Columbus and a graduate of our

# ACTER visits OSU

From October 5-11, 1998, the Department of Theatre hosted a week-long residency with "ACTER." A Center for Theatre, Education and Research (ACTER) is an international research institute, educational center and theatre company based in London, England and at The University of North Carolina at Chapel Hill. The goal of this residency program is to make exciting Shakespeare, performed by five professional actors from the London stage, available to American colleges and universities — and our residency did not disappoint! During their stay with us, Mairead Carty, Paul Greenwood, John Kane, Patrick Miller, and Stephen Simms shared their expertise with students in sixteen different undergraduate and graduate theatre courses as well as classes in the departments of English and Classics.

The Department was also able to extend this educational opportunity beyond the OSU campus. Stephen Simms held an informal discussion about his career in acting with the student body of Fort Hayes Arts and Academics High School. Later, Patrick Miller gave a workshop to a group of Fort Hayes' advanced students in drama. Paul Greenwood visited Ohio Dominican College, where he taught students in a Shakespearean drama class various techniques that actors use to analyze the Bard's work.

The highlight of the residency was the troupe's three sold-out performances of *The Tempest*. In keeping with the ACTER tradition,

these five actors developed the production without the aid of a director or complex sets, props, and costumes. Each actor played a leading role in addition to several minor roles. The goal was to let the power of Shakespeare's words combine with the imagination of the audience to create a rich whole. Michael Grossberg, theatre reviewer for *The*



3<sup>rd</sup> Year MFA actors Giles Davies and Jeremy Dubin listen as Mairead Carty leads a master class for their combined Theatre 280 classes.

*Columbus Dispatch* said these actors "blend superior acting in multiple roles with deft story-theatre techniques to lift this minimally designed, modern dress show far above its modest appearances."

For more information about this residency, including pictures and biographies of the cast, please visit our web site at [www.the.ohio-state.edu](http://www.the.ohio-state.edu). For further information about the ACTER program, you can check out their site: [www.unc.edu/depts/acter/](http://www.unc.edu/depts/acter/).

Department. She received her BA in Theatre in 1997. During her years at OSU she served in stage management on a number of productions. Favorites include *The Trial*, the first undergraduate production and the first of our productions to involve automated lighting; *The Comedy of Errors*; and *Interior Day*, a collaborative project featuring professors Mary Tarantino, Jeanine Thompson, and Phil

Thompson. Last season she had the pleasure of working with guest artists Luke Yankee and Ruth Manning as the stage manager for *Lost in Yonkers*. Before taking her position as Office Assistant and Undergraduate Studies Secretary, Laura explored stage management at the Contemporary American Theatre Company, Florida Studio Theatre, and Cincinnati Playhouse in the Park.

# Guest Artists

1998-1999 was the year of the Guest Artist! The Department of Theatre was privileged to have the talents of so many noted professionals available to them during the academic year.

**Eileen Heckart** was originally scheduled to play the role of Grandma Kurnitz, in *Lost in Yonkers*, to be directed by her son, **Luke Yankee**. Eileen fell and broke her hip over the summer and **Ruth Manning** gracefully agreed to take on the role of Grandma Kurnitz. Ms. Manning's career has taken her across the country, from New York's Broadway to Hollywood – as well as Atlanta, Philadelphia, Ann Arbor, and Ohio with the Kenley Players. Her Broadway credits include *The Prisoner of Second Avenue* with both Art Carney and Hector Elizando, *Sticks and Bones*, *A Dream Out of Time* with Sam Levene, the revival of *The Rose Tattoo* with Maureen Stapleton, *Yerma* at Lincoln Center with Frank Langella, and several productions at New York's acclaimed Circle-in-the-Square.

**Luke Yankee** was our guest director for the fall production of *Lost in Yonkers*. Luke has directed, produced, taught, lectured and acted throughout the United States and abroad. He has run two regional theatres, serving as Producing Artistic Director of the Long Beach Civic Light Opera (one of the largest musical theatres in America) and the Struthers Library Theatre, an historic landmark in Pennsylvania.

Luke was in Columbus from the beginning of October through opening night of *Yonkers*. While Luke was in residency he conducted a number of special workshops for the department, including an audition workshop for undergraduates.

**SITI**, the Saratoga International Theater Institute returned to Columbus in November 1998, to open the Wexner Center's "Theatrical Impulses" series with their new work, "Alice's Adventures Underground." While the company was at the Wexner Center, two members – Kelly Maurer and Barney O'Hanlon – had a week-long residency with 30 students from the Department of Theatre and the Department of Dance.

**Professor Freddie Rokem**, Department of Theatre Arts, Tel Aviv University, visited the department on November 16,

1998, and presented a lecture entitled "Theatrical Energies – the Actor as Hyper-Historian"

**Barbara Miller** who has done extensive costume work on Broadway (*Phantom of the Opera*, *Starlight Express*, *La Cage Aux Folles*) taught a 5-week class in millinery for the Intermediate Costume Construction Theatre 651 course during the Spring 1999 quarter. Barbara has a BFA in Theatre Design/Technology from Wright State University and has been a guest lecturer at the Yale School of Drama.

In April, **Helena Albertova**, from the Theatre Institute Prague, spoke on Czech Theatre Design. She visited with faculty to discuss plans for the Prague Quadrennial and the Riffe Gallery exhibition for Summer 2000. She will

reading various excerpts of his writing, including a monologue from his new play entitled *Homebody/Kabul*. Following his readings, Kushner engaged in a question and answer session with Dr. Lesley Ferris, chair of the Department of Theatre, and Dr. Brian Rotman, of the Advanced Computer Center of the Arts and Design (ACCAD). Mr. Kushner then took questions from the audience and met people after the lecture in a reception in the River Den. This event was co-sponsored by ODU, the Hillel Foundation, Gay, Lesbian, and Bisexual Student Services, College of the Arts, and the Department of Theatre.

**Woodie King, Jr.** was in residence April - May 1999, and directed *Angels in America, Part One: Millennium Approaches*. Mr. King is the founder and producing director of New Federal Theatre in New York City. He has produced Off-Broadway and on

Broadway. He co-produced *For Colored Girls Who Have Considered Suicide When the Rainbow Is Enuf*, *What the Winesellers Buy*, *Reggae*, and *The Taking of Miss Janie* (Drama Critic Circle Award). His directorial credits are extensive and include work in film

as well as theatre. Woodie also taught a graduate acting class while he was in residence and ran a workshop at the King Complex. Prior to the opening of *Angels in America*, Woodie King and **Chuck Smith**, from the Goodman Theatre in Chicago, gave a talk entitled "The Art of Directing: An Informal Discussion." Both directors discussed their early days in theatre and their recent achievements.



serve as co-curator of the exhibit along with Joe Brandesky.

**Tony Kushner**, the Pulitzer-Prize winning playwright and author of *Angels in America, Part One: Millennium Approaches*, spoke during the inaugural event of the annual Lawrence and Lee Theatre Research Institute Lecture Series on April 18, 1999. Kushner began the evening

Dan Gray, Mary Gray, Mary Tarantino, Mark Shanda and Dennis Parker (standing) enjoy dinner at Cameron Mitchell's new restaurant, The Columbus Fish Market, with guest Helena Albertova (far left).

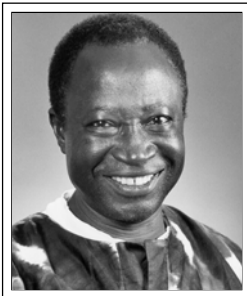
OSU alumna Eileen Heckart (sitting) and the cast of *Lost in Yonkers* at the opening night reception. L to R: Wendy Bagger, Jeremy Dubin, Luke DeLeon, Glenn Peters, Luke Yankee, Carole Russo, and Ruth Manning.

# Guest Faculty

The Department of Theatre was fortunate to have three guest faculty members this year.

**Bruce Hermann** moved to Columbus from Richmond, VA where he was teaching acting at Virginia Commonwealth University and Longwood College as he finished his MFA in directing at VCU. Bruce is a graduate of Gettysburg College and attended the school of the legendary Sanford Meisner. He has also taught acting in professional studios in New York and Los Angeles. Bruce is a part of the Acting/Directing faculty.

**Ezekiel "Zikky" O. Kofoworola** has been involved in theatre since his graduation in 1974 from the Department of Theatre Arts from Nigeria's University of Ibadan. In addition to the academic study of theatre, he has directed in both national and international arenas. He directed *Queen of Amina of Zazzau*, an experimental production at the Theatre of Nations in Sofia, Bulgaria following its successful production at the National Theatre in Nigeria.



Ezekiel O. Kofoworola

Zikky continues to research African Theatre with its interdisciplinary focus on live performance. He has also experimented on the use of theatre for mass-education and social mobilization, employing the popular theatre approach for the Nigerian Electoral Commission under (MAMSER) project and the Unesco project in Nigeria. The book, *Hawsa Performing Arts and Music*, was co-authored by Kofoworola and the renowned black American music

performer and educationist Yusef A. Lateef. Dr. Kofoworola taught classes on African theatre, folklore and storytelling.

Zikky directed Nobel laureate Wole Soyinka's *The Bacchae of Euripides* in the Fall of 1998. Zikky's guest professorship was sponsored by the College of the Arts, the Department of Theatre, the African and African American Studies Department, the

Department of English, and from a gift from alumni Jake Jakobson.

**Vincent Landro** spent 1998-1999 with the Department as the Theatre 100 Administrator and Studio Theatre Manager. He has earned graduate degrees in directing from The University of Texas, arts management from Indiana University, and, most recently, his PHD from The Ohio State University.

## Thurber

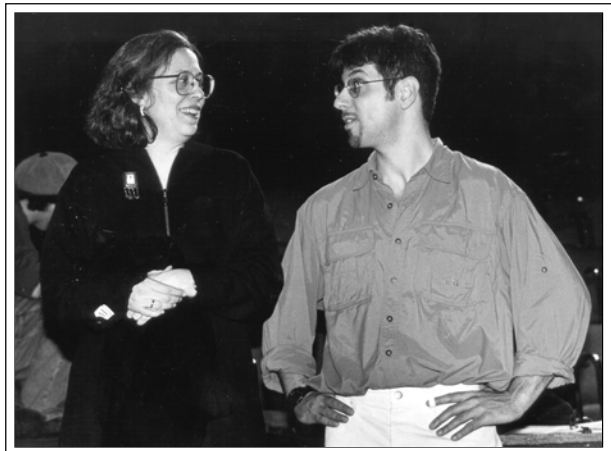
## Playwright

Brian Silberman received the Jerome Fellowship at the theatre department of the University of Virginia Playwrights' Center of quarter as the 1999 Thurber Playwright-in-Residence. In February/March, the Department presented a workshop production of his play *Feral Music*, directed by Lesley Ferris. In addition to being active in the production of *Feral Music*, Brian also taught a playwriting course.

Brian holds an MFA in Playwriting from Carnegie Mellon University, where he received two Shubert Drama Fellowships and the Mary Marlin Fisher Playwriting Award. He is also a member of The Dramatists Guild.

Brian's play *Manifest* was the recipient of the 1998 Clauder Prize and a finalist at the Eugene O'Neill National Playwrights' Conference, the San Francisco Playwrights' Center, and the

Minneapolis. *Manifest* was workshopped at The Drama League of New York. Brian was in Portland for The Portland Stage Company's world premiere of *Manifest* and then flew to Columbus the next day for the opening of *Feral Music*. His other plays include *Half Court*; and *Salvage Operations*. As Thurber Playwright-in-Residence, Brian worked on two new plays, *Ambivalent North* and *Dustbreeding*.



Lesley Ferris and Brian Silberman after a rehearsal of *Feral Music*.

## Brian

# Silberman ENCORE 1999



# Lighting the Schott

The Ohio State University's Schottenstein Center officially opened late October, 1998. To celebrate the occasion, Mary Tarantino was asked to design moving lights for the building's exterior, to target the Center's grand opening programs. The project scope included lighting the four corner towers with crown accent lights; decorative lighting on the east and south walls from the mezzanine level; and search lights situated on the Great Lawn (near the southeast entry) chasing across the sky. To accomplish the task, Mary used an array of fixtures, including

conventional fixtures (PAR 64's) and moving lights fixtures (High End Systems Studio Colors and EC-1 Fixtures). OSU senior Ryan Osborn lent his expert skills as moving lights programmer. A four-minute looped

sequence revealed the building in a wide variety of lighting compositions, which ran for 6 hours each night through the month of November. A press conference was held on November 18, 1998 in front



of the Schott where Mary was interviewed by Channel 6 TV (ABC).

*A shot of the Schott, featuring Mary Tarantino's design using moving lights.*

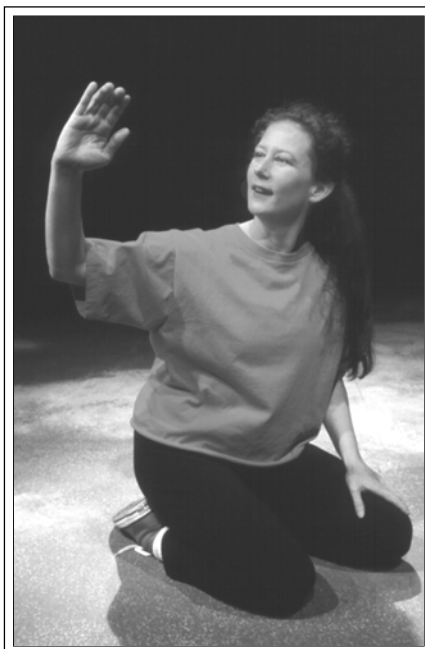
## Thompson Goes Solo . . . Times Two

In August 1998, Assistant Professor Jeanine Thompson took her solo show, *Bright Exhalation*, to the Edinburgh Fringe Festival. This production is a compilation of her solo mime pieces, which she had developed over the last several years. The works performed included "eyes closed open," "The Street Performer," "Marathon," "Metamorphosis," "Images of Woman," and "The Tornado."

*Breaking the Current*, Jeanine's newest solo work, was performed in the Stadium II Theatre, April 14-17, 1999. This piece marked a turning point in Jeanine's work. Her previous solo pieces began in movement - combining techniques derived from Marcel Marceau's tradition of mime, American modern dance, and actor training. While that expertise remains an essential aspect of *Breaking the Current*, this show began elsewhere, in "text." Writing the piece was a unique challenge for Jeanine: she sought to translate her talent for literal movement into a presentation of poetic movement, "moving" as it were, from gestural phrases to actual phrases. The final project is not one of those genres or the other, but a

kind of counterpoint between poetry and gesture, storytelling and dance, theatre and choreography.

*Breaking the Current* also represented the collaborative process at work. Jeanine worked very closely with scenic designer



lighting designer Carrie Cox, costumer Nadine Spray, stage manager Heather Olmstead, and director Sue Ott Rowlands.

*Breaking the Current* focuses on one woman—sometimes referred to as 'she' and sometimes as 'I'—in the character of Sarah Toad (a relative of the famous Mr. Toad from *The Wind in the Willows*). Sarah is a girl who grew up out west and whose life has been filled with the beauty of western mountains and lakes, but her wild ride has also included a trip through drug abuse. She tells her story, the story of a wild ride, and knits together the experiences that have left her fragmented. She does this in order to go forward in her life or at the very least, in order to resolve to go forward.

