



The Fellows Gazette

Volume 55

Published by the College of Fellows of the American Theatre

Spring 2011

The New Fellows of 2011!



Roger L. Bedard



Edward Stern



Franklin J. Hildy



John Lee Beatty

(see inside *The Fellows Gazette* for more about our new Fellows)

50 for the Fiftieth!

Dean Emeritus William R. McGraw recently sent me a copy of the 1963 proposal for the creation of a National Academy of the American Educational Theatre as developed by Founding Dean Loren Winship when he was serving as Chair of the AETA Academic and Productions Standards Project. Fellow Marjorie Dyke found the proposal among her papers and sent it to Bill who forwarded it to me for the Archive. This beginning led to the creation of the College of Fellows of the American Theatre in 1965.

In a few short years, we will be celebrating the fiftieth anniversary of the College, and Dean Milly Barranger has already appointed a team to start work on an anniversary book, and another team to begin work on the celebration. There is a lot of planning and hard work ahead for those Fellows, and they should have some financial support to get through the planning stages.

\$50 for the FIFTIETH!

I am urging all Fellows to join me in sending in a check for fifty dollars to start the Fiftieth Anniversary Fund.

Send to: Fellow Ruth Heinig
1805 Chevy Chase
Kalamazoo, MI 49008.

Fellow John Cauble ■

In the Spotlight: Shirley Trusty Corey

Laughingly describing herself recently as “a retirement failure,” Shirley Trusty Corey, the doyenne of creative arts education in Louisiana, was first employed as a high school drama teacher by the New Orleans Public Schools over a half-century ago.

In 1966, Shirley was tapped to serve as Coordinator for the educational component of the New Orleans Repertory Theatre, funded by the National Endowment for the Arts under the



auspices of Roger L. Stevens, the first Endowment Chairman. It served 42,000 high school students, four school systems, and 53 high schools. This project ended after three years' NEA and U.S. Office of Education support. The NOPS offered Shirley a principalship in reward. When she refused, stating she did not wish to

be a principal, she was allowed to recommend a new position. Shirley requested that she become the Supervisor of Cultural Resources (later called the Supervisor of Arts in Education), which was granted. She had a small office, a part-time

In the Spotlight continued on page 2

secretary, and no budget, in the autumn of 1969.

She initiated extensive artists-in-schools performances, workshops for teachers, and projects for which she found private, state, and national funding. Schools appointed Cultural Resource coordinators, and developed networks of parents. Guest artists thrived in classrooms.

All the while Shirley dreamed a larger dream—a performing arts high school, where artist-teachers could offer pre-professional training to students auditioned for specific arts development, under the auspices of the NOPS system. “My years of teaching identified the great need for more intensive talent development and opportunity than was available. Students deserved more.” After years of city and school persuasion, the New Orleans Center of Creative Arts (NOCCA) was founded in 1973, without a home. New Orleans Museum of Art offered a classroom-studio for art students. Fellow August Staub, then chairman of the theatre department at the University of New Orleans offered four classrooms in his new Liberal Arts Building. Eventually a condemned 1900 elementary school building housed NOCCA for a quarter century. Students came from across South Louisiana to audition and for three extra hours daily study one of five disciplines Theatre, Dance, Art, Creative Writing, and Music (Vocal, instrumental, classical, jazz).

NOCCA’s reputation grew nationally and world-wide. In 2000—across a period of four Louisiana Governors—a \$24 M state-of-the-art conservatory training in the arts complex became a reality in the Marigny-Bywater area of the city, just outside the French Quarter, replacing the Uptown century-old elementary school building.

When it became apparent that the local school system could not sustain an adequate budget for the expanding arts center, Corey and her arts education cadres turned to the Louisiana legislature, successfully seeking special legislation declaring NOCCA a state-sponsored arts conservatory. Currently, the popular program has expanded to include musical theatre, film and media arts, and culinary arts.

