encore
news from OSU theatre

50th Anniversary of the Lawrence and Lee Theatre Research Institute
Renowned scholar leads Thomas Dekker symposium

Autumn 2002
Dear Friends and Alumni,

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

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

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

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

Sincerely,

Lesley Ferris
Twelfth Night
by William Shakespeare
November 6 – 24, 2002
Roy Bowen Theatre

Guest Artist Residency: Actors from the London Stage

Much Ado About Nothing
by William Shakespeare
November 15 & 16, 2002
Thurber Theatre

The Conduct of Life
by Maria Irene Fornes
November 19–24, 2002
Studio Theatre

School Tour
The Arkansaw Bear
by Aurand Harris
Public Performance: February 9, 2003
Studio Theatre

Comic Potential
by Alan Ayckbourn
February 12–March 1, 2003
Roy Bowen Theatre

Oxygen
by Carl Djerassi and Roald Hoffmann
February 26–March 8, 2003
Thurber Theatre

MFA New Works
by Kendrick Hardy and Angeles Romero
March 4–8, 2003
Studio Theatre

Sleep Deprivation Chamber
by Adam P. and Adrienne Kennedy
May 7–23, 2003
Roy Bowen Theatre

The Fire Still Burns
Devised and Directed by John Giffin
May 21 – 31, 2003
Thurber Theatre

2002-03 Season.................................................... 3
Season Review ...................................................... 4
Regional Campus Report ................................. 6
Critics Honor OSU Theatre .......................... 8
School Tours ........................................................... 9
Guest Artists ........................................................ 10
Degrees Awarded ................................................ 12
Scholarships ......................................................... 13
Internships & Activities ................................... 14
Eileen Heckhart ................................................... 15
TRI Update ............................................................ 16
Spotlight On Undergrads ................................... 19
Alumni and Friends News .................................. 20
New Works Lab ................................................... 27
Benjamin Zephaniah ........................................... 28
Thomas Dekker Symposium ............................. 28
Comparative Drama Conference ..................... .29
Video Art ............................................................... 29
Cuba Program ....................................................... 30
Alumni/Update Form .......................................... 31
<table>
<thead>
<tr>
<th></th>
<th>Play</th>
<th>Author/Producers</th>
<th>Venue</th>
<th>Director</th>
<th>Scenic Design</th>
<th>Costume Design</th>
<th>Lighting Design</th>
<th>Sound Design</th>
<th>Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Elektra</td>
<td>Ezra Pound</td>
<td>Mount Hall Studio Theatre</td>
<td>Sue Ott Rowlands</td>
<td>Brad Steinmetz</td>
<td>Colin Sweet</td>
<td>Jim Hutchinson</td>
<td>Ben Schurr</td>
<td>October 31–November 18, 2001</td>
</tr>
<tr>
<td>2</td>
<td>Uncommon Clay</td>
<td>Jeanine Thompson</td>
<td>Thurber Theatre</td>
<td>Jeanine Thompson</td>
<td>Dan Gray</td>
<td>Tatjana Langerot</td>
<td>Christopher D. Jones</td>
<td>Katie Whitlock</td>
<td>November 7-18, 2001</td>
</tr>
<tr>
<td>3</td>
<td>Division Street</td>
<td>Steve Tesich</td>
<td>Roy Bowen Theatre</td>
<td>Bruce Hermann</td>
<td>Jessica Secrest</td>
<td>Julia Weiss</td>
<td>Christopher D. Jones</td>
<td>Sean Hennessy</td>
<td>February 13 - 28, 2002</td>
</tr>
<tr>
<td>4</td>
<td>The Shoemaker’s Holiday</td>
<td>Thomas Dekker</td>
<td>Thurber Theatre</td>
<td>Jon Farris</td>
<td>Carla Chaffin</td>
<td>Adam M. West</td>
<td>James Hutchinson</td>
<td>Stacey Siak</td>
<td>February 27 - March 9, 2002</td>
</tr>
<tr>
<td>5</td>
<td>she</td>
<td>Allyson Rosen</td>
<td>Mount Hall Studio Theatre</td>
<td>Tatjana Langerot</td>
<td>Tatjana Langerot</td>
<td>Mark Bernhardt</td>
<td>Katie Whitlock</td>
<td>March 5-9, 2002</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>The Bridge of Bodies</td>
<td>Kathleen Gonzales</td>
<td>Mount Hall Studio Theatre</td>
<td>Kathleen Gonzales</td>
<td>Kathleen Gonzales</td>
<td>Christ Athanas</td>
<td>Kathleen Gonzales and Eric H. Mayer</td>
<td>March 5-9, 2002</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Porcelain</td>
<td>Chay Yew</td>
<td>Mount Hall Studio Theatre</td>
<td>Sue Ott Rowlands</td>
<td>Stacey Siak</td>
<td>Jennifer L. Bach</td>
<td>Sean Hennessy</td>
<td>April 30 - May 4, 2002</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>St. Joan of the Stockyards</td>
<td>Bertolt Brecht</td>
<td>Thurber Theatre</td>
<td>Lesley Ferris</td>
<td>Richard Williams</td>
<td>J. Briggs Cormier</td>
<td>Brad Steinmetz</td>
<td>Melissa B. Bialko</td>
<td>May 22 - June 1, 2002</td>
</tr>
</tbody>
</table>
after words
A Post-Performance Discussion