*(compiled from the program notes for Breaking the Current, Esther Beth Sullivan, dramaturg)*

*Jeanine Thompson in Breaking the Current.*

Dan Gray, sound designer Todd Harvey, writing consultants Chris Baum and Marilyn Brownstein, dramaturg Esther Beth Sullivan,

# Lawrence and Lee Theatre

The TRI now has its own e-mail address, [theatreinst@osu.edu](mailto:theatreinst@osu.edu), although you can still contact individual members of the staff through their personal accounts. And check out the web site [http://www.lib.ohio-state.edu/OSU\\_profile/](http://www.lib.ohio-state.edu/OSU_profile/). Thanks to research associate Michael Karp, MFA actor, the TRI web page is now entirely accessible to folks with disabilities; that's what the "Bobby approve" logo at the very bottom the page means: our web page has been certified by the Center for Applied Special Technology (there's more about what that means—and how to get certification—at CAST's own web page, <http://www.cast.org/bobby/>). Check out our new look at our old address: [http://www.lib.ohio-state.edu/OSU\\_profile/triweb/](http://www.lib.ohio-state.edu/OSU_profile/triweb/)

Several boxes of administrative and artistic records have been added to the archives of the Horse Cave Theatre, Horse Cave, Kentucky, which is now just ending its 22<sup>nd</sup> season as an Equity theatre, doing rolling repertory in south central Kentucky.

The Theatre Research Institute's CD-ROM, produced to help introduce the TRI to various groups, was developed over the spring and summer of 1998, made it's official

debut this year. The CD-ROM, designed by Janice Braverman of ACCAD, was selected for inclusion in this year's College of the Arts Multimedia Festival, held April 29th through May 1st in Sullivant Hall.

"Reno Finds Her Mom," the documentary film made by performance artist Reno, won a Bronze Chris Award at the 1998 Columbus International Film and Video Festival. Reno was in residence at the Wexner Center a couple of years ago and her work was extensively documented by the TRI.

Nena Couch curated an interesting exhibit in the Main Library exploring the Dance Heritage Coalition's work (the TRI is one of nine members nationally) in November and December 1988 to coincide with the national meeting of the Committee on Research in Dance (CORD) hosted by the Department of Dance. A series of web pages offer a sampling from the CD-ROM exploration of the work Nena did last year on "The Rape of the Lock," in association with dance faculty member Karen Woods; check out the dance itself, via notation, at [http://www.dance.ohio-state.edu/files/Dance\\_and\\_Technology/mpca/pw1.html](http://www.dance.ohio-state.edu/files/Dance_and_Technology/mpca/pw1.html)

In February 1999, Twyla Tharp reconstructed her early, pivotal dance, "The 100s" as a benefit for the Hunter College Department of Dance. Nena Couch and Alan Woods attended, and wound up being featured on the videotaped interview segment of the evening, in which Twyla asked various people about life in the late 1960s. Alan was the straight man, setting up Nena for a line about girls' schools in the south, which got a terrific response from the 2000+ people present. The event also served as a reunion for many of the Tharp dancers whose work is preserved in the Tharp Archive, including Rose Marie Wright, Shelley Washington, Jennifer Way, Tom Rawe, Christine Uchida, William Whitener, and Sara Rudner. Sara Rudner was also featured in a TRI-credited photo that appeared in the *New York Times* on Sunday, June 13, 1999.

Alan Woods and Nena Couch helped award the Margo Jones Medal to James Houghton of the Signature Theatre Company in New York; David LeVine is chair of the Jones Committee, other committee members include Jerome Lawrence, Janet Waldo Lee, George C. White, and Al Hirschfeld. The Medal was administered by the TRI. The Medal was presented at the annual Inge Festival in Kansas, which honored playwright John Guare. Mr. Guare, who visited the Institute last year while in residence at the Wexner Center, was accompanied by his wife, Adele Chatfield-Taylor, grand niece of designer Boris Anisfeld, whose work is part of our valued design collections. The Jones Medal presentation took place in mid-April.

In April, Alan spent a day at the New Harmony Project in Indiana, a developmental residency for playwrights, several of whom expressed interest in donating

*Woodie King Jr. (center) Guest Director of the spring production of Angels in America, Part One, introduces Kekoa Kaluhiokalani (left), who played Belize/Mr. Lies, to Tony Kushner during the reception following Kushner's speech at the inaugural Lawrence and Lee TRI Lecture Series.*



# Research Institute Update

scripts and other materials to the TRI. The New Harmony Project's Artistic Director is James Houghton, this year's Margo Jones Medalist.

The Bowen Celebration in mid-April was followed two days later by the first of what is intended to be an annual lecture series sponsored by the Lawrence and Lee TRI and the Department of Theatre. Playwright Tony Kushner was the first Lawrence and Lee lecturer. The event was co-sponsored by the Ohio/Drake Union Association, the Hillel Foundation, the Office of Gay, Lesbian and Bisexual Student Services, the College of the Arts, and the Wexner Center for the Arts.

A new production of *Inherit the Wind* was cablecast on Showtime on May 29 starring George C. Scott and Jack Lemmon. There were some materials from the TRI collections used for the introductory segments. Showtime donated copies of both the production and the mini-documentary to the TRI.

Donor Ric Wanetik, who's established a collection documenting his work as a producer and arts administrator, was broadcast nationally on the Tony Awards, sitting next to Best Actress nominee Sian Phillips; Ric produced her acclaimed portrayal of Marlene Dietrich on Broadway this spring.

Dr. William Studer, Director of the University Libraries, retired after 22 years of distinguished service. Over 200 friends, colleagues, and former colleagues gathered for a celebratory dinner on June 12th under a tent set up between the statue of William Oxley Thompson and the Thompson Library at the west end of the Oval. Dr. Studer was instrumental in establishing the formal connections between the TRI and the University Libraries in 1986, when the Institute

was rededicated and named in honor of Jerome Lawrence and Robert E. Lee, and became one of the Libraries' Special Collections. We wish him well in his retirement.

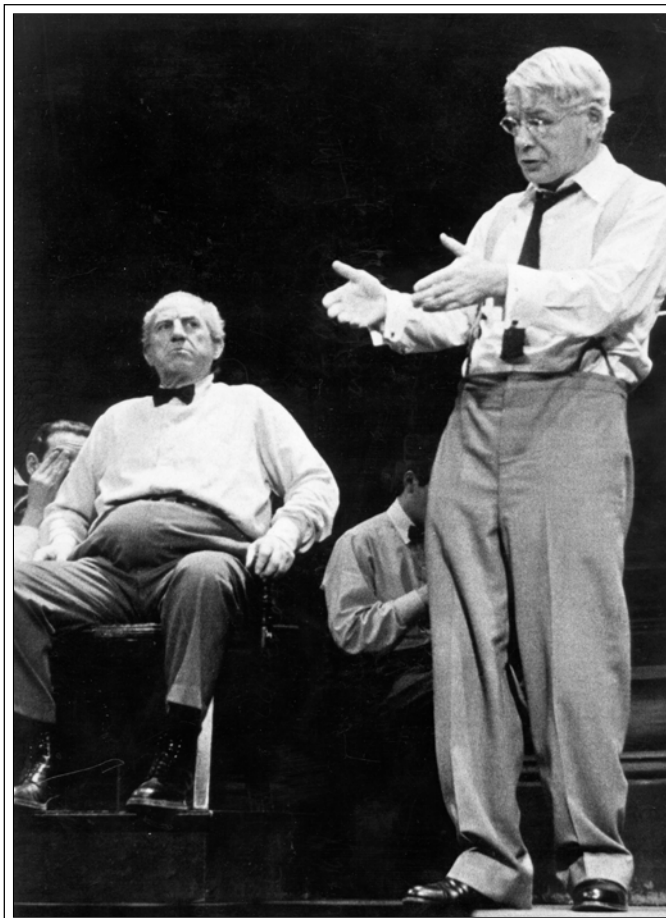
Volunteer Joe Lersky has now completed over 25 hours of oral history interviews about Dr. Roy Bowen's career, with particular emphasis on Dr. Bowen's years at Players' Club of Columbus. Joe is now starting a similar project about Harold Eisenstein and the Gallery Players in Columbus, while recent alumna Mary Margaret Brown is beginning a series of oral history interviews about the last years of Players Theatre Columbus, the professional theatre created from Players' Club and Players Theatre. Harold Eisenstein's retirement from Gallery Players, after more than forty years as director and Artist-in-

Residence, was celebrated with a large public tribute in the middle of May. Both Harold and Anita Eisenstein have been good friends to the TRI, generously donating scripts, books, and other materials over the years.

Lucy Lee, a good friend of the TRI and daughter of Robert E. Lee and Janet Waldo Lee, earned the PHD this spring in Business Communication at UCLA, and continues on the faculty at the University of Southern California.

Mary Bishop continues to add materials to the collection on theatre preservation and restoration, which she's established at the TRI. A second large batch arrived in June, and is now being processed. David Woods, a frequent donor, has sent a large box of programs from the

1940s to the present, many from the Washington-Baltimore area, to be added to the production files. As always, we're grateful — the files of programs and playbills are among the most frequently consulted of our holdings.



*From the TRI Archives. Ed Begley and Paul Muni in Inherit the Wind, National Theatre, New York, 1955. This photo was used during the introductory segments of the Showtime cablecast of Wind on May 29, 1999.*

# Launching the School Tour

## 1999 Tour Stops

Beechcroft High School  
Briggs High School  
Clintonville Academy  
Columbus Alternative High School  
Faculty Club Performance  
Fort Hayes High School  
Hilliard Darby High School  
Marion Franklin High School  
Medary Elementary Afterschool Learning Center  
Mifflin International Middle School  
Mt. Gilead High School  
OSU Lima  
Pickerington High School  
Sampler Performance, McConnellsville, OH  
Wellington School  
Westerville South High School

As part of our ongoing commitment to arts education, the Department of Theatre initiated a major community outreach project this year: a school tour of *Rock 'N' Roles from William Shakespeare* by Jim Luigs and directed by Bruce Hermann. First produced by the Actors Theatre of Louisville, this innovative script provides a variety of the Bard's work in an abbreviated format, mixing up scenes from *Romeo and Juliet*, *A Midsummer Night's Dream* and *Hamlet*. After the thirty-five minute play, students and actors engaged in a question and answer session with students and teachers.

Undergraduate actors Thomas Greer, Eleni Papaleonardos, Amy Pennington, David Price, Ebony Wimbs and tour manager Seth Stout only

had the first few weeks of Winter Quarter for rehearsals, then it was time to hit the road. The tour visited 14 schools in the Central Ohio area on Tuesday and Thursday mornings in February, March and April of 1999. In Spring Quarter, Lindsay Casella took over for Amy Pennington and the new cast performed the tour show several more times. *Rock 'N' Roles* was invited to perform at the Faculty Club for the Alumni Council and the tour was one of many groups from the College of the Arts that performed at the "Ohio State Sampler." The sampler, a community-outreach program co-sponsored by OSU Extension and the Ohio Arts Council, was held April 26, 1999, in the Historic McConnellsville Opera House.



## Let's Get Together "At the Club"

In March 1998, the Department of Theatre started a new initiative with the Faculty Club by presenting a staged reading of *The First Actress*. We continued this initiative during the 1998-1999 academic year with a performance "At the Club" each quarter. In the Fall, John Taylor directed a staged reading of Bertolt Brecht's Theatre Poems, in honor of the 100<sup>th</sup> anniversary of Brecht's birth. 3<sup>rd</sup> Year MFA actor Anike performed "Aren't I a Woman: the Story of Sojourner Truth" in honor of Black History Month in February. For our last club event, PHD candidate Esther Kim directed staged readings of excerpts from *Letters to a Student Revolutionary* by Elizabeth Wong, in celebration of Asian-American Awareness Month in May. We plan to do quarterly events again during 1999-2000. These events are free of charge and open to the public.



Top: Rock 'N' Roles cast members with young theatre-goers at the "Ohio State Sampler" in McConnellsville.

Bottom: Eric Ancker, Robin Gordon, Chris Neher, Carney Gray and Megan Mateer in the staged reading of Bertolt Brecht's Theatre Poems at the Faculty Club in Fall 1998..

## Graduate Degrees Awarded

### Master of Arts

**Shelley Megan Mateer.** "Everyman 2000." (A. Woods).

**Xela Pollock.** "The Edinburgh Festival Fringe: the "Big Wobbly Amoeba." (J. Reilly/T. Postlewait).

**Lisa Propes.** "Themes of Alienation and the Concept of 'Home': A Critical Analysis of Chay Yew's *Whitelands* Trilogy: *Porcelain*, *A Language of Their Own*, and *Half Lives*." (A. Woods).

**Nan Zhang.** "Dramatizing Light: The Theatre of Tennessee Williams and Jo Mielziner." (T. Postlewait).

### Master of Fine Arts

**Wendy Elisabeth Bagger.** "Dancing Without a Drummer: The Creation of Character Through Physicality." (J. Thompson).

**Giles Morgan Davies.** "Whu is One." (J. Thompson).

**Jeremy Dubin.** "Art and Kraft: Performance of the Role of Dr. Kraft in *Feral Music* by Brian Silberman." (P. Thompson).

**Chérie Gallinati.** "The Lighting Design Process for The Ohio State University's Production of Neil Bartlett's Adaptation of Molière's *The Misanthrope*." (M. Tarantino).

**Christopher Hart Neher.** "The Role of Pentheus from Wole Soyinka's *The Bacchae of Euripides: A Communion Rite*." (P. Thompson).

**Jacquelynn Presley Morton.**

"A Costume Design for a Production of Timberlake's Wertenbaker's *The Love of the Nightingale*." (D. Parker).

**Glenn David Peters.** "Walking Dangerous Tonight: Creating and Performing a Role in Tony Kushner's *Angels in America*." (S. Ott Rowlands).

**Heidi Scheppman.** "A Costume Design Process for a Production of George Kaufman and Moss Hart's *The Man Who Came to Dinner*." (D. Parker).

**Anike L. Tourse.** "'Zanni's Story': An Original Script and Performance Project." (J. Thompson).

### Doctor of Philosophy Degree's Awarded

**John Brooks Lawton III.** "Performing Politics: A Theatre-Based Analysis of the 1996 National Nomination Conventions." (T. Postlewait).

**Mikell L. Pinkney.** "African American Dramatic Theory as Subject of Cultural Studies: An Historical Overview and Analysis." (A. Woods.)

**Matthew Scott Phillips.** "Negotiation and Legitimation: The Victorian Periodical Press and the British Stage (1832-1892)." (A. Woods)



Giles Davies, Jeremy Dubin, Paul Ring, Aimee Greer, Edna Mae Berkey, Anthony Peebles and Anike Tourse are hanging out at the End of Year Celebration.

## National Fellowship Award Winner

**Esther Kim** (PHD ABD) won a \$25,000 fellowship from the Five College Fellowship Program for Minority Scholars in Massachusetts. Amherst, Hampshire, Mount Holyoke and Smith Colleges and the University of Massachusetts are members of the Five College consortium. The fellowship provides one year in residence at one of the five colleges for a minority graduate student who has completed all requirements for the PHD except the dissertation. The Fellowship includes a stipend of \$25,000, office space, housing assistance, and library privileges at the five colleges. Esther will be at Hampshire College, where she will teach a course on Asian American theatre while she finishes her dissertation.

## Current PHD student has New York Premiere

**Tonia Kruger** (PHD, 2<sup>nd</sup> year) had her play *La Pucelle* produced in New York by Expanded Arts April 4-6 and 11-13, 1999. *La Pucelle* started as Tonia's solo performance piece written in 1996 as her creative project for her master's degree. It tells the story of a girl's search for female heroes; her discovery of the emblem of Joan of Arc in the writings of Mark Twain, George Bernard Shaw, and William Shakespeare; the ways that discovery gives her strength as she makes choices about how to live her life; and her later discovery that, as a woman, to truly follow her hero requires self-immolation. Sonda Staley directed the play. Tonia made some small rewrites to the work during early rehearsals and she attended the opening night of the production where she was toasted with a wine and cheese reception.