Shirley retired from the NOPS system in 1991, becoming Executive Director of the Arts Council of New Orleans. She said she would serve for 3 years. In reality she served more than five times three years. And in that era she nurtured another ground-breaking initiative called Louisiana ArtWorks. The focus was on the visual arts and support for the role of professional artists

through creation of an infrastructure: print making, glass, ceramics, and metal studios; individual studios for works in progress; retail store; exhibition galleries, and other bridges for artist/public discovery. Louisiana Artworks became a \$30M reality in downtown New Orleans amid Hurricane Katrina and a recovering city.

Corey resigned from the Arts Council in 2007 to become CEO Of Louisiana ArtWorks, a position she held until her third retirement in June of 2010.

As a member of the State-run NOCCA Board, Corey talks today of plans to implement the next part of the master plan, that is, the merging of academics and creative arts within an uninterrupted school-day. She envisions continuous breakthroughs in the teaching and learning experience for young artists based upon the “DNA” stored during the early years of the New Orleans Center of Creative Arts. Her energy, good-humor, and ability to implement far-reaching goals in arts education, for learners of all ages, belie her self-depreciation as a “retirement failure.”

We salute Shirley Trusty Corey’s many retirements and look forward in future years to praising the outcomes of many more!

Fellow Orlin Corey ■

New Fellow: John Lee Beatty

This Fall, designer John Lee Beatty received kudos for his set designs for the Broadway version of Alfred Uhry’s *Driving Miss Daisy* with James Earl Jones driving Vanessa Redgrave through the urban landscape of Atlanta, Georgia. This is one among Beatty’s 80-plus Broadway credits that range, most recently, from Central Park’s *Twelfth Night* to the Roundabout Theatre’s *The Royal Family* to the Broadway revival of *A View from the Bridge* and to New York City Center’s *Encores!* series.

A graduate of Brown University, Beatty trained at the Yale School of Drama under designer Ming Cho Lee where he also studied with Donald Oenslager and Jo Mielziner and launched his professional career in the early 1970s. Over three decades since then, he has received almost every design award (some multiple times) given for notable work in the American theatre, and, in 2002, he was elected to the American Theatre Hall of Fame. Reflecting upon the designer’s unique

Beatty continued on page 3

talent, one of his mentors said that his settings always “feel right—as a place where people live.” Beatty works from quick sketches and two-dimensional drawings to translate his designs into models and sets that create emotional responses among audiences. He defines “good design” as the fit of the design and the material in such a way that viewers cannot tell where one stops and the other begins.

With the Fellows at the Kennedy Center in April, John Lee Beatty will join other designers who are also members of the College, namely, Ming Cho Lee, William Ivey Long, and Jennifer Tipton.

New Fellow: Roger L. Bedard

Last year, Professor Roger L. Bedard received the prestigious Campton Bell Lifetime Achievement Award for his “outstanding contributions to the field” of theatre for youth. This was only the latest kudo he received from the American Alliance for Theatre and Education. Others include the Sara Spencer Child Drama Award in 1987, the Barbara Salisbury Wills Alliance Award in 1992, and being designated a Winifred Ward Scholar in 1978. In 2002, the Arizona State University Alumni Association honored him for “Outstanding Service.”

Since 2000, Bedard has held an endowed professorship at ASU. Since 1995 he has been the university’s Director of Theatre for Youth while at the same time heading the area’s MFA and Ph.D. programs. He currently serves as a Trustee of the Children’s Theatre Foundation of America and as a member of the Board of ASSITEJ/USA (the national association of professional theatre for young audiences). He has served on numerous advisory and grants panels, including for the National Endowment for the Arts, The President’s Committee on the Arts, The National Endowment for the Humanities, the Arizona Commission on the Arts, and the Virginia Commission on the Arts. In spite of this packed schedule, he has found time for research and publishing several articles and books, his latest being *Dramatic Literature for Children: A Century in Review*.

With the Fellows at the Kennedy Center in April, Roger L. Bedard will join other specialists in youth theatre who are also members of the College, namely, Orlin Corey, Shirley Trusty Corey, Lin Wright, Ruth Heinig, Charlotte K. Motter, Coleman A. Jennings, Linda Hartzell,

Patricia Whitton Forrest, Judith Kase Cooper, Marjorie L. Dycke, and Peter Brosius.