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

Uncommon Clay
Renate Margrit Burgyan, Sculptor and Matthew Nelson, OSU Department of Women’s Studies.

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

Division Street
Bob Fitrakis, Editor, Columbus Freepress.

The Shoemaker’s Holiday
Christopher Highley, OSU Department of English.

The Memory of Water
Dr. Julia Watson, OSU Department of Comparative Studies.

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

The After Words discussions were organized by Dr. Alan Woods, Associate Professor of Theatre, OSU.
Theatre students were kept busy with performance and technical responsibilities in three productions at OSU—Lima this past year. Dr. Joe Brandesky directed Androcles and the Lion for the seventh annual Theatre for YouAudiences production. 3700 children from a ten county area attended ten performances on the Lima campus in the fall. Dr. Maria Ignatieva directed a selection of short plays and monologues entitled Travels in Americana during Winter 2002, the third in the series of Chamber Theatre performances at Dean Violet Meek’s home. Brandesky directed the Spring 2002 evening of scenes and musical excerpts entitled Time Flies, by David Ives, staged at the Veteran’s Memorial Civic and Convention Center in downtown Lima. The Reed Hall Theatre will be renovated in the coming year. The backstage area will be enlarged to accommodate a fly system, and a green room, scenic studio, costume studio, and dressing rooms will be added. During the renovation, campus performances will continue to be scheduled at the Crouse Performance Hall in Veteran’s Memorial. Many thanks to Martha Farmer for making this renovation possible.

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

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

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

OSU - Newark

The 2001-02 season at OSU-Newark produced three staged readings, one per quarter: “A Celebration of Cats,” “The Poetry of Rock,” and “The Rime of the Ancient Mariner.” The winter quarter reading of rock lyrics from Dylan, Springsteen, the Doors, the Who, Al Stewart, Patti Smith, and other rock bards attracted the largest audience at any reading to date.

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

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

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

The spring production, David Mamet’s *American Buffalo*, was set in a realistic representation of a seedy Chicago junkshop.
Central Ohio Theatre Critics Honor OSU Theatre

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

- To Ohio State University’s Jerome Lawrence and Robert E. Lee Theatre Research Institute, for 50 years of service to the theater, dance and library communities. Founded by John McDowell in 1951 as the OSU Theatre Collection and renamed in honor of the Ohio-born playwrights in 1986, the institute has grown to become one of the world’s most important performing arts archives under the leadership of Director Alan Woods and Curator Nena Couch.

- To the Ohio State University theater department and the Columbus Symphony Orchestra, for their ambitious collaboration in staging the first production in Columbus history of Peer Gynt, Ibsen and Grieg’s rarely staged epic.

- A Roy Bowen Award for lifetime achievement to Eileen Heckart, a Columbus native and Ohio State University graduate who died at age 82 on December 31, 2001, for “six decades of Tony-, Oscar- and Emmy-winning performances.”

Stage Directions: Ohio’s Glory

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

- Helen McKnight,
Stage Directions, January 2002

Lesley Ferris shares the exciting news about the department’s article in Stage Directions with PHD students Christy Stanlake (left) and Kristin Crouch (right).
The success of the school touring program that we started in 1999 continues. In fall 2001, we partnered with the Melton Center for Jewish Studies to produce Private Words: The Hiding of Anne Frank’s Diary, a 40-minute ensemble piece by Lesley Ferris for touring to middle and high schools. Approximately 3110 students saw the production at 12 schools. There were also two public performances at the Roth/Resler Theatre, Leo Yassenoff Jewish Community Center. Ann Farrelly, a PHD student, directed the show.