# Internships and Awards

**Jennifer Mates** was accepted into the three week American Conservatory Theatre Summer Program in San Francisco and they awarded her a full scholarship. After California, Jennifer headed to Cleveland. Jennifer and **Cheri Walters** received full season contracts for 1999-2000 with The Cleveland Play House, Ohio Company. Joining them at the Play House will be **Seth Stout** (Fall 1999) and **Anthony Peeples** (Winter/Spring 2000).

**Tom Greer** and **Jessica Morgan** were both offered contracts with Timestep Players of Chicago. After a week of rehearsals in the Windy City, these two spent the summer touring libraries throughout Ohio.

**Jim Creighton** was in The Actor's Theatre production of *Julius Caesar*.

**Brian Cooper** and **Sean Sullivan** spent

the summer at the Porthouse Theatre, on the grounds of the Blossom Music Center, Cuyahoga Falls, OH, appearing in *Much Ado About Nothing* and *Camelot*.

**Sean Sullivan** was awarded an Undergraduate Research Scholarship in the amount of \$4,000 for his proposed thesis project "Autobiography through Two Dramatic Forms: An Exercise in Comparative Writing."

**Robin Gordon** and **Karin Maresh** were funded through a grant Sue Ott Rowlands received for the Samuel Cook Summer Scholar Conference. For one week during the middle of July they conducted workshops for the Young Scholars Program on using acting techniques to enhance interpersonal communication skills. **Dr. Alan**

**Woods** and **Dr. Anthony Hill** also received a grant to teach a course on media images. The Young Scholars program, in existence since 1988, brings 9<sup>th</sup>-12<sup>th</sup> grade minority students from nine Ohio cities together for an intensive program of academic enrichment, study and social skills enhancement, and exposure to career opportunities.

Below: Anthony Hill and Zikky Kofoworola at the End of Year Celebration.



*Undergraduate Antics at the End of Year Celebration. Standing: Eric Ancker, Jim Creighton, Laura Simpson, Eleni Papaleonardos. Sitting: Sam Friedman, Seth Stout, Sean Sullivan, Greg Maier and Cheri Walters.*

*Anike performs her one woman show "Aren't I a Woman" at the Faculty Club.*

## scholarships

**Gerald Black Scholarship Fund for Recognition for Excellence in Theatre, \$350-\$1,000**

Thomas Greer  
Greg Maier  
Maura Phelan  
Joseph Schultz  
Ken Troklus

**Francis Davis Fellowship Fund for Recognition for Excellence in Theatre, \$125-\$1,000**

Eleni Papaleonardos  
Seth Stout  
Cheri Walters  
David Lintzenich

**Robert Johnson Scholarship Fund for juniors and seniors in Theatre, \$450-\$750**

Bridgette David  
Heather Olmstead  
Ryan Osborn  
Anthony Peeples  
Mollie-Marie Workman

**Kennedy Wyatt Kirby Fund for Outstanding Work in Theatre Design and Technology, \$450-\$1,000**

Tamara Elliott  
John Leahy  
Ryan Osborn

**Roy and Addeleen Bowen Fund for Exceptional Talent in Theatre, \$600-\$1,000**

Laura Simpson  
Sean Sullivan  
Mollie-Marie Workman

**Steven Vrba Award for Outstanding Ability in Theatre Technology, \$100**

Mollie-Marie Workman

**Michael Swink Fund for Talent in Theatre Technology, \$1,045**

John Leahy

**Scarlet Mask Award for Distinction in Theatre and Performance, \$822**

Laura Simpson

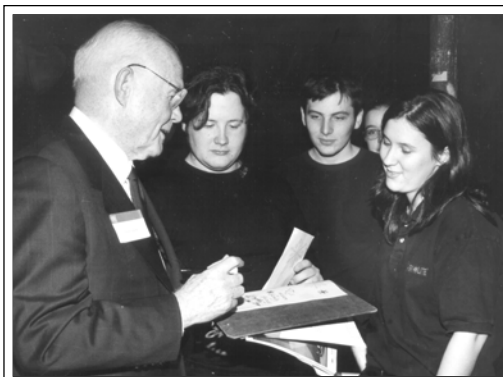
# John Glenn Recognized by OSU Arts

On December 16, 1998, the College of the Arts hosted The Ohio State University's celebration in honor of John Glenn's historic Space Shuttle mission and the creation of the John Glenn Institute for Public Service and Public Policy. Members of the community dined with John and Annie Glenn, as well as President Kirwan and the university's Board of Trustees, before enjoying a program that featured the work of students and faculty from throughout the College of the Arts. The Muskingum College Concert Choir, from Glenn's alma mater, kicked off the program, followed by excerpts from Tim Glenn's multi-media dance work, *Whistling Doves*. The audience was then treated to two short videos: *Butterflies in the Rain*, a whimsical computer animation piece created by Steve May, Mark Fontana and Kirk Bowers; and *Art Work*, by Kenneth E.

Rinaldo, Craig Miller, and Laura Civiello. Our own faculty members Sue Ott Rowlands, Jeanine Thompson, and Phil Thompson performed *Einstein's Dreams*, which some may remember from our 1996-97 production, *Interior Day*. Pianist Caroline Hong's performance of Carl Vine's *Sonata in Two Movements: Leggiero e legato*, closed the evening's entertainment.

For more information on the John Glenn Institute for Public Service

and Public Policy at Ohio State, please visit: <http://www.osu.edu/units/ucomm/Glenn/institute.html>.



John Glenn signs autographs for department undergrads John Leahy, Kevin Parsley, and Michele Morin who served as technicians for the performances.

## Sullivan Appointed Associate Dean

On July 6, 1999, Associate Professor Esther Beth Sullivan moved from Drake Union to Mershon Auditorium to assume her new responsibilities as Associate Dean of Research and Technology for the College of the Arts. Beth replaces David Butler, who stepped down from the Dean's Office to return to teaching in the School of Music. Beth will maintain her faculty position in the department, but she will not be teaching any classes during the 1999 - 2000 academic year. She will still serve on thesis committees and follow-through on tasks that were started in the spring. "This is an opportunity for me to work on College-wide initiatives and to bring more attention to Theatre within those initiatives," Beth said. Beth promises she will still see all the

Department's shows. "On one hand, Beth's departure is a great loss; on the other hand, she will make sure theatre has a constant presence in the Dean's Office. Nevertheless, we look forward to her return," said Chair Lesley Ferris.

Beth joins Michael Kelly Bruce, Associate Dean, under the leadership of Dean Judith Koroscik.



Beth Sullivan in her new office in Mershon.

## 1999-2000 Season

### Shirts and Skins

October 15 - 16, 1999

### *Marriage*

November 3 - 20, 1999

### ANGELS IN AMERICA

PART TWO: PERESTROIKA  
November 10 - 20, 1999

BEHIND THE MASK: AN EVENING WITH PAUL LAURENCE DUNBAR  
January 19 - 22, 2000

MFA New Works  
February 1 - 5, 2000

*Eudora Welty: Mississippi Stories*  
February 9 - 26, 2000

The Hostage  
February 23 - March 4, 2000

Viet Rock  
May 3 - 20, 2000

King Lear  
May 17 - 26, 2000

The Singular Life of Albert Nobbs  
May 22 - 26, 2000

# Stadium II Becomes

A native of Canal Winchester, Ohio, Roy Bowen received his bachelor's degree from Otterbein College in 1933, his master's degree from Northwestern University in 1940, and his doctoral degree from Ohio State in 1951. Known to many as "Mr. Theatre," Roy has directed more than 150 plays during his half-century of active theatrical production in Central Ohio. He was Managing Director of Players Theatre Club from 1948 until he joined the Ohio State faculty in 1958. When Roy Bowen became its Managing Director, Players was widely recognized as the premiere "little theatre" in Central Ohio. Roy Bowen's ten-year service as Managing Director is fondly remembered by

many Central Ohioans as the Golden Age of Players Club, when both artistically and socially it was the center of theatrical life. Dr. Bowen also directed extensively at Otterbein College in Westerville.

As Director of Theatre at Ohio State during the mid 1960s, Dr. Bowen planned the program's development and growth into a separate department from a Department of Speech, and was the primary force behind the planning for its home in the then new Drake Union. He directed the world premiere of numerous plays, including Burton Russell's *Low on High* and Lawrence and Lee's *The Night Thoreau Spent in Jail*.

Roy Bowen's career is a

rare example of a unique and powerful melding of the community and the university. His legacy lives on through the

thousands of students he taught and the numerous performers he has directed throughout his distinguished career.



The plaque outside of the Roy Bowen Theatre reads:

"The Roy Bowen Theatre was dedicated on April 18, 1999, in honor of Roy Bowen, teacher, director, scholar, administrator, and friend. Originally known as Stadium II Theatre, it has served as one of the two main stages for The Ohio State University Department of Theatre since 1972. Stadium II was named after the former Stadium Theatre; an arena stage located at Gate 10 of the Ohio Stadium, and one of America's first university-community summer theatres. Roy Bowen was among the directors when it opened in 1950. He directed the first original play presented in Stadium II Theatre (Burton Russell's *Low on High*), and his production of Lawrence and Lee's *Jabberwock* opened the Thurber Theatre. Roy Bowen directed over 150 plays for The Ohio State University, Players Theatre, and other performing groups during an active career spanning more than 60 years."

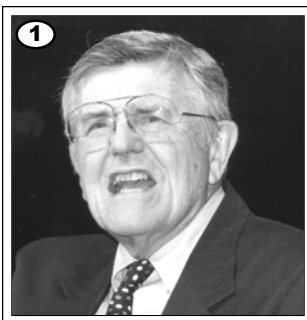
Top: The evening began with dinner and cocktails in the theatre lobby.

Middle: Roy Bowen watches as his daughter, Anne Bowen Paulle, and Dean Judith Smith Koroscik unveil the dedication plaque.

Bottom: Robert Jewett cuts the ribbon to the entrance of the newly renamed Roy Bowen Theatre.

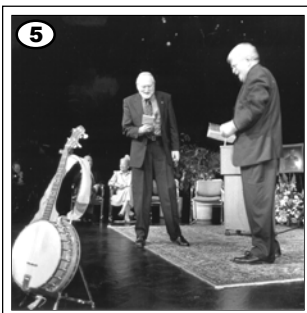
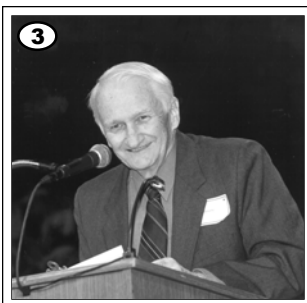


# Roy Bowen Theatre



The first "performances" in the Roy Bowen Theatre consisted of selections from productions directed by Roy Bowen with the original performers.

1. John Crawford served as Master of Ceremonies for the Celebration.
2. Ned and Martha Dunn, Morning's At Seven, 1953 & 1961.
3. Al Converse, Our Town, 1956, 1969.



Dr. Bowen celebrated his 87<sup>th</sup> birthday in July 1999. On April 19, 1999, we honored his achievements, and his lifelong devotion to the art of theatre, by dedicating the Roy Bowen Theatre in his honor, and establishing an endowed fund -- the Roy Bowen

Theatre Fund -- to support guest artists and lecturers in the Department of Theatre, as well as guaranteeing that the Roy Bowen Theatre will always be state-of-the-art, providing a training ground for the generations of theatre students to come. Students of the future will always be able to share Roy Bowen's dedication to the art of theatre as performers, designers, technicians, and -- equally important to Roy's life work -- audiences.

*Bronwynn Hopton, The Member of the Wedding, 1968.*

## History of the Roy Bowen Theatre

The Stadium Theatre opened for the summer season of 1950. Located at Gate 10 of The Ohio Stadium, it was one of the first university-community theatres in the United States. Built anew each summer, the Stadium Theatre was an arena stage, with audiences seated on all four sides of the playing area. In those pre-air conditioning years, the open air playhouse under the shadow of Ohio State's football home provided a broad range of entertainment for eighteen years. Roy Bowen directed every summer in Stadium Theatre during those eighteen years -- sometimes twice each summer. New fire safety codes made continuation of the Stadium Theatre impossible after 1968. In 1972, the Experimental Theatre opened as part of a new performing arts center in Drake Union. The "black box" space was renamed Stadium II in 1973. Originally designed as a totally flexible performing space, with audiences seated on movable risers, the theatre became used almost exclusively as a thrust stage, with audience seated on three sides. The present seating risers were installed in 1986, with upholstered chairs replacing the original hard plastic seats (to the relief of many theatre-goers -- but only at Ohio State -- the original chairs wound up at CATCO's Park Street Theatre). Sound and lighting systems were upgraded in the mid-1980s, when new acoustical panels were added to the theatre's walls. An automated lighting system was put in the theatre in 1990 and the



**This event was  
generously  
sponsored by  
Elizabeth  
Mykrantz, daughter  
of Agnes Jeffrey  
Shedd, co-founder  
of the Players Club.**

4. John Schmidt, sings "They Call the Wind Maria" from Paint Your Wagon, 1958, 1964, 1983.

5. David Ayers and Burton Russell, The Night Thoreau Spent in Jail, 1970.

# End of Year Festivities

On June 1, 1999, the Department of Theatre had its first ever "End of Year Celebration" to wrap up the successful 1998 – 1999 school year. After a buffet dinner of macaroni and cheese, salad and cookies, the department faculty, staff, and students were treated to a performance by The Writing Company. Area heads then announced various award winners and achievements of note. After the official celebration, the evening concluded with LIVE, Backstage '99: An AIDS Benefit. This special one-hour presentation was written, performed and directed by undergraduate and graduate students from the Department. The Company included Greg Maier, Tim Murdock, Eleni Papaleonardos, the Pink Elephant, David Price, Carole Russo, Laura Simpson, Seth Stout, Deborah Titus and Cheri Walters. The directors and writers were Eric Ancker, Carrie Bradac, J. Briggs Cormier, Melissa Freiman, Kristen Kidd and Deborah Titus. LIVE Backstage also featured a performance by students from

the OSU Dance Department in a number entitled "Don't Cry for Me."

In a collection of skits, dance, song and comedy, ala *Saturday Night Live*, LIVE Backstage '99 provided a collage of images, both of individuals dealing with HIV and the issues that surround them in our contemporary culture. The production notes said, "This performance displays both the harshness and the absurdities in our society, painful realizations, and humorous anecdotes. LIVE Backstage '99 presents a wide array of ways that people approach HIV and those living with HIV in the amazing and chaotic world around us. This is a world full of drug use, family conflicts, body image concerns, and children with no childhood. This is a world full of hope." A \$5 donation was collected at the door and donations were collected throughout the performance (some by a very persuasive bag lady) with all the benefiting the Columbus AIDS Task Force. In total, \$450 was collected from about 75 people in attendance.

*Directors and cast members Kristen Kidd, Eric Ancker, David Price, Seth Stout, Greg Maier, Eleni Papaleonardos, Melissa Freiman, Laura Simpson and Cheri Walters celebrate following LIVE Backstage '99.*



# Spotlight on

Joy Reilly took over as Director of Undergraduate Studies, and with the encouragement of Dr. Ferris and Vice Provost and Dean for Academic Studies Martha Garland, began to focus on creating a sense of family among our undergraduate students. The year began with the creation of the **Thursday Lunch Table**, a weekly forum where any student can drop by, eat lunch, and find out what's happening. By the end of the year, visiting high school students, curious faculty members and theatre companies doing recruiting were joining the weekly sessions. In January, Joy began **Joyful Notes**, an electronic newsletter with commentary, announcements, and information about the Undergraduate Student Committee, which has become very vital, and will begin the new school year under the leadership of Greg Maier.

