



# The Fellows Gazette

Volume 84

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Spring 2021

## Announcing The Fellows Webinar Weekend Mark Your Calendars Now!



Dear Fellows,

With the onset of 2021, the College of Fellows is continuing its joyous work of honoring artists and educators, like yourself, who have transformed our field through their expertise and distinguished service. This April we will not be able to gather together on site to honor new Fellows. However, we hope that you will join us by ZOOM WEBINAR, as we bring everyone together in a virtual community. Please join us to celebrate the Fellows for the Class of 2020 and the Class of 2021, to present the business of the College, to share in the Roger L. Stevens address and for the Orlin Corey toast. In two hours of virtual connection, we are combining the highlights of our normal meetings and gatherings at the annual meeting. The ZOOM WEBINAR will be recorded and available on our website.

All Fellows are invited to participate. Please email administrative assistant [ksimpsonCOF@gmail.com](mailto:ksimpsonCOF@gmail.com) by April 1 to RSVP. You will be sent a link for the meeting prior to April 18, pre-sign in will begin at 11:45. Our virtual meeting will run from 12 Noon - 2 PM EST.

We are in times of unprecedented change and challenges and I do hope that you can join us to celebrate the tradition and innovation of The College of Fellows. At this time, more than ever, we need to join together to rejoice in the power of the arts!

Best,

Gail

Dr. Gail Humphries, Dean





A special thank you to the University of Kansas Department of Theatre & Dance and the University of Texas at Austin Theatre and Dance for their generous sponsorship of our zoom webinar.



The University of Texas at Austin  
Theatre and Dance  
College of Fine Arts

## Dean's Notes



Please visit the College of Fellows Website for Dean's Notes from Dean Gail Humphries

<https://www.thecollegeoffellows.org>



## News of the Fellows

*News Flash! Pandemic no match for Fellows' creativity or productivity!*



Fellow Sandra Shannon leads virtual jam session Dec. 19 2020 (details below!)

**Benny Sato Ambush** organized/produced/directed a virtual production of Anthony Clarvoe's *The Living*; virtually directed developmental readings of Elinor Teele's *Dill* and Joyce Van Dyke's *The Oil Thief*; directed a virtual production of Idris Goodwin's *Act Free* for the Acton/Boxborough, MA Regional High School; directed a virtual development reading of Anya Pearson's *The Killing Fields* for the Seven Devils New Play Foundry; directed a film of Ute Gfrerer's *An Affair to Remember* for Gloucester (MA) Stage Company; served on the selection panels for SDC's *Zelda*

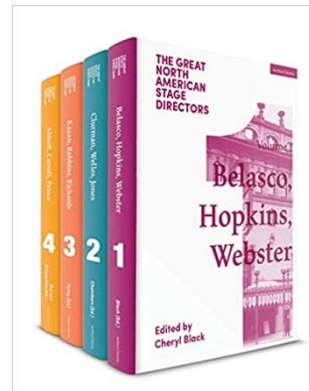
Fichandler Director Award and the Dramatists Guild Foundation Legacy Playwright Awards; re-mounted George Stevens, Jr's *Thurgood* at Starlight Square, Cambridge for Cambridge, MA's Central Square Theater; directed a casted virtual production of Anna Deavere Smith's *Twilight: Los Angeles, 1992* for the Asolo Conservatory for Actor Training; joined the Boards of Watertown, MA's New Repertory Theatre and of the Seven Devils New Play Foundry, and re-joined the Board of The National Theatre Conference.



**Robert Benedetti**, founder of the New Mexico Actors Lab, reports that the Lab has taken the bold step of signing a three-year lease on a Santa Fe theater that will become the group's new home when production resumes after the pandemic restrictions have lifted. The theater, a black box with flexible seating configurations seating up to 135 will be an ideal home; it features a fully-equipped Café and ample parking. The theater was on the verge of being dismantled and restored to warehouse space when the Actors Lab jumped at the chance to save it, despite the eight or nine months of rent and utilities that will have to be covered before production can resume. The group has undertaken a \$20,000 fundraising campaign to cover these costs.