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


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

Awards and Accolades
WBNS-TV was one of four nominees in the Medium Business Category for the Greater Columbus Arts Council’s 19th Annual Business Arts Partnership Awards. They were nominated for Marcel Marceau: Maestro of Mime, a thirty-minute documentary illustrating Marceau’s technique and training. The documentary was filmed during Marceau’s two-week residency with the department in April of 2001 and features OSU faculty and students.
OSU Theatre hosted two guest directors for this season: Jon Farris, professional actor and professor of theatre at Denison University, directed *The Shoemaker’s Holiday* during the winter quarter and Valerie Lucas, visiting assistant professor from University of Surrey at Roehampton, directed *The Memory of Water* in the spring.

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

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

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

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

In the fall quarter Slovenian scenographer Petra Veber spent 5 weeks in residence with the department as a CEC ArtsLink fellow. During her stay she visited many local arts organizations, and gave talks to the department as well as the Advanced Computing Center for the Arts and Design.
Russian/American playwright Marina Shron, the OSU Department of Theatre’s Thurber Playwright in Residence for winter quarter, taught a playwriting class and witnessed a staged reading of a new play. Shron has an MFA in Dramatic Writing from NYU. She has written Christina, Mitya’s Ordeal and King of Rats, and is the author of an award-winning short film, The Silent Love of the Fish. She is currently working on a new play, Now We’re Nobody, commissioned by the American Place Theatre in New York. The reading of Time and the Beast, directed by MA student Jennifer Schlueter, took place on March 12 in the New Works Lab, and featured a pre-performance reception for Marina by the Thurber House.

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

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

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

**Summer 2001**
- Jonathan Chubb
- Christopher Dickman
- Ryan Osborn
- Elizabeth Waggoner

**Autumn 2001**
- Karen Geppert
- Katy Hite
- Laurel Jackson
- Kristen Kidd
- Connor McBride
- Eleni Papaleonardos
- Anthony Peeples
- Jennifer Pettibone
- Maura Phelan
- Benjamin Shurr
- Christina Sidebottom
- Kate Weilnau

**Winter 2002**
- Christina Frank
- Emily Hess
- Amber Jordan
- Erin Mayhugh
- Jennifer Workman

**Spring 2002**
- Christopher Athanas
- Mark Bernhardt
- Kevin Callison
- William Dillon
- Brea Fitzgerald
- Michelle Little
- Erin Riddle
- Melinda Sanders
- Michael Schnell
- Laura Simpson
- Sarah Uetrecht
- Jennifer Winkeler
- Joan Wood

**Graduate Degrees Awarded**

**Master of Arts**


**Master of Fine Arts Acting**


**Master of Fine Arts Design**


**Doctor of Philosophy**


Undergraduate Scholarships 2002-03

Gerald R. Black Scholarship Fund for Recognition of Excellence in Theatre
$50 - $850
Jonathan Barnes
Amanda Berry
Lindsey Carr
Dean Evans
Joshua McKinney
Katherine Miller
Allyson Morgan
Jonathan Nawn
Joey Schultz

Eileen Heckart Memorial Scholarship Fund
$250
Heather Burley
Dean Evans

Robert Johnson Memorial Scholarship Fund for Juniors and Seniors in Theatre
$250 - $400
Jillian Burgos
Heather Burley
Laura Butler
Lindsay Rehage
Joey Schultz

Roy and Addeleen Bowen Fund for Exceptional Talent in Theatre
$170 - $850
Amanda Berry
Laura Butler
Megan Fellers
Karen-Michelle Friedman
Jonathan Marballi
Aiyana Marcus
Leah Reddy
Amy Tzagournis
Susan Wismar

Kirby Kennedy Wyatt Fund for Outstanding Work in Theatre Design and Technology
$850 - $1,000
Eric Mayer
Colin Sweet

Scarlet Mask Award for Distinction in Theatre and Performance
$650
Dean Evans

Francis Davis Fellowship Fund for Recognition for Excellence in Theatre
$300
John Michael Holmes

Michael Swink Fund for Talent in Theatre Technology
$50 - $750
Jonathan Nawn
Christian Pine


About Elektra
“OSU Theatre masterfully recreates a translated classic. As an educational institution, OSU may be obligated to present the classics. That they do so with such evident mastery is the Columbus theater audience’s great good fortune.”

Internships and Activities

Undergraduates

Theatre undergraduates were featured prominently in Actors’ Theatre Company’s 2002 summer season. Eleni Papaleonardos, Stephen Hanna, Aiyana Marcus, and Joe Maloney appeared with PHD student Tonia Krueger in A Midsummer Night’s Dream. Matt Hendricks, Jonathan Marballi, and Anthony PEEPES appeared in Othello.