The Department had its first **End of Year Celebration**, which included recognition of all graduating seniors, including a display with photos and bios. Beginning this fall there will be an **E-mail Newsletter** for all recently graduated students who supply us with an e-mail address. We hope to help with networking among our alums. Any undergraduate students from previous years should supply us with a current e-mail address if they wish to receive the e-mail newsletter.

**The Writing Company (TWC)**, a group of 16 actors who like to write, evolved out of an extra-curricular three-hour creative writing workshop taught by Joy every other Saturday evening. The group's goal was to experiment with writing monologues, short plays, songs, poetry, radio scripts, and other forms of writing that could lead to performance. This group really took off with incredible energy and had its own summer e-mail news group. Students exchanged their work and shared comments. The Company decided to write its own comic piece (with songs) about the challenge of writing and entitled it "All the Best

## undergraduate research forum

### 1998 - 1999 Bachelor of Arts Degrees Awarded

Eric Ancker  
Jennifer Beierle  
Christine Blain  
Mary Elizabeth Boylan  
Tracy Calla  
Kereen Davis  
Melissa Freiman  
Emily Lawson  
Michele Morin  
Heidi Orcholski  
Kevin Parsley  
Kirk Patrick  
Michelle Patterson  
Amy Pennington  
Naomi Perry  
Wakeso (Kayso) Peterson  
Anna Tashayeva

Stuff Has Already Been Written." They received so much interest on campus (including an invitation to perform at the '99 Homecoming) that company members are now thinking about fund-raising to take "All the Best Stuff" to the Edinburgh Fringe Festival.

New this fall will be the appointment of Laura Simpson as Undergraduate Assistant to Joy Reilly to promote the undergraduate experience. In conjunction with this, the undergraduate program will have its own new display case outside the main office. This display case will change periodically, but will always focus on undergraduate activities, and include photos of new majors, undergraduate committee officers and work produced by students.

Beginning this fall, Joy also plans to assign **Undergraduate Mentors** for new students entering the department.

For the first time in its three-year history, the Arts had a whole group of entries in the annual Undergraduate Research Forum, which exhibits the research work of undergraduates. Held on May 14, 1999, in the Ohio Union ballroom, the Department of Theatre was represented by two entries, The Writing Company and freshman Laura Simpson. Laura's entry, entitled "Acting on Principle, Research and Action," dealt with a play she had written that confronted issues of freedom of speech and toured Cincinnati area high schools. Her proposal to expand this project into the schools of Columbus and Cleveland won her 3<sup>rd</sup> place, which included cash prize of \$200. Joy Reilly, as her advisor, also received \$200, which she promptly turned over to Laura.

The forum did not quite know what to make of TWC, who were nonetheless the buzz of the event. Given the creative nature of the research, the forum allowed TWC to expand its three-minute presentation into a ten

minute performance. TWC also gave a private performance for OSU President Kirwan, who met each of the members personally. The work of the following students was displayed at the Forum: Allison Collamore, Chris Dickman, Sherehan Elbokhary, Chester Harding, Gordon Holey, Greg Maier, Shawn McKenna, Eleni Papaleonardos, Jeff Parise, Maura Phelan, Jeffrey Rice, Kevin Scott, Laura Simpson, and Connor McBride. Performing were Chris Dickman, Sherehan Elbokhary, Gordon Holey, Greg Maier, Eleni Papaleonardos, Jeff Parise, and Jeffrey Rice. One of the judges was so impressed that she promptly invited TWC into her English writing class the next week, and Dr. Ferris invited TWC to perform at the department's first annual End of Year Celebration. This fall, throughout the Julie Taymor exhibit at the Wexner Center, TWC has been hired by Wexner Center to create pieces with visiting fourth graders.



*The Writing Company following their performance at the Undergraduate Research Forum. Standing: Chris Dickman, Gordon Holey, Jeff Rice, Maura Phelan, Ashiq Thobani, Laura Simpson, Chester Harding. Kneeling: Jeff Parise, Sherehan Elbokhary, Eleni Papaleonardos, Greg Maier.*

Resident Technical Director Mark Shanda pieces together a steel beam.



# Prague Connections

## The Exchange

The Academy of Performing Arts (AMU) in Prague was established as an institution of higher education in 1946. At the same time it was divided into three independent faculties: Music (HAMU), Film (FAMU), and Theatre (DAMU). Initially, DAMU offered study opportunities in acting, direction, stage design and dramaturgy; now puppetry, arts management, theatre studies and drama education are integral parts of this Faculty. On December 10, 1998, an exchange agreement was signed between the Department of Theatre, OSU and the Academy of Performing Arts, Prague, Czech Republic.

## The Quadrennial

At the same time we were

planning the exchange, an invitation to build the United States exhibit for the Prague Quadrennial came to the department. Known as the "Olympics of Theater Design," the Quadrennial is an international theater design exhibition and competition that takes place every

four years. It is held in the Industrial Palace in Prague and this year's quadrennial ran June 7 through June 27. Ohio State was the first Big Ten school and third American institution to represent the United States in the Quadrennial.

Technical Director Mark Shanda supervised and executed the build with a team of design and technology students. Dan Gray, Resident Scenic Designer, was the

**The Agreement**

The two institutions have found it mutually beneficial to initiate cooperative activities in theatre and the performing arts for the following purpose:

1. Exchange of faculty for lecturing, directing, designing, workshops, technical design and theatre technology, and research.
2. Cooperation on collaborative activities such as an exhibition of theatre design, co-produced performances, and the documentation and preservation of designated theatre materials (for the Lawrence and Lee Theatre Research Institute, OSU).
3. Exchange of students for advanced theatre training.



Top Right: The signing of the collaboration/exchange agreement in the office of the Rector at the Academy of the Performing Arts, Prague, December 1998. From left to right, Joe Brandesky, Jaroslav Malina, Rector, The Academy of Performing Arts, Lesley Ferris, Tamara Curikova, Registrar, and Zdenek Kirschner, Vice-Rector of International Affairs, The Academy of Performing Arts.

Above: Students from DAMU with a puppet they showed off to the OSU faculty and students during a tour of the theatre facilities in Prague.

charge artist on the project. In January 1999, the exhibit was erected on the stage of the Thurber Theatre and the design team (from United State Institute for Theatre Technology) flew to Ohio State to assemble the exhibit.

The U.S. exhibit incorporates architecture, costume and scenery



design. "The theme of the exhibit is the world of design. It shows that the United States does not have a single design aesthetic; rather, it has a melting pot or tossed salad," said Mark Shanda, Associate Professor of theatre and Technical Director, who guided the construction of the display. The 20-foot-tall exhibit is in the shape of a globe, and features the work of 36 Americans, from highly recognized designers such as Robert Wilson and Julie Taymor to regional designers such as OSU alumni Madeleine Sobota and Linda Pisano.

USITT sponsored four of our students and Mark Shanda to attend the PQ; the department used scholarship money to send two additional students. Because of the link to the Academy of Performing Arts in Prague, the department worked to send the entire design faculty – Dan Gray, Mary Tarantino, and Dennis Parker and head of acting, Sue Ott Rowlands – to Prague to start making plans for the exchange. Joe Brandesky and Maria Ignatieva from OSU-Lima were also part of the OSU contingent. The first part of the exchange will take place in Fall 2000, when Jaroslav Malina will join the department as a guest artist and design a production for our season.

The July/August publication of USITT Sightlines, Dick Durst (USITT International Committee Chair) states "I also cannot say enough in praise of the contingent from Ohio State University, under the guidance

of Mark Shanda."

A total of 51 member nations of the International Organization of Scenographers, Theatre Architects and Technicians competed for the Golden Triga, the top international prize. The winner of this year's Golden Triga was the Czech Republic.

#### The Exhibit

Our relationship with theatre artists in Prague has developed into a wonderful collaboration spearheaded by Joe Brandesky. In July 2000 the Riffe Gallery in Columbus will host the first ever exhibit of contemporary Czech theatre design in the United States. Entitled **Metaphor and Irony: Czech Scene Design 1929 - 1999** the exhibit will run through October 2000.

Sponsored by The Ohio Arts Council, The OSU College of the Arts, and the Department of Theatre OSU - Lima, this exhibition will illustrate the cutting edge work of contemporary Czech designers and will include the work of Josef Svoboda and Jaroslav Malina. Helena Albertova, from The Theatre Institute in Prague, will serve as co-curator of the exhibit, with Joe Brandesky, OSU - Lima.

After the Riffe Gallery, the exhibit will travel to OSU-Lima, The Spencer Museum of Art at The University of Kansas and the McNay Art Museum in San Antonio, Texas.



Ondrej Cerny, Mary Gray, Helena Albertova, Wayne Lawson, Lesley Ferris, Jaroslav Malina, Joe Brandesky, and Zdenek Kirschner at a reception for AMU faculty.

Top Right: Success! The design faculty and students pose with the fully reconstructed exhibit in Prague. Standing: Dan Gray, Matt Kari, Robert Krege, Dennis Parker. Sitting: Mark Shanda, John Leahy, Ryan Osborn, Kevin Parsley, Heather Olmstead, Mary Tarantino.

Middle: In January the US entry for the PQ was assembled on the Thurber Theatre stage. OSU Department of Theatre graduate Madeleine Sobota (MFA 1988) poses with her designs, which were featured in the exhibit.

Above: Kevin Parsley, John Leahy, Sue Ott Rowlands, Robert Krege, Dan Gray, Matt Kari, Heather Olmstead and Ryan Osborn out to dinner in Prague.

# Faculty and Staff News

Among the second generation of artists who are involved with video, **Daniel Boord's** video work is an experimental and documentary exploration of everyday life and how one fits into a culture.

His exhibits and broadcasts include: the American Museum of the Moving Image, the Institute of Contemporary Art in Boston, the Museum of Modern Art, New York, the Pacific Film Archives in Berkeley, the Three Rivers Arts



MFA acting student Robin Gordon and Sue Ott Rowlands during a rehearsal for *The Misanthrope*.

Festival of Pittsburgh, and the National Video Festival at the American Film Institute in Hollywood, and the Wexner Center for the Arts, Dancing Images Festival in Brussels, the Oberhausen Film Festival in Germany, Pandaemonium, London Festival of the Moving Image, Institute of Contemporary Art, London, England and Berlin Video Fest, Berlin, Germany - February '96, and the World Wide Video Festival in The Netherlands (1996 and 1997).

**Joe Brandesky** has been developing two theatre design exhibits. He spent much of the year compiling and editing the CD-Rom catalog that will appear in conjunction with the Columbus Museum of Art exhibit, "Spectacular St. Petersburg: One Hundred Years of Russian Theatre Design," for which he serves as Guest Curator. The exhibit opens December 11, 1999 and runs until January 30, 2000, at which time it will travel to the McNay Museum of Art in San Antonio, Texas. Brandesky is also serving as Coordinator for a second exhibit, "Metaphor and Irony: Czech Scene Design, 1920-1999." Brandesky attended the Prague Quadrennial this summer during which the final pieces were selected for the exhibit which opens at the Riffe Gallery, July 27, 2000, and will subsequently travel to Lima, Ohio (Autumn 2000), the McNay Museum of Art (Winter 2001) and the Spencer Museum of Art at the University of Kansas (Spring 2001). Brandesky also finished his essay on Boris Anisfeld, due to be published in *A History of Illinois Painters 1850-1950*. He directed the OSU-Lima Spring 1999 production of Steve Martin's *Picasso at the Lapin Agile* and designed the lights for the Autumn 1998 production of *Rumpelstiltskin*.

**Stratos Constantinidis'** research paper, "The Stimulating Actor and the Dionysian Protest in

the Plays of Nikos Kazantzakis" was published in *The Proceedings of the 1997 Conference on Nikos Kazantzakis: Forty Years After his Death*. His article, "The Issue of Blindness Between Oedipus and Teiresias: A Dramatic Dialogue" and his book review of *Tensions and Dissensions: Greek Tragedy and Theory in the Twentieth Century* by Savvas Patsalidis, were published in the *Journal of Modern Greek*. He finished editing *Greece in Modern Times: An Annotated Bibliography of Works Published in English in 22 Academic Disciplines in the Twentieth Century* for which he annotated three bibliographies on drama, film, and literature. Stratos completed the translation of a four-act play, *The New Woman* (1907) written by Kalliroi Siganou-Parren that will be published in *An Anthology of Plays by Modern European Women Dramatists* and he finished a first draft translation of *Prometheus Bound* by Aeschylus.

Stratos presented the following research papers: "Nationalism and Education in Greek Cinema" at the conference Theatres of War: Fifty Years of Greek Cinema at the University of Cambridge, England; "Performances of Heroism in a State of Siege: Nikiratos by Evanthia Kairi" at the MLA Annual Convention in San Francisco, California; "Puppets and Interculturalism" at the Comparative Drama Conference at the University of Florida; "The Poetics of Greek Folk Drama and

Fifty Years of Greek Cinema at the University of Cambridge, England.

Stratos is the new director of the Comparative Drama Conference and the Executive Editor of *Text & Presentation*. He spent his summer organizing the next conference that will take place at The Ohio State University April 27-29, 2000.

**Nena Couch** and her husband Peter attended the gala Broadway opening of *Marlene* in April, guests of producer (and Wexner Center President) Ric Wanetik. Nena also presented a Lecture-Demonstration on Renaissance dance, clothing, and customs for the School of Dance at Ohio University in Athens in the middle of April. Nena presented a paper, "Depictions of Eighteenth-Century Spanish Dance in the 'Arte de danzar a la francesa' at the conference, 'Gesture as Text: Reading Bodies in Eighteenth-Century Culture,'" organized by Rebecca Haidt and Salvador Garcia of OSU's Department of Spanish and Portuguese. She also directed and performed in a concert of baroque dance as part of the conference. In May, she performed with "Les Menus Plaisirs," a Baroque dance troupe, in a concert, "Surtout Les Femmes!" presented at Central Washington State University in Ellensburg, Washington. Nena is a member of the board and attended a board of trustees meeting for the Theatre Library Association in



Brian Rotman and Lesley Ferris pose questions to Tony Kushner during the inaugural lecture of the Lawrence and Lee TRI lecture series, *In Conversation With . . .*

Multiculturalism: Three Hypotheses" at the Center for International Studies at the University of Missouri-St. Louis; "Performing the Greek Language in Programs of Modern Greek for the Greek Communities Abroad" as part of a roundtable discussion about Greek Studies Programs, U.S. Universities, and Greek-American Communities at the Center for International Studies at the University of Missouri-St. Louis; "The Engine of the U.S.S. San Pablo: Second Language Acquisition, Technology Transfer, and Performative Learning" at the Workshop on Performative Perspectives for East Asian Language Pedagogy at the Ohio State University. He also chaired a panel, "Conflict and Resistance" at the conference Theatres of War:

New York, also in May. In other professional activities over the last year, Nena has represented OSU in the Dance Heritage Coalition, where she is currently serving on the exhibitions committee and on a committee planning a forum to address issues of dance preservation and documentation.

In addition to teaching and directing at OSU-Mansfield, **Larry Evans** directed and choreographed a production of *Joseph and the Amazing Technicolor Dreamcoat* at the Renaissance Theatre in Mansfield last summer. He also taught Ed. Studies 442, Creative Dramatics. This summer at the Renaissance Theatre, he is directing and choreographing *A*

*Grand Night for Singing* and *The Music Man*. Larry is the chair of the Advisory Board for the Mansfield Playhouse Community Theatre. He also assists his wife Linda, who is a United Methodist minister, as she incorporates drama and music in contemporary worship services.