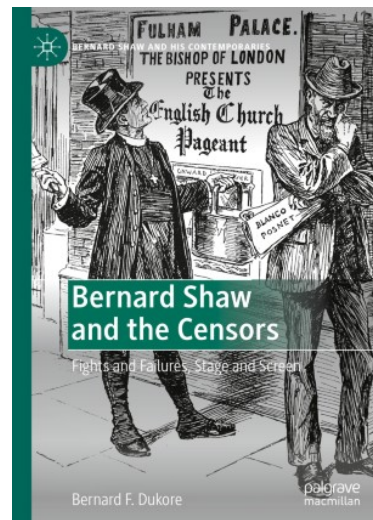
**Karen Berman** devised and directed an original musical film on the Black Lives Matter movement with her students at Georgia College. The 50 minute film, *Giving Voice*, contains original songs composed by Music Director Raymond Jackson. The film can be seen free of charge at [gcgivingvoice.com](http://gcgivingvoice.com).



**Henry Bial**, **Cheryl Black**, and 2021 Fellows Inductee **Harvey Young** each edited one of the volumes in Bloomsbury's *Great North American Stage Directors, Set 1* (Jan. 2021): **Cheryl Black** edited Vol. 1 (David

Belasco, Arthur Hopkins, Margaret Webster), **Harvey Young** edited Vol. 3 (Elia Kazan, Jerome Robbins, Lloyd Richards), and **Henry Bial** co-edited Vol. 4 (George Abbott, Vinnette Carroll, Harold Prince) with Chase Bringardner of Auburn University. For more info, see <https://www.bloomsbury.com/us/the-great-north-american-stage-directors-set-1-9781350045699/>

**Cheryl Black** contributed the chapter, "The Emergence of an American Drama, 1820-1914" to *A Companion to American Literature, volume II* (Wiley-Blackwell: 2020). She has been working with Metropolitan Playhouse's Virtual Season, serving as respondent to live-streamed readings of Susan Glaspell's *The People* (July 2020) and Alice Rostetter's *The Widow's Veil* (Dec. 2020), performing in their live-streamed *It's a Wonderful Life* (Dec. 2020), and directing a reading of Holworthy Hall and Robert Middlemass's *The Valiant*, to be live-streamed on Feb. 27.



**Bernard Dukore** published *Bernard Shaw and the Censors: Fights and Failures, Stage and Screen* (Palgrave Macmillan: October 2020), available as both a hardcopy book and an ebook, and "Bernard Shaw and the Smallpox

Epidemic of 1901-1902," in *SHAW: The Journal of Bernard Shaw Studies*, Vol. 40, No. 2, 2020, 285-97. For more info on the book, see <https://www.palgrave.com/gp/book/9783030521851>

**Kathryn Ervin** directed a production of *Water By the Spoonful* by Quiara Alegria Hudes for the University of California Riverside Department of Theatre, Film and Digital Production, in Fall 2020. Rehearsed and presented entirely online it was a successful experiment. A major challenge in the online production world is the variety of technology and which platforms are being used and what online connectivity is available. One of the great successes in creating in this way is the power of imagination and the resourcefulness of teams in creating and supporting environments for the plays.

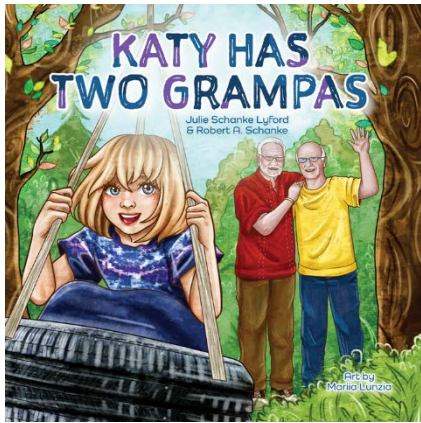
In early January 2020 **Tom Evans** staged a new, socially engaged script, *Salt Pepper Ketchup*, as the third production at the new Bryan Fonseca Theatre in Indianapolis. In March he directed a staged reading of *Needville*, a collection of poems about coal mining in Virginia in a one night event at the Colonnades Retirement Center in Charlottesville. On March 5, along with his wife, Barbara, Tom drove into New York City where they've been hunkered down against COVID ever since. In April *Guy and Roy*, a ten minute play by Tom was one of 17 winners in NY's Urban Stages event seeking works addressing "acronyms."