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

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

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

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

Joe Lonardo appeared on MTV’s Dismissed and in the Ja Rule video for “Livin’ it Up.”

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

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

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

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

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

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

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

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

Graduates

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

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

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

14 encore 2002
Eileen Heckart, 1919-2001: A Tribute to a Life In the Theatre

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

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

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

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

For more information about how to contribute to the Eileen Heckart Memorial Scholarship Fund in Theatre, see the back page of Encore.
The year 2001 marked the 50th anniversary of the Lawrence and Lee Institute, and the celebration of its founding by Professor John H. McDowell. There were many events that paid tribute to the TRI’s golden anniversary. The first of these, an evening of readings from scripts in the International Centre for Women Playwrights Archive, was held in early October as the inaugural reading for The New Works Lab (the laboratory for new and experimental work).

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

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

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

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

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

Frank and Claudia Mohler (left), and Valerie Lucas share recollections during the TRI’s 50th Anniversary celebration in May of 2002. The proceedings were recorded as oral history for the TRI.
1970: Konrad Zobel was named Managing Director of the OSU Theatre Collection. Austrian scholar Alfred S. Golding, a respected scholar of European acting theories, was named new Director. The microfilm collections of the Institute, begun by Dr. McDowell, now numbered over 400,000 frames of material, most of it unavailable elsewhere in the Americas. The Institute was moved to Oxley Hall.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

A second addition to our costume design holdings also arrived in the summer of 2001 from Toni-Leslie James, our Tony-nominated alumna. Toni-Leslie donated the resource books for several of her major productions, including renderings, swatches, budgets, shopping lists and sources, receipts, etc., an incredibly rich source of information, including materials on such productions as Down By the Riverside (Alvin Ailey Dance), the Broadway productions of Jelly’s Last Jam, Twilight: Los Angeles, Footloose, and The Tempest, Lincoln Center’s Hello, Again and Chronicle of a Death Foretold, the film Amistad, and numerous New York Public Theatre productions, including Henry VIII, Macbeth, Dancing on Her Knees and Insurrection: Holding History. When added to the earlier generous donations from Toni-Leslie James, this now gives students and researchers a comprehensive look at the ongoing and continuously developing career of one of our country’s premiere costume designers.

**Thurber House**

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

**About Memory of Water**

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

- Michael Grossberg,
  The Columbus Dispatch, 6/10/02
The Undergraduate program continued to develop as enrollment increased and a new director of Undergraduate Studies, Dan Boord, took over the position from Dr. Joy Reilly. Although it was a year of development it was also a year of traditions. The traditions continued with such events as the Welcome Back Pizza Party, Take Out Theatre, Backstage Live, the Writing Company, and the undergraduate productions of Private Words: The Hiding of Anne Frank’s Diary, Division Street, and Sobering Thoughts.

OSU theatre was well represented at the 2002 Richard J. and Martha D. Denman Undergraduate Research Forum. Joe Maloney, Allyson Morgan, Leah Reddy, Laura Simpson, and Colin Sweet presented projects in the arts. Laura Simpson was awarded 3rd prize in the Arts category, while Leah Reddy received the Outstanding Sophomore prize.

Alumni and Friends News

Before 1960

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

1960s

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

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

Lynn Morrow (BS 1966, MA 1968, PhD 1974) directed Neal Labute’s Bash at Albright College, which played the week of the TRI reunion. Lynn has now officially retired after 27 years as Director of Theatre, and more than 100 productions at Albright. She’ll be back in the fall, however, to direct The Vagina Monologues.

1970s

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

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

Roger Hall’s (MA 1972, PhD 1974) Performing the American Frontier, 1870-1906 was published by Cambridge University Press. From the jacket copy, “The book demonstrates the extraordinary variety of subject matter and theatrical styles used to dramatize the frontier, and places frontier drama within the context of its society by framing the productions with the contemporary debates on national policies.” Congratulations, Roger! For further information, see www.mitpress.mit.edu/mediawork.

Floyd Hughes (MA 1970) is semi-retired from a sales career. He currently teaches theatre part-time at Northeast Texas Community College. Floyd says, “I walked into the theatre there for the first time ever at what you would call the right time: during their dress rehearsal for The Night Thoreau Spent in Jail. Having been in the premiere cast for that play, I was accorded a rather nice welcome. It was completely coincidental, by the way.” Recently Floyd married his high-school sweetheart after more than forty years of being out of contact. Her name is Lynne Anne Hughes. Piksy98@bells.net

Brenda Laurel (MFA 1976, PhD 1986) has just published Utopian Entrepreneur through MIT Press. The book is described as “A mix of critical theory, millennial feminism and business narrative covering Laurels’ experiences in the land of startups, IPOs and the bottom line. A heady hybrid of critical thinking, personal narrative, and economic analysis, Utopian Entrepreneur is a field manual for those who want to do socially positive work in the context business. Brenda Laurel is known for injecting humanistic values into computer based media.” For further information, see www.mitpress.mit.edu/mediawork.