**Lesley Ferris** had her first full year as department chair which began with launching the 1998-99 Season that "Celebrated Contemporary Theatre." In October she was invited to present a paper at a one day symposium entitled "Passing Performances: History, Evidence, Identification" which was sponsored by the Graduate School at CUNY (City University of New York). The event, subtitled "A Symposium on Sexual Politics in the American Theater," was connected to the publication of *Passing Performances: Queer Readings of Leading Players in American Theatre History*, edited by Robert Shanke and Kim Marra (University of Michigan Press, 1998). Lesley's essay "Kit and Guth: A Lavender Marriage on Broadway" was published in the collection. Martin Duberman, Distinguished Professor of History at CUNY, responded to the papers. In November she attended the ASTR Conference in Washington, D.C. where she headed a seminar panel entitled "Restrictive Rituals: Religious Interdictions and Women Performers." She also chaired the nominating committee for ASTR. During the winter she enjoyed the challenge of directing the new play of the season *Feral Music* by Thurber Playwright in-Residence Brian Silberman. In June her essay "Staging Violence Against Women: A Long History of Replays" was published in *Theatre Symposium* edited by John Frick, University of Alabama Press. Her essay "Cross-dressing and Women's Theatre" was published in *The Routledge Reader in Gender and Performance* edited by Lisbeth Goodman. In December 1998 she traveled to Prague with Joe Brandesky to work out the exchange agreement with Jaroslav Malina (Rector) and Tamara Curikova (Registrar) at the Academy of Performing Arts (AMU). In June Lesley attended the Prague Quadrennial with her colleagues and students and worked on developing the exchange agreement with the Academy of Performing Arts. She also was invited to present a paper at the Theatrical Space and Post Modern Times Conference in Prague, sponsored by IFTR/FIRT. Her paper was entitled "Is Theatrical Space Gendered? (Or Cooking up the Self)." She presented a paper at ATHE in Toronto entitled "The Autobiographical Actress: Performing/Writing the Self, the Case of Lillah McCarthy." In July she spent several weeks in London, her second home, seeing a lot of theatre and beginning work on a new research project.

The highlight of this year for **Dan Gray** was his involvement in the creation of the US/USITT Exhibit for the 1999 Prague Quadrennial (PQ) in Prague, Czech Republic. Dan was also fortunate enough to travel to Prague as a member of the US delegation to the PQ where he enjoyed seeing the best design work from around the world and participating in many fascinating design related events.

Other highlights included numerous professional design projects as well as several critically acclaimed designs for OSU. Dan designed scenery for CATCO (Columbus) and The Human Race Theatre Companies (Dayton) co-production of the Arthur Miller's American

classic *All My Sons*. He also designed a fashion show for Structure to introduce their fall and winter line for '99.

Dan designed a new dance/theatre production of *Dracula* for BalletMet (Columbus) and is working on Stephen Sondheim's chamber musical *Passion* for Promusica Chamber Orchestra (Columbus) at the newly renovated Southern Theatre. Dan and advanced scenic design students Matt Kari and Robert Krege are also working on a unique project for the Columbus Zoo. As a class assignment, Dan, Matt and Robert are developing a stage design in conjunction with the training staff for the Zoo's outreach program "Wings of Flight" to support their impressive bird show.

**Bruce Hermann** joined our faculty in the fall of 1998. In addition to teaching courses in directing, Bruce directed the touring show *Rock 'N' Roles from Shakespeare* and he played Alceste in the department's winter production of *The Misanthrope*. Bruce was also in CATCO's spring 1999 production of *Dealer's Choice*. Bruce will be joining the department again for 1999-2000.

**Anthony Hill** continues to teach courses on African and African American theatre history, literature and criticism. He is administrator for the theatre course, "Self Images: America on Stage 1830 to the Present." Hill is the Area Head of the History, Literature and Criticism Advisory Committee. Recently Anthony submitted an abstract of a book proposal on "The History of Theatre in Seattle, Washington" to The University of Washington Press. He co-founded with Sheila Middlebrook a Columbus-based African American theatre company titled Hit the Ground Running. In collaboration with Professor Alan Woods, Anthony taught a workshop on "Reading Popular Media: Stereotyping in Advertisements, Film, and Television" for the OSU Young Scholars Program in July.

**Maria Ignatieva** adapted and directed OSU-Lima's *Rumpelstiltskin* for the Autumn 1998 Theatre for Young Audiences production seen by 3,500 local children. She finished an essay entitled *Theatrical St. Petersburg* which will be featured in the exhibit catalog for "Spectacular St. Petersburg: One Hundred Years of Russian Theatre Design." Ignatieva joined Tom Postlewait for the Autumn 1998 ASTR Conference seminar, "Stanislavsky on Theatricality." She is currently working as a contributing co-editor with Sharon Carnicke on an anthology called *Stanislavsky and His Artistic Daughters*. She completed the research for her essay at the Moscow Art Theatre Archives this summer.

**Jim Knapp** had a very productive year. He was honored to have the opportunity to return to the University of Wisconsin - Madison as a guest Technical Director for their 1998 fall production of *Arcadia* by Tom Stoppard. Jim continues to enjoy acting as Technical Director for several OSU productions each year. In addition Jim continues to develop the database program that he started last year (Dramatic Resource Accounting and Management Application — DRAMA for short). The Department of Theatre received funding for a new sound system in Thurber and Jim has been privileged to organize the purchase, installation and operation of this system. This summer, Jim enjoyed a tour of



Ann Bowen Paulle, Roy Bowen's daughter, reflects on growing up in the theatre during the "dessert and reminiscences" portion of the dedication program.

Eastern Europe with a choir (as a non-singing member, much to everyone's relief) called the Cincinnati Camerata.

**Dennis Parker** continues to serve as the Head of the Design/Technical area. This past season he designed the costumes for the OSU Theatre Department's production of *Lost in Yonkers* with guest director, Luke Yankee. At Columbus' CATCO Theatre he designed both *How I Learned to Drive* and *Dealer's Choice* for their 1998-1999 season. He was very pleased to represent the Department of Theatre and the United States at the Prague Quadrennial in June. It was a wonderful opportunity to see the innovative and exciting costume design work being produced around the world. One of the highlights of the visit was a costume design fashion show presented by the students of AMU, the prestigious performing arts school in Prague. The costumes were all executed in non-traditional materials such as straws and the palette was limited to black and white. In Vienna and Venice he was able to visit several museums to see "in person" many of the paintings often used for costume research. This past spring, Dennis created a small display of 1920's fashions in the OSU Faculty Club to help celebrate the Club's anniversary. Dennis was awarded a Peggy Ezekiel Award by the USITT Valley Section for the costumes he designed for the OSU Theatre Department's 1997-1998 production of *The Cherry Orchard*. The designs were on display at the USITT National Conference in Toronto this Spring and are currently touring Ohio. This summer he is beginning research for the costume designs that will be used in the Department's production of *King Lear*, to be mounted Spring of 2000.

**Thomas Postlewait**, professor of theatre history, continues to serve as the Director of Graduate Studies in the department. He has completed a four-year term on the department's Promotion and Tenure Committee. During the year he also served on the university-wide Presidential Fellowship Committee. One of his doctoral students, JB Lawton, finished his dissertation (a study of political conventions as performance events) and graduated in December 1998. Three students are currently writing their dissertations under his direction. One of them, Esther Kim, won a \$25,000 dissertation fellowship, which allows her to spend the year at Hampshire

College in Massachusetts. Also, one student, Nan Zhang, finished her MA degree (and has entered the MFA program in lighting).

During the last year, Dr. Postlewait was co-editor of the third edition of the *Directory of Doctoral Programs in Theatre Studies, Performance Studies, and Dance*, published by the American Society for Theatre Research. And he published a long essay called "The Hieroglyphic Stage: American Theatre and Society, 1865-1945" for the *Cambridge History of American Theatre, Volume Two*. He continues to serve as the Chair of the Research and Publications Committee of the Association for Theatre in Higher Education (ATHE). His responsibilities include oversight on the research awards and the ATHE journals, *Theatre Topics* and *Theatre Journal*. And he serves on the Executive Committee of the International Federation for Theatre Research. He also serves as editor of the book series, "Studies in Theatre History and Culture," published at the University of Iowa Press.

Dr. Postlewait received a research leave for fall quarter 1999. While on leave he plans to finish two projects: his book, *An Introduction to Theatre Historiography* (forthcoming from Cambridge University Press), and an essay on British theatre from 1894-1918, which will be part of the *Cambridge History of British Theatre* (forthcoming).

**Joy Reilly** took over as director of Undergraduate Studies and began several initiatives to create a sense of family among the undergraduates (see complete article, page 18 - 19). Joy had a first production of a new musical *I've Almost Got the Hang of It* for Grandparents Living Theatre (GLT) in November 1998 and adapted and directed



Tom Postlewait, Lesley Ferris and Beth Sullivan greet students as they arrive for the End of Year Celebration.

*Letters from the Underground Railroad* for a company of African American actors to tour to schools and colleges. She has also been working diligently and tapping her own roots to write a Celtic musical, *The Druid Tree*, which was commissioned by the Columbus Children's Theatre for its young adult company to premiere at the Edinburgh Fringe Festival in August 2000. Joy remains active in theatre and aging nationally and internationally. Her Emmy-award winning musical *I Was Young, Now I'm Wonderful* was the only piece selected by Disney to perform at



Students perform excerpts from *Letters to a Student Revolutionary* by Elizabeth Wong at the Faculty Club in honor of Asian Awareness Month.

the Disney Institute for the Arts at the January 1999 Senior Theatre USA biennial convention in Orlando. The same production was invited to perform for the United Nations "Year of the Older Person" International Conference in Cologne, Germany in October, where Joy made a presentation on American Theatre. *Wonderful* made its debut in Germany in 1991, at the first international conference and has been touring ever since. Joy is currently planning the first international festival on theatre and aging in the USA for August 2001, which will be co-sponsored by the Department of Theatre and the Medical School's Department of Geriatrics and Gerontology. Joy's work is featured in Ann Basting's *The Stages of Age: Performing Age in Contemporary American Culture* (University of Michigan Press, 1998). Joy's review of the book is in the October issue of *Theatre Journal*. Now that she has resigned as Artistic Director of GLT, she is currently working on her own manuscript about senior adult theatre. Joy's new text and workbook for Theatre 100, *Introducing Theatre* (Forbes 1999) in which she is assisted by M. Scott Phillips (PHD 1998) was recently given permission by the Disney organization to use for its cover picture *The Lion King's Raffiki*, designed by Julie Taymor. A top executive at Disney told Wexner Center for the Arts Director Sherri Geldin that he gave permission because he has a soft spot for us - he is an OSU alum! Joy requests that all alums who are electronically advantaged and wish to stay in touch with her, please send an e-mail and she promises to respond. (reilly.3@osu.edu).

**Sue Ott Rowlands**, Associate Professor of Theatre and Head of the Acting/Directing Area, was recently awarded tenure by the university. During the fall of 1998 she directed *Nixon's Nixon* for the Contemporary American Theatre Company (CATCO) in Columbus. In February Sue directed Neil Bartlett's contemporary adaptation of Molière's *The Misanthrope* for the OSU Department of Theatre. Along with other OSU faculty, she represented the Department for two weeks in June at the Prague Quadrennial and assisted Department Chair, Lesley Ferris, in establishing an exchange program with the Academy of Performing Arts in Prague. Sue directed Marlane Meyer's new play, *The*

*Chemistry of Change*, for Round House Theatre in Washington, DC, which opened September 1999. An Equity actress and an associate member of the Society of Stage Directors and Choreographers, Sue continues to serve as Artistic Director of the Cleveland Women's Theatre Project.

**Joe Scharrer** attended the Chicago meeting of The League of Historic American Theatres in July, seeing some 16 or 17 theatres around and outside the city. In August he made his 36th trip to the Stratford Festival in Canada and also spent a few days in Toronto. Joe assisted the Roy Bowen Theatre Naming Committee in locating many theatre alumni.

**Mark Shanda**, Resident Technical Director, continues to try and keep his office clean and produce a season of shows at the same time. He was on a well deserved leave during autumn quarter 1998 and spent much of that time working on his second book. In addition, he served as a theatre technology consultant for a 1300 seat theatre in the Boardman Public School system and for the theatre in the new student life center on the campus of Cedarville College. Upon his return to campus he served as technical director for productions of *The Misanthrope*, *Love of the Nightingale*, and *Angels in America*. A significant portion of his time was spent in technical direction of the US entry in the Prague Quadrennial. In June, he accompanied six students and the other members of the design/tech faculty to Prague and supervised the load-in and opening week activities. At the end of June he returned to Prague, accompanied by his wife Ginny, for the load out and some vacation days in Prague and London. Other activities for the year included a presentation on Parenting and the Theatre at the USITT National Conference in Toronto, co-chairing the 7th Biennial Theatre Technology Exhibit for the Toronto Conference, and expert witness services in Michigan and Missouri. His daughters, Ann (age 10) and Kay (Age 4), continue to delight him and help him maintain perspective on what is really important in life.

**Beth Sullivan** has been appointed Associate Dean of Research and Technology for the College of the Arts (see "Sullivan Appointed Associate



Dean" page 15). Relating to her own research, she has developed a new focus on politically-significant women of the early twentieth century who commented on theatre in and through their political activism. As part of this project, Beth presented a paper in Toronto for this year's ATHE conference in Toronto entitled, "Jessie Fauset: The CRISIS editor who would be Audience." Beth's article "What is 'Left to a Woman of the House' When the Irish Situation is Staged?" appeared in the recently-published *Staging Resistance: Essays on Political Theatre* (University of Michigan Press, ed. by Jeanne Collier and Jenny S. Spencer, 1998). Beth also worked with Jeanine Thompson as dramaturg for Jeanine's solo show, *Breaking the Current*.

**Mary Tarantino** had a busy year designing lighting around Columbus, including *How I Learned to Drive* for CATCO and *Vaud-Villities '99* at Veterans Memorial Auditorium. For the department she designed *Lost In Yonkers* and *Angels in America, Part One*. Mary continues to

February, he evaluated a talkback at Red Herring Theatre after a performance of John Guare's *Bosoms and Neglect* as part of a program funded by the Ohio Humanities Council. Congratulations to John! He accepted a tenure-track, assistant professor position in Speech and Theatre at Adams State College in Alamosa, Colorado, where he began teaching in August. Good Luck!

**Jeanine Thompson** has had an extremely eventful year. Her solo show *Bright Exhalation*, which she performed in August 1998 at the Edinburgh Fringe Festival in Scotland, was recognized by The List magazine as "one of the best shows to see at the Fringe."

This past year Jeanine focused her creative energy on developing her new solo performance *Breaking the Current* (see story page 9). This premiered in April of 1999.