**Julie Jensen's** play, *PG ANON*, will be performed on radio by Plan-B Theatre in Salt Lake City, opening February 26, 2021, and available after that on Plan-B's website. Her play, *MOCKINGBIRD*, recently published by Dramatic Publishing, won a prize for the best adaptation from the AATE (American Alliance for Theatre and Education).

**Kim Peter Kovac** (inducted in 2017) has recently been consulting as Artistic Curator for the National Theatre's *Saturday Morning*

*Live!* series, although in this season of the Pandemic, it is being presented virtually. He will be coordinating and presenting playwrighting workshops and events at the Mirai Festival in Tokyo in late March, an event which is also the triennial festival and congress of ASSITEJ, the international association of theatres for young audiences, whose board he was on for 12 years. His first poetry collection, *Border Sounds: Poems & Dispatches from Other Timezones* is, as of Inauguration Day, in final proof and will be published soon, exact date TBD.

**Randy Reinholz** published "Global Citizenry and Community Outreach or Strategies to enact community engagement practices that create good neighbors, support global understanding and lead to intentional actions," in *Cultivating Leadership: A Primer for Academic Theatre Programs* (Association for Theatre in Higher Education publication, December 2020). He was an EDI Panelist for *Teaching in Crisis: Disruption and Identity*, National Alliance of Acting Teachers, Zoom Webinar, with over 500 participants (June 18, 2020); a respondent for *The Thanksgiving Play*, Company of Fools (November 2020); guest artist zoom with Ty Defoe, DeLanna Studi, and Carolyn Dunn, Native Playwright Panel, for University of Idaho's *The Greenroom Chats*, Moscow, ID (November 2020); zoom guest lecture, University of Southern California, *Off the Rails* and contemporary issues in Native American Theatre, Los Angeles, CA, 2020. Randy presently serves as President of the National Theater Conference, New York, having just ended his tenure as Vice-President in 2020; his leadership role included moving the annual NTC conference from face to face in New York to a virtual platform with over 75 attendees. He is also currently serving the Theatre Communication Group (TCG) EDI Institute, Cohort 4, Theatres of Color, as member to advise TCG on advancing BIPOC artists and Theatres of Color nationally.



**Robert Schanke** and his daughter Julie have written a new book together. *Katy Has Two Grampas* identifies the grandparents in the story as gay and as married,

taking the diversity in children's picture books to a new level. LGBT+ representation in children's books tends to focus on gay mothers and fathers, but when grandfathers are featured their sexuality and marital status go unmentioned. Based on their true story, this unique book reveals the experience of a first-grade girl with a lisp who is misunderstood by her classmates and teacher. When she talks about her two gay grandpas, (or "grampas," as Katy says) she is frustrated when her teacher thinks she means to say "grandpa and grandma." Because she has such love for her gay grandpas as people who understand her, she unexpectedly shines when introducing them as a married gay couple at a classroom celebration of Grandparents Day. It is available as a hardback or e-book at [www.katyhastwoqrampas.com](http://www.katyhastwoqrampas.com) or at local bookstores.

**Laurence Senelick** reports COVID-induced cancellations of speaking engagements at conferences in London, Galway and New Orleans; however, he has published, since January 2020: two articles for *Stanislavsky Studies* ("The Ever-widening Contexts of Stanislavsky" and "Stanislavsky and Film: Con and Pro"); "Dickens Reads in Springfield: an eye-witness account" in *The Dickensian*; "Order Out of Chaos: First Steps in Creating a Proletarian and Bolshevik Theatre" in *Culture and Legacy of the Russian Revolution* (Berlin); "King Henri III and his Mignons," in *Gay and Lesbian Review*; and "Ballroom Frenzy and the Clodoche Quadrille," *New Theatre Quarterly*. His paper on "The Nazi Occupation of Theaterwissenschaft" was delivered

electronically to the July 2020 International Federation of Theatre Research. Dr. Senelick also wrote memorial tributes to our late colleague Fellow Don B. Wilmeth for the *ASTR Newsletter* and *Nineteenth Century Theatre and Film*.