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

1980s

Toni-Leslie James (BC 1979) reports that Baptiste was a wonderful show to design. It was a visual triumph, if not a critical success for the wonderful Mr. Luce. She won the Connecticut Critics Circle award for the costumes. Her current design work includes the Oedipus Cycle for the Shakespeare Theatre in DC directed by Michael Kahn, The Philadelphia Story at Hartford Stage directed by David Warren (they invited the director and entire design team for Baptiste back) and Raisin in the Sun at Center Stage in Baltimore, directed by Marion McClinton. She also designed a revival of Vernel Bagners’ One Mo Time at the Williamstown Theatre Festival in the summer of 2001. Then she designed the Broadway revival of the piece in spring 2002, a transfer from the Williamstown Festival. She designed Talk, an experimental play by the spoken word poet, Carl Hancock Rux, produced by the Foundry Theatre at the Public (NYSF) in March, while Twelfth Night started rehearsal at the Long Wharf Theatre at the end of March. She designed a new play, The Very Old Man with Enormous Wings, for the Children’s Theatre of Minneapolis, directed by Graciela Daniele for the summer of 2002.

About Uncommon Clay

“From the thunderstorm that opens the play to the scenes in the asylum that end it, the production is full of visually impressive moments. There are also innovations galore, including the use of actors to represent statues, and the use of puppets attached to actors’ legs to represent children.”
- Richard Ades, The Other Paper
Wayne State Theatre Department. also retired from Marketing in the taught acting to graduates and many productions there and Theatre at Wayne State University work at Shenanarts, Fulton Opera House. She is a professor for the Penn State University School of Theatre.

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

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

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

Dudley Sweetland (PhD 1976) performed in CATCO’s well-received production of Spinning Into Butter.

1980s

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Rob Sherman (MA 1986) is still testing software, while teaching part-time at Northeastern University and developing leads for full time teaching work. He and Dan celebrated their twelfth anniversary this year.
Madeleine Sobota (MFA 1988)

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

1990s

Frank Barnhart (MFA 1993), who contributed greatly to the TRI reunion, planned the National Gay and Lesbian Theatre Festival, hosted by Act Out Productions in Columbus in September. Frank produced Terence McNally’s Corpus Christi (the Columbus premiere), and performed as Joe Kennedy in Oh Jackie in March. He also portrayed the son in Senior Repertory Theatre’s production of Driving Miss Daisy.

Evan Bridenstine (PHD 1997) has accepted a fulltime, tenure-track position at Methodist College in Fayetteville, North Carolina. Evan had a hurried move from Kent, Ohio, where he was appearing in Big River at the Porhouse Theatre until just three days from his first faculty meeting in Fayetteville. This summer, he performed with Heritage Repertory as Moonface Martin in Anything Goes and as Uncle Lester/Hotel Desk Clerk/Water #1 in Ayckbourn’s Comic Potential.

Anita Buhman-Wiggs (MFA 1992) resigned from Central Missouri State University this spring and has begun her new career as an at-home-mom. Her class enrollment of one doubled Oct. 1, 2001 with the arrival of Emma Rose. Ian is already being a big brother. Adam will be leaving his current job at Healing Grace Counseling Center and in August will begin a one year clinical psych internship at Southern Illinois University—the last step to his Ph.D. (other than that pesky dissertation defense.) Anita and Adam, Ian and Emma are now in Murphysboro, Illinois.

Ryan Bundy (MFA 1997) was named Shop Manager by Intelligent Lighting Creations. Ryan began his career as the supervisor of Ohio State University’s Moving Lights Laboratory before interning for Vari-Lite Chicago. After his internship, Ryan stayed with VLPS for 5 years as Event Technician, Field Service Technician, Shop Supervisor, and finally Operations Manager for VLPS Chicago prior to its closing.

Giles Davis (MFA 1999) is a veteran member of the 2001-2002 Cincinnati Shakespeare Festival Acting Company, of which The Cincinnati Enquirer says, “The acting ensemble’s emotions are never less than alive and in the moment.” Their season included: Fuddy Meers, Twelfth Night, Jacob Marley’s Christmas Carol, Arcadia, Othello, As You Like It, The Beard of Avon, and a commissioned play.