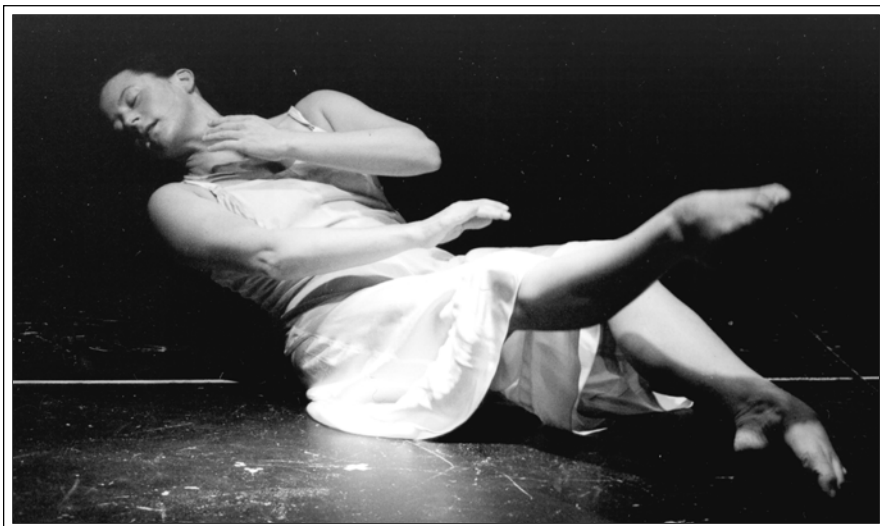
In March, Jeanine was invited by Marcel Marceau to be on his New York Gala Committee to host his New York Opening Night Performance along with his prestigious Board of Directors. This

Trainers Association. He has continued his work as a Voice and Dialect coach, working on numerous OSU productions and work at the Cincinnati Playhouse in the Park. During the summer of 1999, Phil worked as Voice and Dialect Coach at the Utah Shakespearean Festival. Phil begins this year at the rank of Associate Professor.

**Julia Weiss** is learning the trials of house hunting in the Columbus Area. This summer she was busy designing and building costumes for *Angels in America, Part Two*. During the year she attended the USITT conference in Toronto and had a review published in *The Cutter's Journal*, a USITT publication. This summer, Julia assisted with the repair and restoration of a number of pieces used in the Wexner Center's Julie Taymor exhibit.

**David Williams** joined OSU last year as an Assistant Professor of Theatre at OSU-Newark. In addition to teaching, he selects, directs, designs and builds all of the productions for the Black Box Theatre. He has degrees from Cornell and Trinity Universities and has written numerous articles and reviews. His book *Misreading the Chinese Character* will be published in the fall by Peter Lang, Inc. This summer, he performed at the Weathervane Playhouse in Newark, Ohio. David also published an essay entitled "Image Shaped by form: The Chinese in the Pantomime *Kim-ka!*"

**Alan Woods** conducted an Audio Description workshop at the ACTF Region III in Indianapolis in January, thanks to an invitation from Festival co-hosts Michael and Juli Swanson. He worked as the dramaturg for CATCO's production of Patrick Marber's *Dealer's Choice*, which opened in Columbus on April 28th. In April he attended the annual meeting of the College of the American Theatre at the Kennedy Center in Washington, where he was appointed publicity chair and newsletter editor. Fellows newly inducted this year included scholars Ron Engle, Felicia Hardison Londre, Sister Francesca Thompson, designer Lloyd Burlingame, playwright Mark Medoff, arts administrator R. Keith Michael, and (posthumously) director Garland Wright. Alan also conducted an Audio Description training workshop in June at Penn State University, sponsored by the University and the Sight Loss Center of Central Pennsylvania. As part of the workshop, he described the Pennsylvania Centre Stage production of *Always, Patsy Cline*. He gave a public lecture, "Stray Dogs & Wandering Minstrels: Audio Describing for the Theatre and Other Audio Adventures," to begin the training session. Alan was the principal speaker on a panel for the Association for Theatre in Higher Education conference in Toronto in August, exploring the theatre history survey course. And in collaboration with Associate Professor Anthony Hill, he taught a workshop on "Reading Popular Media: Stereotyping in Advertisements, Film, and Television" for the OSU Young Scholars Program in July. In August, he worked as dramaturg for performance artist (and OSU alumnus) Robert Post, in preparation for Post's engagement in September at CATCO.



Jeanine Thompson performs "Images of Woman" as part of *Bright Exhalation* at the Edinburgh Fringe Festival, August, 1998.

be active with moving lights projects in the department and on campus. She designed the exterior lighting for the Schottenstein Center, featuring moving lights during the opening month celebration in November, 1998. With several faculty and students, Mary traveled to Prague in June to assist with the set-up for the Prague Quadrennial. While in Prague she also participated in the conference "Theatrical Space in Post Modern Times: Contemporary Concepts and Methodologies," organized jointly by The Scenography Working Group of the International Federation for Theatre Research (FIRT), and The Theatre Institute, Prague. The title of her paper was "Automated Lighting meets Kafka and Kandinsky," and was among those selected for publication in a book under the editorship of Dr. Irene Eynat-Confino, in association with the Theatre Institute, Prague.

**John Taylor** had a particularly busy winter. He taught Introduction to Theatre at Ohio Dominican College, Oral Interpretation at Columbus State College, all the while continuing to coordinate the work of the department's dramaturgs. In

wonderful event was held at Maxim's. Mr. Marceau also invited Jeanine to attend his New York seminar, performances, and private birthday party for him held at the home of New York entrepreneur, Laura Pels.

In July, Jeanine helped to celebrate the 20th Anniversary of the Goldston and Johnson School for Mimes in residence at Kenyon College. Professional mime and movement theatre artists from around the country gathered to share in performances and master classes. Jeanine performed in two of the festival shows. In one show she performed excerpts from her solo shows, and in the faculty show she performed solo and company works. She also conducted a Viewpoint master class. A highlight for Jeanine was that several OSU theatre undergraduate students drove to Gambier to watch her performances and participate in her master class.

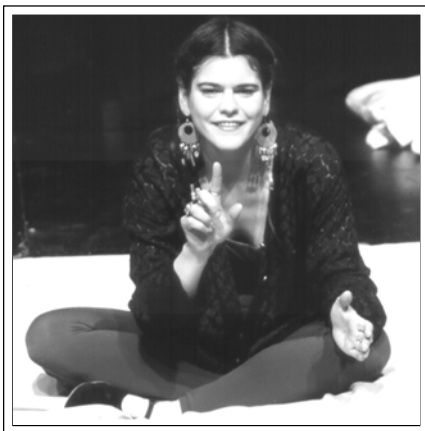
**Phillip Thompson** spent the summer of 1998 in New York City receiving his final training and certification as a teacher of Fitzmaurice Voicework. In November 1998 he began his term as Secretary of VASTA, the Voice and Speech

# A I U M N I N E W S

## 1950s

**Roy Bowen** (PHD 1951) spent a month travelling in Israel and Egypt with his family this past May/June, after the Stadium II theatre was renamed for him in April.

**Ginnie Ross** (MA 1955) spent twenty-five years teaching and directing high school plays in the Boulder (CO) Valley area. When she recently retired, they named the stage after her.



Jennifer Mates in "The Same Old Story."

**Robert Wagner** (PHD 1953) professor emeritus (Photography, Cinema, Theatre) is the co-author of *The American Tintype*, published by the OSU Press, June 1999. He is the co-producer on *The View from Malabar*, PBS-Cognizant Films, Los Angeles, in post-production July 1999. He is an active volunteer, working with the OSU Film Archives and serving on the Education Committee of the Columbus Museum of Art. He is also a trustee emeritus of The American Film Institute.

## 1960s

**Dr. Jerry Bangham** (PHD 1965) has a host of information available on his series of web pages — material about theatre history, restored theatres, and much, much more. You can access through his home page: [www.win.net/~kudz](http://www.win.net/~kudz). Jerry is at Alcorn State University in the cultural crossroads of Port Gibson, Mississippi.

**Katherine Burkman** (PHD 1968) is the Artistic Coordinator of the Columbus writing/performing group Women at Play. She recently edited, with Judith Roof, *Staging the Rage: The Web of Misogyny in Modern Drama*, Fairleigh Dickinson, UP, 1998.

**Bill Bushnell** (MA 1962) works hurricane disaster relief and was in Puerto Rico working clean up for Hurricane Georges in April.

**Steve Conrad** COL USA RET (BA 1969) entered the military as a 2<sup>nd</sup> lieutenant when he graduated from OSU. He retired in March of this year and recently returned to the stage at the Fort Gordon Dinner Theatre in a production of *The Fantasticks*.

**Richard Lorenzen** (PHD 1968) taught theatre history and dramatic literature at the University of California – Santa Barbara and then moved to the University of Washington, where he became Dean of the Arts and Humanities. He then became the Vice Provost for Education Outreach. On June 1, he assumed similar duties at Northwestern University.

**Jack Wolcott** (PHD 1967) has a web page that deals with computers and theatre history; you can see what Jack's been up to at [ascc.artsci.washington.edu/drama/jack.html](http://ascc.artsci.washington.edu/drama/jack.html). Jack retired from the School of Drama at the University of Washington this past June, so this would be a good time to drop him a line at [wolcott@u.washington.edu](mailto:wolcott@u.washington.edu). He reports he's presently working about 12 hours a day in his wife's video production company, and sneaking away from time to time to fish — including ten grand days in Yellowstone at the end of August and beginning of September 1998.

## 1970s

**William Barclay** (MFA 1976) finished an independent film, *Seven Girlfriends*. Last December, he designed a new play, *Mercy*, at the Vineyard Theatre Off-Broadway in NYC. And in January, a film he partially designed, *Simply Irresistible*, was released nationwide.

**Fred Coggin** (PHD 1973) retired December 31, 1998, from Ohio State's University College after many years of supervising academic advisors and coordinating incoming student orientation. Fred plans to volunteer at the Columbus Zoo, along with some other activities; his new e-mail address is [fcoggin@hotmail.com](mailto:fcoggin@hotmail.com)

After completing his PHD in Theatre, **Paul Daum** (PHD 1973), returned to his native home of Akron, Ohio, and began teaching at the University of Akron. He has been there ever since, serving as Technical Director/Lighting Designer. In 1998, Paul gave the University of Akron \$300,000, creating an endowment to restore the theatre in Kolbe Hall. In recognition of this generosity and Paul's many contributions to the theatre department at Akron, Akron's Board of Trustees renamed the theatre The Paul A. Daum Theatre in May 1998. Paul was an assistant to the TRI founder, Dr. John H. McDowell, when he was an OSU graduate student.



Kari Geppert in "Waking Up."

**Tony Dobrowolski** (MFA 1977) was featured in *Queen of the Stardust Ballroom* at Marriott's Lincolnshire Theatre in suburban Chicago during August 1998. The show is a reworking of the 1977 Broadway musical, *Ballroom*, by Jerome Kass, Billy Goldenberg and Alan and Marilyn Bergman, originally directed by Michael Bennett.

**John Fisher** (BA 1977) and **William Strzempek** (MFA 1982) were one of many plaintiff's in a suit (Fisher v. Guliani) that overruled the Broadway Theater "Air Rights" Rezoning, that would have allowed owners of 25 Broadway theatres to sell their unused air rights to developers of properties up to several blocks away. More info on this issue and a copy of the court decision is available on the web site, Hell's Kitchen On-line at <http://hellskitchen.net>.

**Constance Grappo** (BFA 1978) directed *Spread Eagle* by Jim Luigs, for a run at the WPA Theatre off Broadway in Manhattan in December 1998.

**Jake Jacobson** (BA 1976) was nominated for an Emmy for the mini-series, "The 60's." In April he also produced the pilot for the hit NBC TV hit series *Providence* which features Melina Kanakaredes (1985-1986).

**Toni-Leslie James** (BFA 1979) designed the costumes for the Broadway musical, *Footloose*, which opened in New York in October 1998. A touring production was on the road simultaneously with the New York company, so you might have seen Toni-Leslie's costumes in a city near you this past season. Toni-Leslie also designed the costumes for *Babes in Arms* at the New York City Center, part of the acclaimed Encore! series; good coverage of Toni's contribution appeared in a feature article in *The New York Times* on February 12th. She also worked on the new Michael John LaChiusa musical, *The Wild Party*, directed by George C. Wolfe at the Public. This show, which is going directly to Broadway stars Vanessa Williams, Mandy Patinkin and Eartha Kitt. She also designed LaChiusa's musical *Marie Christine*, produced by Lincoln Center, opening in the Vivian Beaumont directed by Graciela Daniele, starring Audra McDonald. *Marie* opened in November, while *Party* is scheduled to open in February 2000.

**Patrick Markey** (BA 1978) has been producing films for a number of years now, including *A River Runs Through It*, *The Joy Luck Club*, and *The Horse Whisperer*. He would welcome well-written scripts, of the caliber of those listed above, especially mid-western stories. Contact the Department of Theatre if you would like to get in touch with Patrick.

**Grant McKernie** (PHD 1972) is on the faculty of the Department of Theatre Arts at the University of Oregon.

**Frank Mohler** (PHD 1976) has completed his work on 16th and 17th century stage machinery, and put much of the information (including animations of various machines) on a web page

devoted to stage spectacle. Check it out at: [www1.appstate.edu/orgs/spectacle](http://www1.appstate.edu/orgs/spectacle).

**Janet Rubin** (PHD 1978) will shortly become the first Chair of the Department of Theatre at Saginaw Valley College in Michigan, as the theatre area separates from Communication. Janet has been busy: her sixth and seventh books will be published this summer, and she's already started on the eighth!

**Maureen Shea** (PHD 1977) is the Chair of Performing Arts at Emerson College in Boston, Massachusetts.

**Jan Tucker** (MA 1971) has been the Theatre Chairperson of the Kansas City Middle School of the Arts and has been teaching at the Paseo Academy of Fine and Performing Arts. After 38 years of teaching, Jan retired in June 1999.

**Shauna Vey** (BFA 1974) recently received her PHD from City University of New York. She was the winner of a 1998 Marshal Fellowship from the American Society for Theatre Research. She now teaches at Lehman College, Bronx, NY.

**Bruce Vilanch** (BA 1970) is a comedy writer in LA. He has written for Billy Crystal, Bette Midler, Whoppi Goldberg, Lily Tomlin, Robin Williams, and Carol Burnett, just to name a few. He is the subject of the recently released documentary *Get Bruce!* by Andrew J. Kuehn. Bruce can also be seen on Hollywood Squares. An article on Bruce appeared in the September 13, 1999 issue of *Time*.

#### 1980s

**Alex Allesandri-Bruce** (BFA 1985) has been working as a free-lance designer for Playhouse on the Square (Memphis, TN), Florida Community College (Jacksonville, FL), and CATCO. He recently designed CATCO's production of *The Fantasticks*.

**Jefferson Cronin** (MFA 1987) is now in Guam; he and Diane Thurber (they've been together since OSU) started a theatre company there about six years ago. It was active for about four years. Jefferson now teaches full time with the University of Maryland Asian Division (Theatre, Communication, Speech, and English) and has been a radio personality there since they arrived. Diane is the Director of Marketing for the Hard Rock Cafe there and on the neighbor island of Saipan. Jefferson writes, "We have been what I like to think of as theatrical missionaries, bringing enlightenment to the masses. It's a great place to live, part third-world, part US, part frontier, and all tropical island. We are surrounded by beaches with powdery sand and have inland mountains filled with exotic waterfalls and jungles. Lots of OSU alums here, but no others in theatre, alas." Jefferson and Diane can be reached at [falstaff@netpci.com](mailto:falstaff@netpci.com)

**Varlo Davenport** (MFA 1988) is successfully producing outdoor drama in Vernal, Utah.

**Richard Dunham** (MFA 1987) has been designing lighting and scenery for twenty years. He is assistant professor of design at the University of Central Florida, principal of Dunham Design Associates and co-commissioner of the

USITT Lighting Commission. In addition to designing theatrical lighting, he is NCQLP-certified and designs architectural and landscape lighting.

**Julie Engelbrecht** (MFA 1986) is a free-lance costume designer in the San Francisco Bay Area and is an adjunct faculty member at a couple local colleges.