**Sandra Shannon** remains extremely active as President of the August Wilson Society, reporting the following Society news:

*The August Wilson Society is a recipient of \$30,000 grant from the highly competitive and prestigious Black Seed initiative to support a two-year project titled Centering and Celebrating Wilsonian Warriors. This generous amount will allow AWS to actively engage in researching, documenting, writing, and speaking publicly about many who occupied August Wilson's universe. The recent passing of Wilsonian Warrior Anthony Chisholm coupled with August Wilson's own death fifteen years ago, and the transitions of several others in between are stark reminders of the need to invest resources in documenting the contributions of such valuable human treasures to the field of Black Theatre. For more information on the Black Seed Award and 2021 award recipients, see [https://www.americantheatre.org/2021/01/18/the-black-seed-unveils-generous-grant-program-for-black-theatres/?fbclid=IwAR3v0vNE2axFRM8YeB1Rq8QuJo0Hmh3Rsa09OVdPuZxpN\\_rdZRY027aSQ0](https://www.americantheatre.org/2021/01/18/the-black-seed-unveils-generous-grant-program-for-black-theatres/?fbclid=IwAR3v0vNE2axFRM8YeB1Rq8QuJo0Hmh3Rsa09OVdPuZxpN_rdZRY027aSQ0)*

On September 24, 2020, the August Wilson Society held a second groundbreaking lecture in its annual August Wilson's Ground Lecture Series: *August and Africa*. This event brought together some of the foremost voices on African and African American cultural studies, including Molefi Asante, Paul Carter Harrison, Sandra Richards, Nemata A. Blyden,



event brought together some of the foremost voices on African and African American cultural studies, including Molefi Asante, Paul Carter Harrison, Sandra Richards, Nemata A. Blyden,

and Omiyemi Artisia Green to explore the presence and influence of Africa in August Wilson's American Century Cycle plays. The virtual lecture, moderated by **Dr. Sandra Shannon**, formed the basis for a larger discussion about the artist's role in addressing race, racism, culture, and the ongoing Black Lives Matter movement in America.

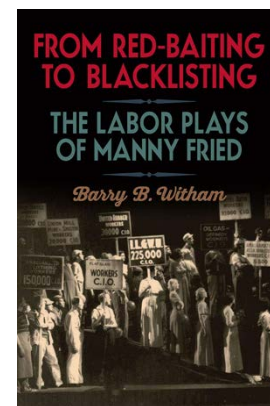
pandemic. This year's colloquium program titled, *A Two-Day Deep Dive into Understudied and Underrepresented Aspects of August Wilson's American Century Cycle* (March 12-13), will feature acclaimed veteran Wilsonian actor, producer, director Michele Shay, who is set to deliver the Saturday Keynote address, and a series of powerful panels and roundtable discussions on a host of new topics.



On the heels of the December 18, 2020 Netflix film release of its adaptation of August Wilson's *Ma Rainey's Black Bottom*, the August Wilson Society hosted a Virtual Jam

**Carol Fischer Sorgenfrei's** play *A WILDERNESS OF MONKEYS*, a revenge-comedy sequel to *THE MERCHANT OF VENICE* in which Shylock and his daughter Jessica make sure that Shakespeare's "charming" (anti-Semitic) Venetians get "all that they deserve" will open the 2021 season for Ophelia's Jump Productions. The play will be performed as a hybrid live-streamed production, with safely distanced actors magically appearing together in a creative theatrical environment. Not your usual zoom squares!!! The show will have 7 live performances in March. Those interested in attending can find ticket information at <https://opheliasjump.org/> or feel free to contact Carol at [csorgenfrei2@aol.com](mailto:csorgenfrei2@aol.com)