Kathleen E. Devault (BA 1991) taught lighting design at Smith College last year and this year is at Ohio Northern University as the Resident Lighting Designer and Lighting and Sound Director. She says, “It is a bit strange to be back in Ohio after so many years in Massachusetts especially to be so close to home.” She’s actually about 35 minutes from where she grew up. k-devault@osu.edu

Anne Diehl (Hannon) (MFA 1997) appeared as Nan/Lina in CATCO’s production of Three Days of Rain in February/March 2002. She made her debut there in Three Tall Women last season. She spent 10 years in New York, acting and producing in theatres such as The Irish Arts Center, Vineyard Theatre and Theatre Off Park. Presently Anne teaches at Ohio Dominican University.

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

Anastasia Koumidou Hathaway (MFA 1997), the TRI contact person in Greece, donates regular shipments of programs and other theatrical material, and continues to teach. She’d planned to attend the reunion, but a virus stopped all travel plans. She notes, “My life at OSU was like well cooked Chinese food, equal tasty amounts of sweet and sour bites. Thank God I have digested the whole menu with virtually minor problems!”

Cherie Gallinati (MFA 1999) has moved over to SECOA, doing almost the same job (project estimation and management), but she is part of the “contracts” department instead of “catalog”. She will likely still be doing some site visits and, in the future, some more recommendations/spec writing for the end users...but for now, just doing a bunch of learning the ropes and settling in. rhubygirl@yahoo.com

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

Jennifer (Hutzler) Holman (BA 1983) works with Scott Gardner at the Columbia University Business School, and recently had a baby named Phoebe.


Emily Lawson (BA 1998) is going to freelance produce the build of the puppets for Little Shop of Horrors which will be on Broadway in July 2003. The LA Creature Shop will employ her for the Jim Henson Company. She designed and built a coat for the Jim Henson Company (her design, her patterns, she built the thing from scratch) that was auctioned at the DIFFA (Design Industry Foundation Fighting AIDS) Dallas collection event. The coat sold for over $2,000. Emily is in grad school at NYU for her MBA in entrepreneurship/innovation with an emphasis in entertainment, media and technology.

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

Alumna Brenda Laurel (right) meets current PHD student Katie Whitlock. Brenda returned to OSU to give a presentation to the College of Education in the Spring of 2002
Kim Lenz (MA 1992) had a short article published in JALT (Japan Association of Language Teachers) last year, and had a presentation proposal approved for the TESOL conference in Salt Lake City.

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

Brian Russman (MFA in Costume Design 1994), returned to the department in May to share information about his current career as an assistant costume designer in New York City with current design students. Brian laid the groundwork for moving to NYC by developing his costume craft skills and meeting NYC designers at such theatre venues as the Utah Shakespearean Festival, Santa Fe Opera, the Carolina Players, and the Shakespeare Theatre in Washington, DC. Brian has just become a member of The United Scenic Artists of America. Brian’s experience also includes film work. He frequently assists world class costume designer Dona Granata. Look for Brian’s name in the credits for the film Doctor T and the Women, featuring Richard Gere. Brian is also the owner of an Emmy Award for being Dona’s assistant costume designer on the film Me and My Shadows, based on the life of designers at such theatre venues as the Utah Shakespearean Festival, Santa Fe Opera, the Carolina Players, and the Shakespeare Theatre in Washington, DC. Brian has just become a member of The United Scenic Artists of America. Brian’s experience also includes film work. He frequently assists world class costume designer Dona Granata. Look for Brian’s name in the credits for the film Doctor T and the Women, featuring Richard Gere. Brian is also the owner of an Emmy Award for being Dona’s assistant costume designer on the film Me and My Shadows, based on the life of

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

Lisa Propes (MA 1989) completed her student teaching at Columbus West High School in the Spring of 2002 and earned a K-12 drama teaching licensure from Ohio Wesleyan University.

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

Zeke Rattman (BA 1998) is living in L.A. doing Japanese-American commercials including new McDonald’s west coast TV and radio spots, playing the recurring character, Eddie the Echo. He also did voice overs for The History Channel’s The Color of War series and a docudrama on the Menendez Brothers for BBC TV.

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

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

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

Monique Sacay-Bagwell (MFA 1980) *Just a short note to say how much I enjoyed receiving the current Encore and reflecting back on fond memories. msacay@lander.edu*

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


John Taylor (MA 1990, PHD 1994) spent the first week of the summer break at a one-week retreat in Taos, NM as part of the CELT (Center for Excellence in Learning and Teaching) program. It was the beginning of a one-year stint as a CELT Scholar on campus. Also, he spent 2 1/2 weeks in Helena, MT at the Grandstreet Theatre and School where he taught in the conservatory program. Back at Adams State, he taught a workshop for teachers dealing with incorporating theatre/performance into classroom teaching. Next spring, he’ll be directing The Laramie Project, and is now working with the Vice-President of Academic Affairs to develop a series of events dealing with diversity and anti-hate issues that will culminate with the production of the play.