New Fellow: Franklin J. Hildy

Franklin J. Hildy could be labeled a Global Fellow. His research on surviving theatre structures from the eighteenth century and earlier has taken him around the world. He has been a consultant for numerous projects, including Shakespeare’s Globe reconstruction in London, the American Shakespeare Center in Virginia, and the Rose Playhouse in Massachusetts. He has presented lectures in Europe, Africa, and Asia, besides many in the U.S. A true globetrotter, in 2008 Hildy gave four lectures in Taiwan.

He is the founder and general editor of www.theatre-finder.org, a project designed to guide people to the historic theatres that exist around the world. The goal is to provide the most accurate information possible about each theatre. To be listed in the site, a theatre must be at least 100 years old and must be in a sufficient state of preservation to be identifiable by those who are not specialists.

Hildy received both his M.A. and Ph.D. from Northwestern University. In the early 1970s he studied dramatic literature at Oxford University. In the mid-90s he was the Humanities Administrator for the Division of Research Programs to National Endowment for the Humanities. Currently, he is Head of the MA/PhD programs in Theatre and Performance Studies at the University of Maryland and is preparing the eleventh edition of *History of the Theatre*, in honor of Oscar Brockett.

With the Fellows at the Kennedy Center in April, Franklin J. Hildy will join other theatre historians who are also members of the College, including Tice L. Miller, Felicia Londré, Rosemarie Bank, Weldon Durham, James V. Hatch, Kim Marra, Don B. Wilmeth, Alan Woods, Barry B. Witham, Margaret Wilkerson, and Daniel J. Watermeier.

New Fellow: Edward Stern

When Edward Stern, producing artistic director of the Cincinnati Playhouse in the Park, accepted the 2004 Regional Theatre “Tony” Award on behalf of the Playhouse, he was in his eleventh

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Oscar G. Brockett

(1923 - 2010)

Oscar G. Brockett, historian and master teacher, died in Austin, Texas, on November 7, 2010, following a massive stroke. He was eighty-seven years old. Known to friends and colleagues as "Brock," he was invested as a Fellow in 1971 and served as Dean of the College of Fellows during 2002-2004. As the news of his



death spread quickly, hundreds of students, colleagues and friends responded with tributes on Facebook, blogs and emails: "giant in the field of theatre history," "meticulous scholar," "extraordinary teacher and patient mentor," "brilliant but unassuming genius," "inspirational." Praise and words of gratitude continued at his memorial service on December 11, 2010, at the University of Texas, where he taught for over 25 years.

All the touching tributes rang true to me who became one of his students when he first arrived at Indiana University in 1965, well-known but not yet "famous." We who sat in his classes, including eight who became Fellows, were awed by his wealth of information, his penetrating insights into theatre history and drama, his brilliance in synthesizing and making the complex clear. We came to know his exacting standards, his tough grading but also his fairness, kindness and dedication to students. Perhaps his best teaching took place in his office, where students often lined up awaiting individual conferences. What defined his teaching most was his accessibility and generosity: qualities that continued to support former students by agreeing to participate in a conference or symposium or to deliver invited lectures.

Brockett was born and reared in rural Tennessee on the family tobacco farm. His college education was interrupted by WWII when he served in the U.S. Navy as captain (at age 21) of a group transport. He subsequently earned his master's degree in design and technology and a doctorate at Stanford University, studying under Charter Fellow Hubert Heffner. He was a faculty member at several universities including the University of Iowa and Indiana University where he achieved the rank of Distinguished Professor. He moved to the University of Texas to become Dean of the College of Fine Arts but soon chose to return to teaching and held the Z.T. Scott Family Chair in Drama.