Session to discuss multiple aspects of Wilson's 1920s play and to recognize Chadwick Boseman in his last performance. The two-part event included a panel discussion—led by **Dr. Sandra G. Shannon**, President of the August Wilson Society—with Phylicia Rashad, Howard University alumna, actress, singer and stage director; Ruben Santiago-Hudson, award-winning actor, playwright, director and screenwriter; Ebony Jo-Ann, recording artist and multiple award-winning actress of stage and screen. Rashad and Santiago-Hudson both directed the play. The Jam Session also included interviews with renowned director and playwright of theater and film, five-time Tony Award winner and director of the Netflix film "*Ma Rainey's Black Bottom*" George C. Wolfe and Colman Domingo, a Tony, Lawrence Olivier and NAACP Theatre Award Nominated Actor, who plays "Cutler" in "*Ma Rainey's Black Bottom*."



**Barry B. Witham** published *From Red-Baiting to Blacklisting: The Labor Plays of Manny Fried* (SIU Press, 2020). Witham details Manny Fried's work inside and outside the theatre and examines his three major labor plays and the political climate that both nurtured

and disparaged their productions. With this study, Witham reclaims the work of an essential American playwright so thoroughly blacklisted after he defied the House Committee on Un-American Activities in 1954, and again in 1964, that his work all but completely disappeared from the canon. Order and read more at [www.siupress.com/mannyfried](http://www.siupress.com/mannyfried)

AWS is poised to host an even greater 2021 Colloquium, especially after having to pump the brakes back in March 2020, like so many other organizations, due to the

## Kelly Eviston Quinnett Receives 2019 Uta Hagen Award



**Kelly Eviston Quinnett**  
Head of Acting, University of Idaho

As recipient of the College's 2019 Uta Hagen Award, created to honor the centennial of the birth in 2019 of legendary actor/director/acting teacher Uta Hagen and the 2020 ratification of the nineteenth amendment, Master Acting Teacher Kelly Eviston Quinnett attended a one-week Hagen Teacher Lab at HB Studios in New York City. Professor Quinnett shares some thoughts on the experience below:



"The class was such an honor! To be in the room with such wonderful students and teachers during the pandemic, and for all of us to connect via zoom, learning and lifting each other up, all in the name of UTA HAGEN and her teachings, was a week I will never forget! I am still so blown away by this tremendous honor and the continuous kindness and wisdom I continue to be granted because of it."

### Nominations for College of Fellows Due March 1

This is a reminder of the responsibility of each Fellow to place in nomination those persons she or he believes are qualified to become members of the College of Fellows of the American Theatre. The deadline for nominations for 2022 is March 1 2021. For further details and submission guidelines, please see <https://www.thecollegeoffellows.org/members-only-area/nomination-form/>

### Opportunities to Serve

The College has no permanent infrastructure and is therefore dependent on the work of individual Fellows who volunteer their time and effort to serve in various capacities. Anyone who wishes to volunteer for service to the College should reach out directly to Dean Gail Humphries at any time.