2000s

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

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

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

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

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

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

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

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

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

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

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

First year MFA Design student Who Jeong Lee touches up a portion of her Memory of Water set.
Matthew Karl (MFA 2000) served as the assistant set designer for CATCO’s production of Hedwig and the Angry Inch. Matt also accepted a one-year design faculty position with the Department of Theatre at OSU-Lima, which began in the fall of 2002.

Kristen Kidd (BA 2001) stage-managed the OSU Department of Music’s production of Carmen in February 2002. She was a Production Assistant at Actors’ Theatre of Louisville in the summer of 2002.

Wesley L. Ko (BA 2000) is the Production Manager and Director of International Tour Affairs with The Contemporary Legend Theatre in Taipei, Taiwan. He is also a guest lecturer, teaching acting workshops at the English Department and German Department of Fiu-Jen University. He considers himself lucky to have been the Executive Producer of Lear, Alone with Contemporary Legend Theatre, working with Mr. Tim Yip, the Academy Award Winning Art Director of Crouching Tiger, Hidden Dragon. He was also the Executive Producer for CLT’s new production, The Memory of Water set into place in the Roy Bowen Theatre.

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

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

Boan (Eileen) Mazak (BA 2002) was selected for an MFA program in tech/design at the University of Nevada Las Vegas.

Jessica Morgan (MFA 2000) returned to the department in spring quarter to participate in the SITI residency. She also performed the role of Constance in Concubine’s Black Dragon Residence and worked with the Nobel Prize Winner Gao Xingjian on his world premiere of August Snow in Taiwan. wesleyko@ms4.hinet.net

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

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

Jacqueline Shelley (MFA 2001) accepted a position as the Costume Studio Manager at Ohio Wesleyan University, where she will also be designing starting in the summer of 2002.

Laura Simpson (BA 2002) began an internship with the Casting Department of the Manhattan Theatre Club in New York in fall 2002.

Christy Stanlake (PHD 2002) accepted a tenure-track Associate Professor position at the United States Naval Academy in Annapolis, Maryland, where she will teach dramatic literature courses and direct academy productions.

Friends News

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

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

**Caridad Svich** worked with Denison University’s Department of Theatre to present *The Booth Variations*, a solo/multimedia performance piece, on May 10 and 11 in Ace Morgan Theatre. It is the collaborative work of three guest artists: writer Caridad Svich, actor/writer Todd Cervers, and director Nick Philippou. The play is based on the 19th century American actors Junius Brutus Booth and sons Edwin and John Wilkes. Centering on the Lincoln assassination, the piece comprises original text, source material, various works of fiction and non-fiction, letters, and theatrical texts. Svich, whose work was archived in The Ohio State University Theatre Research Institute, was last year’s Thurber House playwright in Residence. Her *Alchemy of Desire/Dead-Man’s Blues* was produced in the OSU Studio Theatre last year. She added a significant number of scripts to her collection at TRI in 2002.

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

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

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

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

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

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

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

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

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

The second reading held in the lab was a new play, Mercury Seven with Signs Following, written by recent graduate Mark Evans Bryan and commissioned and performed by Sue Ott Rowlands. Since the reading Mercury Seven developed into two monologues (Middle True and Mud Nostalgia), which will premiere in January 2003 at The Red Herring Theatre Ensemble in Columbus.

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

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

To Retire or Not to Retire, That is the Question

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

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

The director, Xela Batchelder (left) stands with the cast of Sisters: New Work from the International Centre for Women Playwrights, the inaugural event for our New Works Lab and the TRI 50th Anniversary Celebration in October 2001.
In conjunction with the department’s production of Thomas Dekker’s *The Shoemaker’s Holiday*, a symposium on the play and London theatre of 1599 was presented on March 1, 2002 in Drake Center. The symposium was funded by the Department of Theatre, the Center for Medieval and Renaissance Studies, the Department of English, the Humanities Institute, and the Office of International Affairs. Thomas Postlewait was the coordinator and master of ceremonies. Three talks were presented, and then the afternoon concluded with a free-flowing discussion offered by the director Jon Farris (Dept. of Theatre, Denison University) and the choreographer Nena Couch (Curator of the Theatre Research Institute, OSU), who talked about the challenges of producing Dekker’s play today. Joining them in this discussion were the actors, the design team, and the dramaturg.