After completing my doctoral degree at Indiana I kept in touch with the trajectory of Brockett's career which included 10 books. His *History of the Theatre*,

first published in 1968, became the standard work in the field for more than four decades and is admired for its encyclopedic scope, comprehensive coverage and attention to detail. It has appeared in ten editions, the last three with co-author Frank Hildy. Brockett's *Essential Theatre* is now in its tenth edition with co-author and former student, Robert J. Ball. With Frank Findlay, he wrote another notable history, *Century of Innovation*. In January 2010, his latest work appeared, *Making the Scene: A History of Stage Design and Technology in Europe and the United States*, written with Margaret Mitchell, and Linda Hardberger. Some of his books have been translated into several languages including Czech, Farsi, Hebrew, and Chinese. In addition to his writing and teaching, Brockett became known for his generous service to the profession. He was President of American Theatre Association, editor of *The Educational Theatre Journal* and for several book series, and he sat on numerous boards and committees that came to rely on his skills at identifying and solving problems. He also was a member of the Accreditation Commission of the National Association of Schools of Theatre.

Throughout his career Brockett received over twenty-five separate honors from professional and academic theatre associations nationwide. He held both Fulbright and Guggenheim Fellowships, was elected into the National Theatre Conference, and received several national lifetime achievement awards. At the University of Texas, he was elected to the Academy of Distinguished Teachers and given the E. William Doty Award for Excellence, the College of Fine Arts' highest honor. In 2001 The Oscar G. Brockett Theatre at UT Austin was named in his honor in recognition of his years of dedicated teaching.

Brockett officially retired in 2001 but continued teaching one or two courses each year until 2007. Although he will be well remembered for his books, especially his *History of the Theatre*, his greatest legacy will be his students who carry forward his high standards, dedication, integrity, and generosity into their own work in the theatre.

Brock gave three featured addresses at the Fellows' annual meetings, and agreed to become Dean of the College of Fellows at age 79. He recently mentioned to me that he began writing the histories of the theatre when students at the University of Iowa asked him to teach a course in the history of scene design. Such responsiveness reflected his own summary: "I always try to do what people ask me to do."

He is survived by his daughter, Francesca, and her husband Dr. James Pedicano, and hundreds of grateful students.

Fellow Gresdna Doty ■

year with the Ohio theatre. Three years later, he accepted a second Tony Award (for Best Musical Revival) for the Playhouse as co-producer of Sondheim's *Company*.

A graduate of the University of Virginia and Indiana University, he co-founded the Indiana Repertory Theatre in 1972 and directed more than two dozen plays during his eight years as artistic director. He joined the Cincinnati Playhouse in 1992, and, within a few short years (and a lot of energetic, creative work), he held in his possession two Tony awards in national recognition of the theatre's achievements under his leadership.

In late August, Ed Stern announced that the 2011-2012 season would be his last as artistic director at the Playhouse that produces ten months out of the year and attracts more than 200,000 people annually to its two theatres. Nevertheless, he assures everyone that he is not retiring. "I don't ever see myself retiring," he said in a brief statement reflecting his characteristic good-humor. "I look forward to directing regional theatre and university projects and not being in charge of day-to-day operations anymore. I'm ready to leave that to someone younger—but not wiser!"

In April, Edward Stern will join other Fellows who have also served as artistic directors of professional theatres, including John Dillon, Zelda Fichandler, Adrian Hall, Edward Hastings, Marshall W. Mason, and Jack O'Brien.

ASTR Honors 2 Fellows

The American Society for Theatre Research has launched new initiatives to endow two of their prestigious awards in honor of former Fellows.

The Oscar G. Brockett Essay Prize

and

The Helen Krich Chinoy Dissertation Research Fellowship

Donations can be made by check c/o ASTR's office: ASTR, PO Box 1798, Boulder, CO 80306

Directory Changes

Jerry Crawford
Jchoos34@gmail.com

Marilee Hebert Miller
marileemiller@mac.com

College Contributions

During the past year, the following have become LIFETIME BENEFACTORS:

Rosemarie Bank
Dan Carter
Jill Dolan in honor of Helen Chinoy
Julie Jensen
Barbara Reid
Robert A. Schanke

The following have made contributions to the endowment as CONTRIBUTING FELLOWS:

Milly S. Barranger in honor of Vera Mowry Roberts
Karen Berman
Jed Davis
Paul A. Distler in honor of Monroe Lippman
Karl Eigsti in honor of Bill Harbin
Tom Evans
Winona Fletcher in honor of Lorraine Brown
Winona Fletcher in honor of Oscar Brockett
Ruth Beall Heinig in honor of Oscar Brockett
Theodore Herstand in honor of Oscar Brockett
Coleman A. Jennings
Felicia Londré
Kathy A. Perkins in honor of Lorraine Brown
Thomas D. Pawley III
Megan Terry in honor of Geraldine Brain Siks and Agnes Haaga
Dorothy L. Webb in honor of Lowell Swartzell

Fellows interested in becoming Lifetime Benefactors or in contributing to the endowment are encouraged to send their checks to:

Fellow Ruth Heinig
1805 Chevy Chase
Kalamazoo, MI 49008

THE FELLOWS GAZETTE

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Submit Information to:

Robert A. Schanke, Editor
498 Edgewood Lane
Pleasant Hill, IA 50327

or send email to: schanker@aol.com

College of Fellows of the American Theatre

Annual Business Meeting

Minutes submitted by Jon Whitmore, Secretary
Sunday, April 18, 2010

Dean Scott J. Parker, Presiding

1. Attendance Roll Circulated:

A list of the 30 attendees is on file in Secretary's office.

2. Call to Order and Welcome: Dean Parker

A general greeting and warm welcome was shared with the audience, including an explanation of the last minute switch in keynote speakers.

3. Greetings and Regrets

Dean Parker read notes and emails from several Fellows not in attendance.

4. In Memoriam

A moment of silence and comments of respect for lives well lived was articulated by Dean Parker:

Paul Baker (October 25, 2009)
Lorraine Brown (February 27, 2010)
Brooks McNamara (May 8, 2009)
Vera Mowry Roberts (January 31, 2010)
Horace Robinson (October 13, 2009)
Andrew Tsubaki (December 16, 2009)

5. Approval of 2009 General Business Meeting Minutes

Moved, seconded, and passed unanimously.

6. Financial Report: Ruth Heinig, Treasurer

- A one-page interim financial report was presented for discussion.
- Fiscal year does not end until end of June.
- Endowment income is down, so the College is solvent, but operating on a thinner margin.
- The Board decided not to raise dues for the next year
- Current membership of the College is 123.
- The College saved money by going to a reception format for Saturday
- A call for discussion yielded no questions or comments.
- The interim budget was moved, seconded, and approved

7. Ad Hoc Endowment Committee Report: Ruth Heinig, Chair

- The College will stick to its goal of not invading the endowment principal, except in the case of an emergency and any interest income will be used as a cushion against a shortfall in operating costs.
- Current CDs are yielding almost no income.
- The Board has authorized the appointment of an investment committee by the incoming Dean, Milly Barranger. She has agreed to do so.
- It was suggested that a new fund-raising letter be sent out in September, asking members to pay the \$75 annual contribution and give extra for program needs or the endowment.

It was determined by the Board that Milly Barranger should appoint a 50th Anniversary Planning Committee. She will do so.

8. Gazette Report: Robert A. Schanke, Editor

- It has been a good, cost effective year for the Gazette.
- There should be no increase in costs for printing or mailing next year's issues.
- \$106 is unused in this year's annual budget.
- Next year's budget is \$1800
- 40 fellows get the Gazette delivered online.

9. Report of Corporate Secretary, Webmaster, Archivist: John Cauble

Minutes continued on page 7

- College Web is getting several thousand hits per year.
- Please send any personal material you want to archive to John Cauble.
- An offer was made to have any member sign the official "Book" if they had not already done so.

10. Video Living History Archives Report: Donald Drapeau, Chair

- Don has overseen 10 tapings at this meeting
- There is a backlog of 60 current Fellows who have not been taped.
- Don urged people to pair up and interview/tape each other. It's the only way to catch up.
- All tapes are archived at the University of Texas. They will take any video format.
- The normal taping time is 45 minutes per interview.

11. Election of New Board Members

Peter E. Sargent and Kathy A. Perkins were elected to the Board.