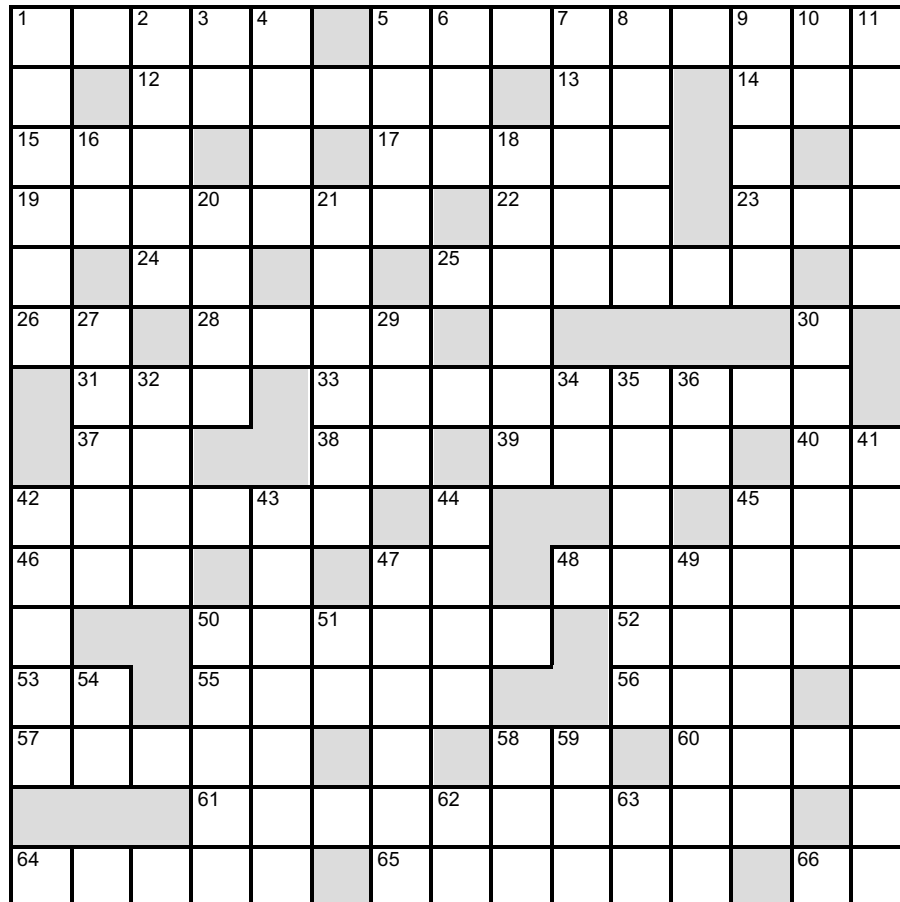
### Visit our website

<https://www.thecollegeoffellows.org/>

Please stop by to read Gail's **Dean's Notes**, keep abreast of the latest information and updates, familiarize yourself with our scholarship activities, peruse the **2020 Financial Report**, or browse the **Photo Gallery**.

# Beat the Social Isolation Blues by taking the College of Fellows Crossword Challenge!

Created by Fellow and Past Dean Felicia Londré  
Answers on p. 13 (No peeking)



Felicia's tips: Only Fellows who have passed away are referenced. Recommended aids: a copy of the *Fellows at 50!* book and maybe some Googling. *Gazette* editor's favorite clue: 39 across

## ACROSS

- 1 Orlin Corey wrote it
- 5 What nominators write
- 12 Opposite of anti-peace
- 13 \_\_\_ Mac, as Patricia McIlrath was known
- 14 Where Arnold Moss earned his Ph.D.
- 15 Lewin Goff taught & directed everywhere, with a last --- in Kansas
- 17 Lake with a Shakespeare festival
- 19 Hatch-\_\_\_\_\_ Collection
- 22 One-year earning on an investment, abbrv.

## DOWN

- 1 Samuel French editor in chief
- 2 Big \_\_\_\_\_ where many Fellows work
- 3 Father of Jr. with the same name
- 4 Iconic dog from Andrew Tsubaki's state
- 5 1981 Broadway musical based on poetry by T.S. Eliot
- 6 To prepare for retirement, abbrv.
- 7 Fellows adapt to circumstances and \_\_\_\_\_ new traditions
- 8 Non-Kosher food
- 9 American Negro Theatre founder