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

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

The new addition to the project allows students to select a short scene, cast the piece from a stable of virtual performers, and then block the action on a scenic design of their choice. The scripts are a medley of standard ‘open’ scenes, original 2 minute plays written by the New Works class, and some short scenes from Shakespeare. The virtual performers, designed from renderings by Dennis Parker and Julia Weiss, were created by combining motion capture data with three dimensional bodies.

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

The 26th Comparative Drama Conference

The 26th Comparative Drama Conference took place at The Ohio State University April 25-27, 2002. Organized by Conference Director Stratos Constantinidis, the three-day interdisciplinary event was attended by 236 program participants who discussed 189 research papers divided into 63 sessions. The conference participants also attended a keynote address “Greek Tragedy for the New Millennium: A Case Study,” delivered by Professor Helene P. Foley (Columbia University). Mark Fullerton, Chair of the Department of History of Art gave the welcome speech. The keynote speaker was introduced by David Hahm, Chair of the Department of Greek & Latin. Professors Bruce Heiden and Victoria Wohl served as respondents. The doctoral students from the department who presented papers were Mark Evans Bryan, Eileen Krajewski, Karin Maresh, Peach Pittenger, and Tracy Tupman. This year the conference participants from abroad came from Australia, England, Germany, India, Japan, Korea, Taiwan, and Canada. Stratos was assisted at the registration desk by six graduate students (Ipek Celik, John Roger Harris, Eileen Krajewski, Robert Lublin, Karin Ann Maresh, Tracy Tupman) and one undergraduate student (Aiyana Marcus) who generously volunteered their time.

OSU Students Meet Oberlin Students in Cyberspace to Make Video Art

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

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

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

(continued next page...
Cuba Program Update

The Department of Theatre’s unique international collaboration with the Ludwig Foundation of Havana, Cuba, with support from the Ohio Arts Council and the Office of International Education, made major strides during 2001-02. The first of these was a February visit to Cuba by Chair Lesley Ferris and Resident Scenic Designer, Dan Gray. While in Havana, Lesley and Dan gave a series of workshops on U.S. stage design, stage management and directorial practices for a group of interested Cuban theatre students and prominent professionals. They also experienced a broad range of theatre performances and toured major cultural institutions such as the National Theatre of Cuba, the San Alejandro School of Arts, the National Museum of Cuban Art and an artist’s colony at a nature preserve known as Las Terraces. Details for OSU’s first international studies program to Cuba were also cemented with hosts Helmo Hernandez, Director of the Ludwig Foundation, and Performing Arts Specialist, Fernando Saez. The course, Cuban Performance and Culture (co-taught by Jill Lane, Cuban theatre and performance specialist from Comparative Studies and Dan Gray) was offered in Autumn 2002 and will culminate in a 10 day visit to Cuba in December.

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

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

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

Video Art continued

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

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

Fergus-Gilmore Fund Award

Professor Dan Boord received a significant gift from the College of the Arts Fergus-Gilmore Fund for video equipment that has transformed our video teaching and making. The intent of the grant is to promote video art instruction by upgrading our technology and providing a collection of significant video art works that span a 25 year period.
We want to hear from you!
Please fill out the form below and return it to us by June 1, 2003. Information received by that date will be included in the 2003 issue of encore!

Name:___________________________________________________
Address:______________________________________________
City: ______________________________State: ______________
Zip Code:_____________________________________________
Phone:_______________________________________________
E-mail:_______________________________________________
Degree(s)/Year(s):______________________________________
Current Activities: _______________________________________
_____________________________________________________
_____________________________________________________
_____________________________________________________
Comments or Suggestions: ________________________________
_____________________________________________________
_____________________________________________________
_____________________________________________________

I would like to make a contribution to the Department of Theatre. Enclosed find my contribution to the:

☐ Friends of OSU Theatre  
☐ Roy Bowen Theatre Fund  
☐ Eileen Heckart Memorial Scholarship Fund  
☐ _____________________ Scholarship Fund
(see listing page 13)

Please make checks payable to: The Ohio State University

Alumni Relations, Department of Theatre
1089 Drake Center, 1849 Cannon Dr.
Columbus OH 43210-1266
(614) 292-5821
FAX: (614) 292-3222
E-mail: theatre-alumni@osu.edu
Valerie Lucas (bottom, right) and the 3rd year MFA actors flaunt the masks they produced as part of Valerie’s mask course. Each student researched their own version of a character archetype, which they then created and used in solo performance.