**John Campbell Finnegan** (MFA 1988) is currently on the faculty of Purdue University in the School of Technology teaching in the area of Computer Graphics (CAD/DTP/3D Computer Graphics). John has presented five papers nationally and internationally (Finland). He has a journal article in the *Journal of Information Systems in Education* (JISE) and a book from



Melissa Freiman in "A Woman Alone"

Franklin Beedle and Assoc. called *The Web Page Workbook: An HTML Primer*. From 1990-1997 John taught at Indiana University Southeast in New Albany, IN. He taught beginning Acting, Movement for Actors and Acting Styles. He also worked full-time as the Director for Student Computing Services and was in charge of all computing facilities on campus. John acted and directed for IU Southeast, appearing as Higginson in *Come Slowly Eden*; John in *Oleanna*; Giles in *The Mousetrap* and he directed *Arsenic and Old Lace*, *Amadeus*, *Prelude to a Kiss* and *Extremities* (which had a scene featured at ACTF in Columbus). In 1995/96 he was on the staff at Actors Theatre of Louisville as the Associate Director for the Apprentice/Intern Company. He also directed *Ticklish Tales* (a staging of the work of A.A. Milne), *Compatible* (Heidemann award winner for best new short play), *A New Life* by Corrine Jacker, *Portrait* and *Wit man*, *Suicide in B Flat* (he also acted in the role of Petrone in that production). John did free-lancing around Louisville at the Bunbury Theatre, and designed lights for their production of *Coffee with Kurt Cobain*. In 1997

John directed the outdoor drama *Cassiday* produced by Varlo Davenport (MFA 1988). Prior to moving to Southern Indiana, John was a guest artist at East Carolina Playhouse, Greenville, NC. (Camille in *Danton's Death*, Harold in *Boys in the Band* and directed *Lovers: Winners*).

John is still married, as of 1989, to **Susan Van Dyke** (MFA 1988). Susan and John have two children, Jonathan Van Dyke (17 and driving/dating) and Jamie Finnegan (9 and learning to ride horses!) After graduation, Susan was on the faculty at East Carolina University and the resident lighting designer at East Carolina Playhouse where she worked with artists such as Orson Bean, Kim Hunter, Sharon Stone, Karen Grassle. In 1990, Susan left ECU to join the faculty of Indiana University Southeast where she is the resident scenographer and technical director. For the first 7 years, she was the on-site consultant for the 12 million-dollar, 4 theatre, Paul W. Ogle Cultural and Community Center. This has been open now for three years. Susan has designed sets and lights for most of the shows over the past nine years and occasionally coordinates costumes as well. She was back in Columbus to design lights for *Our Country's Good* directed by Joy Reilly at OSU in 1992. Susan was promoted to Associate Professor and tenured. Susan does free-lance designs for the Bunbury Theatre in Louisville, KY. She is an active member in USITT and ACTF. She recently published in *TD&T* and presented her research regarding the use of "Steel Drywall Studs in the Fabrication of Scenic Elements" at USITT in Toronto.

**Shawn Gulyas** (BA 1985) is the founding member of Windfall Theatre in Milwaukee, Wisconsin. He recently directed *Romance*, *Romance* and *The Heidi Chronicles*.

**Chris Jones** (PHD 1989) continues to review for both the *Chicago Tribune* and *Variety*, and to publish occasional pieces in *American Theatre*. He reports discovering further work by Dana Rowe and John Dempsey while reviewing the Ringling Brothers/Barnum & Bailey Circus in Chicago this fall — Dana and John have written the score for the current tour. Chris and Gillian Darlow were married this July.

**Patrick Kagan-Moore** (PHD 1982) spent the year in London, running Centre College's Study-in-London program, a venture in conjunction with Regents College.

**Randy Kaplan** (PHD 1986) has won her suit against SUNY-Geneseo for gender discrimination in her non-renewal in 1991. She's to be reinstated in her teaching position there. The complete text of the ruling is available at [www.geocities.com/Athens/Crete/9234/](http://www.geocities.com/Athens/Crete/9234/). Folks can reach Randy at [RKaplan424@aol.com](mailto:RKaplan424@aol.com).

**Hyo-Sun Kim** (MFA 1988) is a Professor of Stage Design for The Korean Academy of Scenography in Seoul, Korea. The Academy exhibited "The Look of Korean Audience" at the 1999 Prague Quadrennial, which focused on performance through traditional Korean dolls.

**Brenda Laurel** (PHD 1986) and her company, Purple Moon, were featured in a special section

# encore

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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 back cover.

of *Daily Variety*, "Girls Inc.," on November 10, 1998 — see "Laurel's Purple Moon shines" by Mark London Williams on p. A27— illustrated! Purple Moon's web page is [www.purple-moon.com/](http://www.purple-moon.com/). Laurel also published an essay in the new book, *From Barbie to Mortal Kombat: Gender and Computer Games*, edited by Justine Cassell and Henry Jenkins for the MIT Press. The book (and Brenda's contribution in particular) were featured on the NPR program, "Technation," in March 1999. She's also published a collection of her poems, talks, lectures, etc. on the web, under the title "Severed Heads." You can see what she's been thinking about at [www.tauzero.com/Brenda\\_Laurel/Severed\\_Heads/Title\\_Page.html](http://www.tauzero.com/Brenda_Laurel/Severed_Heads/Title_Page.html).

**Win Lewis** (Grad Non Degree) reports that he's in his second year as the faculty designer/production manager at Winona State University, Minnesota, where he teaches the design courses and also the Intro. course to 100 plus students. **His wife Karen Lewis** (MFA 1986) is free-lancing while taking care of child number three, Natasha who is 8 months old. Jessica is in 2nd grade and Izabelle is in kindergarten. Win and Karen ended up in Winona via Iowa, where he was faculty

designer at  
Graceland  
College, after  
several years at  
Miami of Ohio.  
Win is Winona's  
web person; you  
can check out his  
work at  
[www.winona.msus.edu/thad/thadhome.html](http://www.winona.msus.edu/thad/thadhome.html)  
Win's own webpage  
is [www.winona.msus.edu/thad/EMLHome.html](http://www.winona.msus.edu/thad/EMLHome.html)

**Lisa Molyneux** (MFA 1987) is the charge scenic artist with the Cincinnati Playhouse in the Park. She

occasionally  
designs costumes or works as a costume crafts  
person on productions as well.

**Hugh Murphy** (PHD 1988) stopped off for a visit in early June, on his way to Iowa to direct *The Cactus Flower* at the Lillian Russell Show Boat.

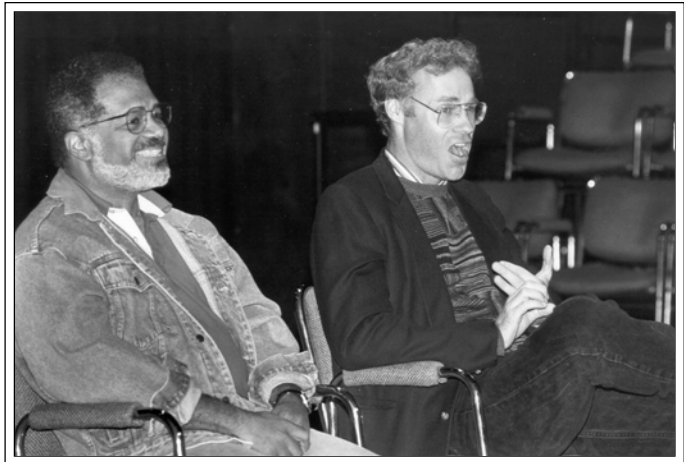


*George Crepeau, former Dean, offers his own personal memories of working with Roy Bowen.*

After many years of working as a director and actor in Florida, Hugh will be relocating to New York City to make the next steps in his professional career.

**Geoffrey Nelson** (MA 1982), founder and Artistic Director of CATCO, received an Ohioana Library Association citation. The Association, founded in 1929, maintains a collection of books and sheet music by Ohioans and about Ohio and gives annual awards and citations to honor those who contribute to literature, music, the arts and the humanities.

**Helen E. Prien** (MA 1988) spent six years teaching secondary level speech and theatre then returned to graduate school. In 1998 she received her PHD from Southern Illinois University – Carbondale. Her dissertation was "The Enneagram and the Actor: Using a System of Personality Typology in Character Analysis." She is currently an Assistant Professor of Speech and Theatre at Lock Haven University, Lock Haven, Pennsylvania.



*Ted Lange, who will be joining the department in January 2000, and Luke Yankee spoke to students about directing, during autumn quarter 1998.*

**Rob Roznowski** (MFA 1989), has, after several years of appearing in *I Love You, You're Perfect, Now Change!* (workshop, off Broadway, Los Angeles), accepted a teaching position at Stephens College in St. Louis. He joins OSU alums Barbara Kachur, Christy Markham, and Roger Freeman in the immediate St. Louis area.

**David Schulz** (MA 1989), before going on for his doctorate at the University of Washington, is now writing interactive features for *Encarta*, Microsoft's encyclopedia, having written many of the "Virtual Tours" available there. Previously, he was working as a fund-raiser at an AIDS service organization. He's also writing theatre reviews as a free-lancer for the *Seattle Times*. Dave is also all over Paris: a photographer friend was making portraits for a company in Seattle called Photodisc, which sells CD-ROM's full of pictures which the purchaser can use royalty free. So there's David's face, advertising the Paris Metro inside the stations. Apparently, the French authorities feel Parisians will be enticed into the Metro by David's laughing face. You can see what David's up to at [www.speakeasy.org/~dvschulz](http://www.speakeasy.org/~dvschulz).

**Steve Shrum** (MA 1983) is now Adjunct Assistant Professor of Speech and Drama at the University of Charleston in West Virginia, teaching and directing. He started his new career by directing *Little Shop of Horrors*. Steve can be reached at [SSSchrum@uchaswv.edu](mailto:SSSchrum@uchaswv.edu).

**Madeleine Sobota** (MFA 1988) is now teaching at Butler University in Indianapolis; her design for *Antigone in New York* was accepted as part of the USITT exhibition for the Prague Quadrennial.

**Dina Spyby** (BFA 1988) was featured in the revival of *The Iceman Cometh* with Kevin Spacey (repeating his praised London performance) that opened on Broadway in March. Dina was in a photograph in *The New York Times* accompanying a story about performers who spend much of their time on stage listening. Dina is starring in the new NBC sitcom *Cold Feet*, which airs on Friday evenings.

**Diane Wondisford** (MFA 1982) and Music-Theatre Group produced *The Running Man* by Cornelius Eady and Diedre Murray Off-Broadway

in February. Not only did it get a rave review from *The New York Times*, it was a finalist for the Pulitzer Prize, and was revived this fall in Philadelphia.

#### 1990s

**Anike** (MFA 1999) had a stage workshop reading of her thesis play "Zanni's Story" on June 6, 1999, at the Cleveland Women's Theatre Project as part of "Our University Voices 1999." In collaboration with the Cuyahoga Community College – Metro Department of Theatre and Dance, seven new plays were staged, representing some of the finest new voices in playwriting from Midwestern Universities. The production was cast with both Equity and non-Equity actors. "It was fabulous to see the production and be completely removed from it. It was the exact same text I used in my thesis, so I was able to compare the two," Anike said. She performed "Aren't I a Woman? The Story of Sojourner Truth" at the Edinburgh Fringe Festival, August 16-21, 1999. She has also signed with American Program Bureau, the leading lecture bureau in the country, to perform both of her solo shows beginning Fall 1999. The shows will tour colleges, universities, and theatres across the United States. APB represents such people as Alfre Woodard, Spike Lee, Rita Moreno, Larry King, and President Mikhail Gorbachev.

**Jon Arndt** (BA 1998) played seven Latinos coming to terms with their race, sexuality and immigrant status in *Men on Verge of a His-panic Breakdown* this summer with Act Out Productions.

**Wendy Bagger** (MFA 1999) was in the Red Herring Theatre's summer production of *Baltimore Waltz*. Wendy was offered a contract with Metro Theater Company in St. Louis, Missouri. She joined the company this fall and will do two shows during their 1999-2000 season.

**Brent Bartholomew** (BA 1999) was drafted by the NFL.

**Evan Bridenstine** (PHD 1997) is an Assistant Professor at Ashland University, Ashland, OH.

**Alex Boateng** (ABD), who promises to complete the dissertation any day now, began teaching in late June at Harvard University's Institute of English Language Programs.

**Susan Brown** (MFA 1991) is the costume designer at Ashland University in Ashland OH. She is active in USITT and continues to spend her free time scuba diving.

**David Bugher** (BFA 1991) is currently working at the Broward Center for the Performing Arts (Ft. Lauderdale, FL). His recent acting projects have included the world premiere of *Jumping Through Windows* and the regional premiere (Miami, FL) of *How I Learned to Drive*. He also had the pleasure of working with director Hugh Murphy (PHD 1988) in the Summer Shorts Festival 1998 in Miami.

**Anita Buhman-Wiggs** (MFA 1992) continues to be the resident costume designer at Central Missouri State University. She and husband, Adam, are proud parents.

**Ryan James Bundy** (MFA 1997) moved back to

the Chicago-Land Area after graduation. He began working as a free-lance Electrician and did some small designs. He continued the work he started at Pickerington High School in Ohio and designed the lighting for Adlai Stevenson High School in Lincolnshire, IL and assisted with his wife Teresa's productions at St. Charles High School in St. Charles, IL. One year after various free-lancing stints, he accepted a position at Vari-Lite Production Services in Chicago as an Events Staff Technician/Operator. After Vari-Lite outgrew its shop facility and moved to a bigger and better site, Ryan accepted the position of Shop Supervisor. He most recently began work in the position of Operations Manager and is now in charge of all aspects of VLPS-Chicago's day to day operations. But most importantly, Ryan and Teresa are proud parents. Rosemarie Sykora Bundy was born April 19, 1999 — 2 days after they moved into a new house!!!

**Judy Chesnut** (MFA 1998) Judy has been very busy free-lancing in film and television work this past year in Burbank, CA. She has worked for major production companies such as Universal, HBO, and CBS. In July she worked as an assistant designer on a series for TNT called *Battledome*. She recently completed a comedy series for MTV called *Random Play*. In August she began working for the Bob Mackie Costume House.

**Annie Cleveland** (MFA 1990) is the costume designer at Colorado State University in Fort Collins, CO. She is back on the job after spending a year in Taiwan. Annie's costume stock was destroyed by a flood while she was away.

**Giles Davies** (MFA 1999) and **Jeremy Dubin** (MFA Acting 1999) will be staying in Ohio at least one more year. They both received full season contracts (eight shows) for 1999-2000 with the Cincinnati Shakespeare Company.

**Dana Diersen** (BA 1994), who has been working in England for the past several years, married Brett Buehrer in Bryan, Ohio, in June. Dana, a member of the Directors Guild of Great Britain, is now based in New York and is starting a children's theatre education company. Brett is a regional manager for Wilder Richman Management Corporation in New York. He graduated from Ohio State with a degree in Real Estate and Finance, while Dana earned her Theatre degree. Nena Couch attended the wedding, and made useful contacts with playwright Tom Dulack and his art historian spouse, Veronique Dulack. English performer Ian Mowat sang at the wedding. Dana was also a production assistant for the Off-Broadway production of Tom Dulack's new play, *1348*, which opened in April at the Chelsea Playhouse.

**Joe Fahey** (ABD) had a one year teaching assignment at Ohio University and he will take over as the Theatre 100 Administrator for the Department for 1990-2000, while he finishes his dissertation.

**Mark Farrelly** (MA 1995) has set up the Virtual Worlds-Theatre special interest group, sponsored by the Contact Consortium, on the web. You can sign up at: [www.ccon.org/lists/vw-theater.html](http://www.ccon.org/lists/vw-theater.html). Simply follow the directions on the screen, and in a matter of minutes you'll be

connected to the meeting of the minds. Mark reports that the list already includes theatre practitioners, theatre scholars, engineers, software developers, educators, cyber-theorists, writers, and a myriad of other folks who all want to get together and discuss the possibilities of virtual performance.