12. Old Business: None

13: New Business: None

14: Announcements:

- Please provide any roster/directory changes in writing to Bob Schanke
- Future Meeting Dates:
 - April 23 & 24, 2011
 - April 21 & 22, 2012
 - April 20 & 21, 2013
- Dean Parker urged people to nominate new members for 2011.

15. Introduction of Incoming Dean:

Milly Barranger was installed as the 18th Dean of the College of Fellows

She spoke about being inducted as a member 26 years ago. She has been proud of her association with the Fellows, who are the highest level of practitioners and educators of the American Theatre. It will be an honor to lead this distinguished group, and she will work to set up a special 50-year anniversary meeting.

Scott Parker ended the meeting with a thank you to the Fellows for allowing him the opportunity to serve as Dean. Parker said he considered the Deanship the "peak of my professional career."

What's Going On in DC in April?

At Ford's Theatre: *Liberty Smith*

A world premiere, *Liberty Smith* is a madcap musical romp through Revolutionary America.



Liberty Smith recalls the heyday of the American musical.

March 23 - May 21

At the Kennedy Center: *Shear Madness*

Shear Madness engages locals and visitors alike as detectives solve the scissor-stabbing murder of a famed concert pianist who lives above the Shear Madness salon.



Dec. 1, 2010 - May 29, 2011

At the Shakespeare Theatre: *King Lear*

Synetic Theater presents the seventh play in its "Silent Shakespeare" series. Helen Hayes Award-winning actor Irakli Kavsadze plays the title role.



March 24 - April 24

At the Arena Stage: *At Home at the Zoo*

Edward Albee revisits *The Zoo Story* with a riveting new drama, a nuanced look at the lives of three New Yorkers.



Feb. 25 - April 24

THE FELLOWS WEEKEND

Saturday Evening, April 23, 2011

Location: The Cosmos Club
2121 Massachusetts Ave. NW
Tel. (202) 939-1557

6:00 pm-7:00 pm

Gala Reception Honoring New Fellows
John Lee Beatty, Roger L. Bedard,
Franklin J. Hildy, Edward Stern
Open Bar and Hors d'oeuvres

To reserve for the Gala Reception send a check of \$60 for each person & made payable to College of Fellows of the American Theatre. Send to: Ruth Beall Heinig, Treasurer
College of Fellows of the American Theatre
1805 Chevy Chase, Kalamazoo, MI 49008-2221
Checks must be received no later than Friday, April 8.
No refunds can be made after April 8.

7:00 pm-8:00 pm

Introduction of New Fellows
Signing of Enrollment Register
The Fellows Toast

8:00 pm

Dinner on your own

Sunday, April 24, 2011

Location: The Kennedy Center
South Opera Tier Lounge & South Opera Tier Box

9:00 am- 10:00 am

Business Meeting, Dean Milly Barranger presiding

10:00 am-11:00 am

Twelfth Annual Roger L. Stevens Address
Presented by Fellow Jack O'Brien
Introduction by Fellow William Ivey Long

11:00 am-1:00 pm

Luncheon and Investiture of New Fellows

Invitations are sent by the Kennedy Center & payment should be returned to them.

1:15 pm-3:00 pm

Discussion with Editors (Felicia Londré, Robert Schanke, and Barry Witham) on plans for the Fellows' 50th Anniversary "Souvenir" Volume in 2015.

Interviews with New Fellows on issues facing the American Theatre

3:00 pm Adjournment

Host Hotel-The River Inn 924 25th Street, NW, (phone) 888-874-0100
Special Rate: \$185 per room. Mention you are with the College of Fellows. Deadline to Reserve: March 25, 2011. There are a limited number of rooms reserved at this rate, so register as early as possible.



The Cosmos Club

The Club has a Dress Code! You must be "properly attired—coats & ties for men, and dresses, suits, or clothing of comparable formality for women." There are two parking lots: the Rear Valet lot and the West Garden lot. **Note: Parking at the Cosmos Club is \$12 per vehicle to be paid to The College of Fellows.**



The Kennedy Center



The River Inn