- 23 Advocates for Americana root music, abbrev.
- 24 Kind of intelligence theatre artists have, abbrev.
- 25 The Dodger in *Oliver Twist*
- 26 Cause of demise of *The Lady of the Camellias*, abbrev.
- 28 Original by-\_\_\_\_ of the College were adopted in 1989
- 31 1951 movie based on a play by Vernon Sylvaine: *One Wild \_\_\_\_*
- 33 A Fellow's name and a method of voice production
- 37 One size fits all, same abbrev as what manages your laptop
- 38 Academic usage, for example
- 39 A quantity of rainbow
- 40 Magazine published by TCG, abbrev.
- 42 Rockette who directed Army performing arts
- 45 Our northern neighbor's freight system, abbrev.
- 46 Organization of 700 or so casting directors, abbrev.
- 47 One way an executive can govern, abbrev.
- 48 A kind of rum in Boston speak
- 50 Saturday night special for Fellows
- 52 Scottish word \_\_\_\_ for nothing
- 53 1945 Sigmund Romberg musical \_\_ in Central Park
- 55 Acted under Reinhardt, directed the Goodman
- 56 1920s-90s ACLS biographical project in many volumes, abbrev.
- 57 His leadership of ANTA paved the way for Gerald Freedman and other Fellows
- 58 \_\_-old Gillette wrote *Stage Scenery: Its Construction and Rigging*
- 60 *Rosebud*
- 61 Opposite of a Fellow of the American Theatre
- 64 That of the Dean of Fellows is full
- 65 Wrote *Lamp at Midnight*
- 66 Beneath the ego
- 10 Location of William Esper's studio where Ed Stern taught acting, abbrev.
- 11 Ralph Allen's *Babies on Broadway*
- 16 More of it constantly in development, abbrev.
- 18 Priest who sent players abroad
- 20 What laughter sounds like when Irish eyes are smiling
- 21 Tom/Tenn Williams acted in this Fellow's play at Iowa
- 27 Nellie McCaslin saw many of hers through several editions
- 29 First syllable of what James Houghton founded
- 30 Beloved Dean of Fellows 1998-2000
- 32 Leonard C. Pronko was a leader in study of theatre there
- 34 Before the UN, Wilson's dream, abbrev.
- 35 First name of prolific author of children's plays
- 36 Task Force, Teaching Fellow, or Theatre Fund, abbrev
- 41 Where Errol Hill was born
- 42 Obliterate something offensive
- 43 Theatre founded by one of our Houghtons
- 44 "\_\_\_\_ and ah" reaction to Ming Cho Lee's work
- 45 Fellows corporate secretary and indispensable advisor to deans
- 47 Fellows deans on their feet
- 49 Many Fellows work on both
- 50 Mission statement, Latin
- 51 Spanish affirmative
- 54 Investiture news sent to a Fellow's home town, abbrev.
- 58 After AETA and before ATHE
- 59 A spiritual teacher
- 62 K-pop: Twice --
- 63 Home of playwrights Anne Devlin and Marie Jones, abbrev.

## In Memoriam

### Lee Breuer (2020)

06 February 1937 – 03 January 2021



"There's not the slightest relationship between making a profit and making art."

<https://www.nytimes.com/2021/01/04/theater/lee-breuer-dead.html>

### William R. McGraw (1979)

15 December 1930 - 9 December 2020



"Education must serve the people."

<https://www.mcintirebradhamsleek.com/obituaries/william-r-mcgraw>

### David Young (1992)

1 May 1928 - 17 February 2020



"Theatre is for me a humanizer. . . . Theatre gives me a base, a reason for being--it helps to tell me who I am."

<https://www.legacy.com/obituaries/gainesville/obituary.aspx?n=david-young&pid=197434318&fhid=6305>

### Kristin Linklater (2001)

(22 April 1936 – 5 June 2020)



"To free the voice is to free the person"

<https://www.nytimes.com/2020/06/16/theater/kristin-linklater-vocal-coach-dies.html>

## A Special Fellows Tribute

### *An Afternoon with Lee Breuer and Maude Mitchell*

By Robert A. Schanke

The recent death of Fellow Lee Breuer has brought back such warm memories of my one visit with him and Maude.



The first sentence of the Mabou Mines bio of Lee Breuer reads, “Lee has been among this country’s most audacious experimental theatre renegades. His vast body of work is provocative and fearless, and often liberally laced with his signature wit and penchant for wry social commentary.”

I must confess that I knew very little about Mabou Mines or Lee Breuer before 2017. How had I missed *Gospel* at Colonus. I published my first book in 1988, *Ibsen in America: A Century of Change*, and have always been interested in Ibsen. How had I not known of his *DollHouse*?