**Corey Frey** (BA 1992) is now in China, where he's been teaching English at a middle school in a small town since September. He moved to Hangzhou to teach some more, and hopes to study the local form of Chinese opera (Yue Opera or Shaoxing opera depending on who you ask). He notes that his current base is pretty devoid of any sort of performing arts; Corey got to a circus and an acrobatic troupe, but not much else. The local favorite seems to be Karaoke, and it's very



Tom Greer, David Price, Amy Pennington, Ebony Wimbs and Eleni Papaleonardos perform Rock 'N' Roles from William Shakespeare in the library at Clintonville Academy, Winter 1999.

popular, he reports.

**Melissa Frieman** (BA 1999) is moving to Chicago to take on the Windy City.

**Chérie Gallinati** (MFA 1999) spent a month in the British Isles and was the Technical Venue Manager for Rocket Venue 16 at the Edinburgh Fringe Festival in August. Once stateside, Chérie moved to the twin cities and see if anyone in Minnesota will hire her to design beautiful lights.

**Anne Hannon's** (MFA 1997) performance in the title role of Brian Friel's *Molly Sweeney* was named the best performance by an actress for the 1997-1998 season by *The Columbus Dispatch* theatre reviewer Michael Grossberg — who earlier had named the production, by the Irish and American Repertory Theatre, a new company Anne founded, as the best of the 1997-98 season in Columbus. The *Molly Sweeney* cast, which included former *Theatre Studies* editor Joseph Fahey and recently retired OSU professor Rex McGraw, was named best ensemble by Grossberg.

**Michael Karp** (BFA 1990) is entering the 3rd year of the MFA Acting program and is looking forward to the February 2000 performance of his thesis show, "Barnum's American Museum."

**Vincent Landro** (PHD 1997) has taught at the University of California at Santa Barbara, Oberlin College, and Southern Methodist University, and served as director of marketing at The University of Iowa, The Pittsburgh Dance Council, and

Time to let loose at the End of Year Celebration. Standing: J. Briggs, Cormier, Tonia Krueger, JB Lawton, Wendy Bagger, Karin Maresh. Sitting: Esther Kim, Megan Mateer, Chérie Gallinati, Presley Morton, Xela Pollock.



Gretna Theatre. As an actor he was a member of the companies at the Oregon Shakespeare Festival and The Seattle Repertory Theatre. His articles on the impact of theatre management upon theatre practice have appeared in *Theatre Studies*, *Theatre Survey*, and *The Journal of American Drama and Theatre*. Vince recently published an essay in the new electronic journal, *Theatre Management Journal*. After serving as the Theatre 100 administrator for the Department for 1998-1999, Vince joined the faculty at Southern Illinois University in the fall. He will be teaching introduction to theatre, theatre history, theatre management, directing, acting, and directing a production of *What The Butler Saw*.

**Joey Landwehr** (MFA 1997) has been pursuing his acting career in New York City. He did a small tour of *The Secret Garden*, in which he played in Columbus for a few days. He was in the musical *Nite Club Confidential* at the Oldcastle Theatre in Vermont, and was in *It Runs in the Family* and *Murder by the Book* at The Totem Pole Playhouse, Jean Stapleton's theatre. In New York City he performed in *Do You Have a Piano?* Off-Broadway and recorded a CD from the show, soon to be picked up on the Cabaret label. His film work has been *Random Hearts* (Harrison Ford), *The Thomas Crown Affair* (Pierce Bronson), *The Woody Allen fall project '98* – yet unnamed, *Micky Blue Eyes* (Hugh Grant), *Flawless* (Robert DeNiro) and *Bring Back the Dead* (directed by Martin Scorsese). Joey's



Phil Thompson directs Laura Simpson and Sean Sullivan during a rehearsal of *The Love of the Nightingale*.

television work has included *Spin City* (Michael J. Fox) and the short-lived *Trinity*, where he actually earned a living and didn't have to wait tables, as Tate Donovan's stand-in. Joey's most proud accomplishment: he's debt free. "How many people in NYC can say that?" he asks.

**Emily Lawson** (BA 1998) is a Production Coordinator for Sesame Street with the Jim Henson Company.

**JB Lawton III** (PHD 1998) was featured on NPR's "Talk of the Nation" call in program on December 1, 1998. JB called in to join a discussion about the job market for PhDs.

**Ken Martin** (MFA 1991) remains the Chair of the Department of Theatre at Ashland University, Ashland, OH. He recently designed Arthur Kopit's *Phantom* at Weathervane Playhouse, Newark, OH. In addition, he served as a panelist at the USITT National Conference on "Establishing a Safety Program."

**Stephanie McFarland** (BA 1999) accepted a position with Walt Disney Productions in Orlando, Florida.

**Presley Morton** (MFA 1999) was married on September 5, 1999, to Kurtis Lindemann. The newlyweds spent their honeymoon in London and Paris. Presley is working at Ohio Wesleyan University, Delaware, Ohio, as the Costume Shop Supervisor.

**Allan Munro** (PHD 1997) is featured on his own web page ([www.puk.ac.za/engwww/engajm.html](http://www.puk.ac.za/engwww/engajm.html)), put up by the Department of English Language and Literature with German and French at the Potchefstroom University for Christian Higher Education in South Africa, where Allan teaches. Allan has just been named Chair of the Department of Drama, Pretoria University, Republic of South Africa. Allan's new contact point is UNRO@libarts.up.ac.za.

**Christopher Nappi** (BFA 1991) is a Network Systems Engineer for Parker Hannifin Corporation, Cleveland, OH.

**Jay Oney** (PHD 1996) spent part of June in New York as a participant in an NEH summer seminar for college teachers on American playwriting at Columbia University.

**Kevin Parsley** (BA 1999) joined the tour of *The David Copperfield Show*, which currently employs a number of our graduates. He will be travelling the world for the next

two years.

**Damita Peace** (MFA 1993) continues to serve as the Head of the Technical Area for the Rochester Institute of Technology.

**Glenn Peters** (MFA 1999) received an AEA contract for three shows this summer at the St. Michael's Playhouse in Burlington, Vermont. He was in *Jesus Christ Superstar* (Pilate), *The Foreigner* (Ellard) and *How I Learned to Drive*. In September he moved to New York City.

**Linda Pisano** (MFA 1996) is now the resident costume designer at Iowa State University, Ames, IA. She and her husband, Paul, moved to Iowa this summer. Their first child, Massimo, was born this fall. Linda's designs for *Beauty and the Beast* were featured in the United States Exhibition at the Prague Quadrennial 1999. She designed the costumes for Ballet Met's fall production of *Dracula*.

**Zeke Rettman** (BA 1996) directed *The Boys Next Door* at the Coleman and Smith Artistic Company, Hollywood, CA and he is currently the Artistic Director and actor for PAC, also in Hollywood.

**Jayme Rhoades** (MFA 1994) works occasionally as a free-lance designer but is kept busy raising her three sons and assorted pets with help from her husband, Dr. Chris Rhoades.

**Brian Rose** (PHD 1993), former *Theatre Studies* editor, is the senior acting teacher at Adelphi University in New York City, where he's also one of the staff directors. He continues to do the occasional television and radio spot.

**Brian Russman** (MFA 1994) made the move to the "Big Apple" and has steady employment as an assistant costume designer. He recently was an assistant designer on the Broadway production of *Annie Get Your Gun* with Bernadette Peters. He continues to return to The Santa Fe Opera in the summers where he works as a costume administrator.

**Perry Ryno** (BFA 1990) was named Top Associate for the fourth year in a row at the HER Realtors Clintonville Office in Columbus! Check out Perry's work and his activism on his web page: [www.herrealtors.com/agents/a-rynop.htm](http://www.herrealtors.com/agents/a-rynop.htm)

**Monique Sacay** (MFA 1990) and Joey Bagwell are the ecstatic parents of Benjamin Jackson Bagwell, who arrived via c-section at 5 am May 30, 1999. Though exhausted and dazed, Joey & Monique report that they've never known a love like this before.

**Roy Sexton** (MA 1997) reports that he's been promoted from Assistant Director of Alumni Affairs to Alumni Affairs Officer (both at Wabash College). He was Matt in a production of *The Fantasticks* last fall, and was part of a six-person Broadway musical revue at a professional theatre in Nashville, Indiana. Ray gave a cabaret-style concert "Ego" in August and "Winter" in December 1998. He played Harry Truman at a ball honoring Indiana US Senator candidate Evan Bayh. He has recently accepted a position as a business analyst with Deloitte and Touch Consulting Group and began working with them

in August 1999.

**Jeff Smith** (BA 1997) accepted a position with Audio Visual Technology.

**Joan St. Germain** (MFA 1990) has left Texas and is now the costume designer at Marshall University in West Virginia.

**Ardra Stanski-Zinkon** (BA 1997) is currently working as an associate lighting designer for Michael John Smith AIA, LC, IES, IALD, Lighting Consultants in Houston, TX. Recent projects have included Airport renovations, a Hotel resort in Lebanon, several churches and a wide variety of residential projects. In addition she has served as a design assistant for Kevin Rigdon at the Alley Theatre and designed Pickerington High School's spring musical as well.

**Michael Steinberg** (MFA 1998), who is featured on the TRI's new CD-ROM, is now in New York. He's a receptionist at The New 42nd Street, and works in the box office at The New Victory Theatre, and he was Merchandise Manager for



*Lesley Ferris and Sonja Kalamas-Elder watch as new lettering is placed above the entrance to the Roy Bowen Theatre.*

the Broadway revival of *Fool Moon* starring Bill Irwin and David Shiner. Michael was the 2<sup>nd</sup> Assistant Lighting Director for *More to Love*, which opened on Broadway in October. Michael worked on two Off-Broadway shows with Kevin Adams, *The Chemistry of Change* at Theatre 4

in February, and the new Christopher Durang play, *Betty's Summer Vacation*, at Playwrights Horizon. The Durang piece opened in March.

**Jeffrey Stephens** (PHD 1995) directed Inge Festival honoree John Patrick's classic farce, *The Curious Savage*, for the Ponca Playhouse in Ponca City, Oklahoma, during December 1998 and January 1999. Jeff accepted a position at Dakota Wesleyan University in Mitchell, South Dakota.

**Kim Turney** (MFA 1992) is featured on the web

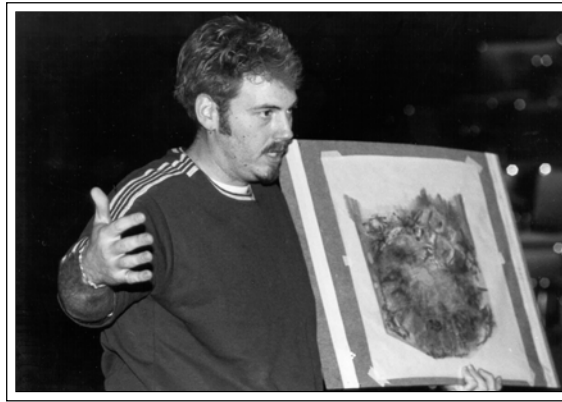
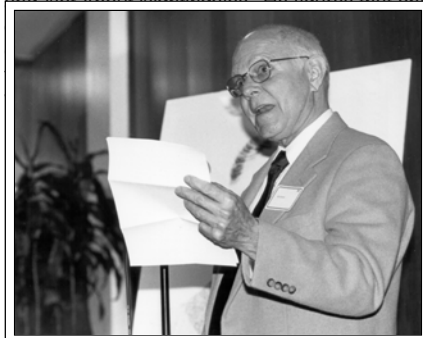
site of The Academy of Theatrical Combat where she's an Academy Artist, when she's not making Disney's print campaigns effective and ubiquitous. Check the Academy's web site out at [www.theatricalcombat.com](http://www.theatricalcombat.com). Kim also co-directed and edited an independent film called *Bloodbath* that is being sent to the Milan Film Festival. It's an action/slasher; Kim worked under the name Anne Kimberly. Watch for it on the international circuit, or in your video store.

**Emily Bach Warren** (BA 1996) is working for the PR/Advertising firm Flynn, Sabatino & Day, located in the Brewery District. She appeared in the April/May run of *Psycho-pathia Sexuality* at Reality Theatre. She is looking for theatrical representation and enjoys being home after some time in Los Angeles. Emily spends her free time gardening and home decorating.

**Luther Wells** (MFA 1993) is now on the faculty of Florida A&M University in Tallahassee. He directed two productions back to back in the spring: the comedy *Dearly Departed* and a musical, *Once on This Island*. On May 1, he was honored by Florida A&M as Teacher of the Year. And if Luther's not busy enough, he's also the director of the FAMU Connection — the university's touring and recruitment ensemble. He's the Budget Officer and Production Manager for the theatre program. On the side, he's on the Executive Board of the Black Theatre Network as Membership Chair, and serves as coordinator of the BTN StudentQuest.

**Mark Winchester** (PHD 1995), having completed his ride from San Francisco to Los Angeles last spring to benefit AIDS research, has a new web page address: [www.YellowKid.com](http://www.YellowKid.com). Mark's added a lot of interesting links to various American theatre history, cartoon history, and popular culture web pages. Check it out — it's fun to browse.

**Chris Zinkon** (BA 1996) continues as the resident Technical Director for the Alley Theatre in Houston, TX. Chris worked on two Broadway bound productions this past season, *Civil War* and *Not About Nightingales*. He figures that on



*MFA scenic design student Matt Kari describes his set designer's concept at the first rehearsal of The Bacchae of Euripides.*

## Friends of the OSU Department of Theatre

**Melina Kanakaredes** (1985-1986) is playing the lead role of Dr. Sydney Hansen in the NBC Friday night series, *Providence*.

The Signature Theatre's (Washington, D.C.) production of *The Fix*, written by **Dana P. Rowe** (late 80s) and **John Dempsey** (Music, late 80s) was nominated for 10 Helen Hayes resident musical awards including: Best Musical (Dempsey/Rowe), Best Actress, Supporting Actor, Best Actor, Choreography, Set Design, Lighting Design, Costume Design, Direction and Musical Direction. The London production of *The Fix* was nominated for four Olivier Awards including Best New Musical. Relativity Records offers the Original London Cast recording. Dempsey and Rowe's next show, *The Witches of Eastwick*, was read early in March in New York City. Sandy Duncan and Olivier-Award winner Ruthie Henshall were among the actors participating. Producer Cameron Mackintosh was there as will the director Eric Schaeffer, designer Bob Crowley and choreographer Bob Avian. Dana says, "John and I started adapting John Updike's novel in May of '98. . . . the plan is to open it sometime early in 2000 — In order to 'musicalize' it, the story has ended up roughly equal parts Updike, the Warner Brothers' screenplay and Dempsey/Rowe. Even though it has a dark quality (would you expect less) it is finally a very touching tale of the three women finding the already magnificent power within them." The Original off-Broadway cast CD of Dempsey/Rowe's *Zombie Prom* is now available in the US on Allegro Records. *Zombie Prom*, a campy rock musical licensed by Samuel French, has become a popularly produced show with colleges, high schools and community theatre groups since its off-Broadway incarnation. It was first produced in Florida, then in Germany prior to its New York run. It's a long way from Dana's incidental music for *The Greeks* a decade ago!

**Bill Schwertfager** (minor 1998) has been named vice president of Live Technology.

*Former chair of the Department of Theatre Firman "Bo" Brown shares his memories of working with Roy Bowen.*

We want to hear from you! Please fill out the form below and return it to us by June 1, 2000.  
Information received by that date will be included in the 2000 issue of ENCORE!

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