Because of the Broadway success of *Doll House Part 2* in 2017, I thought of researching earlier spins of Ibsen’s play. I began by examining productions starring Helena Modjeska, Alla Nazimova, Ruth Gordon, Claire Bloom, Liv Ullman, and Jane Fonda. But I became so intrigued by descriptions of the Lee Breuer Mabou Mines production, I purchased the DVD version and wound up watching it three or four times. I wanted to see *Doll House Part 2* for the paper I was writing, so I flew to

New York and arranged to meet with Lee and Maude while I was in town. I had planned to see *Part 2* as well, but, as luck would have it, it closed about two weeks before I got there.

Nervous that I was perhaps overly enthusiastic about the DVD that I had viewed, soon after I arrived, I shared it with Fellow Julie Curtis whom I was staying. I wanted her opinion. “It clarifies the exuberant reviews,” she exclaimed! “Watching actors struggle to crawl through miniature doors in order to play their scenes and watching the men on the floor obsequiously attempt to arouse the women sexually.” Relieved by her excitement, I became even more eager to meet this theatre renegade.

I recall taking a taxi to the Brooklyn Heights apartment where Lee and his wife Maude lived. I was about twenty minutes early, so I walked the streets to take up time. I was apprehensive. “What can I say to this giant, to this creative artist? What can I ask?” I thought. I should not have worried. Lee and Maude were warm, inviting, friendly, relaxed. I immediately felt comfortable. As the three of us walked to a nearby restaurant that sunny day and enjoyed our brunch, we chatted and laughed like old buddies. Naturally, we talked about the current success, *Doll House Part 2*. They had reservations about Laurie Metcalf’s *Nora*, that her *Nora* was too powerful. Maude remembered that Lee had kept warning her during their rehearsals and performances to be “careful of the comedy. It can make you too powerful and then why would we need to worry about you.”



They were certainly eager to discuss their production. Maude had been skeptical when Lee first introduced the idea for a revival of the play but became more

curious as he explained that he wanted to cast all the men with little people and somehow convey that Nora and Torvald were puppets being manipulated by society. They examined a half dozen translations but chose William Archer's so they could lean more into the melodrama. This was highlighted in the last scene of their production when Nora and Torvald resort to an operatic duet.

The strange falsetto voice that Maude incorporated for her Nora had moments where it changed, where the sound became more honest and real. Maude explained, "That's what we wanted. We wanted her to find her voice. There was a lot of exploration and discussion about when does it start to change? When do we do it? We didn't want to give away the game too soon."

After finishing our lunch, they walked me back to their apartment building and invited me to join them for a few minutes up on the rooftop terrace. Maude excused herself momentarily. When she returned, she had brought up a suitcase that contained clippings, posters, photographs, and other memorabilia of their worldwide tour of DollHouse, a treasure for any researcher! She claimed that she had undoubtedly performed the role more times than any other actress and in more countries. Everywhere they played, she had made a point to interview other actresses who had played the role. We even discussed the idea of Maude writing a book about her interviews, and they asked if I would write the forward.

When it came time for me to leave, Lee insisted that he escort me to the underground

station, fearing that I might get lost. This audacious renegade was a kind, gentle, warm human.



A few months later, I learned that his Gospel at Colonus was being revived for a short run in Central Park. I had to see it! However, I knew that I could not abide the customary sitting for hours in Central Park, waiting to get my ticket. I emailed Lee and Maude and expressed my pleasure that it was being revived. Immediately, and without my asking, they said they would authorize that I get house seats, three in fact. So, in September 2018 I returned to New York. Julie Curtis and our mutual friend, Joe Kissane, witnessed this phenomenal production. I had hoped to see Lee when I was there but learned that he had become ill and would only be attending the final performance when he was going to be recognized. They sent me an apology for not being able to see me. I learned later that during one of the rehearsals he had suffered a stroke that resulted in aphasia.

I was honored to nominate Lee Breuer for admission into the College of Fellows of the American Theatre.

**Answers to Felicia Londré Crossword Challenge!**

