



The Fellows Gazette

Volume 60

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Fall 2012

The New Fellows of 2013!



Dick Devin



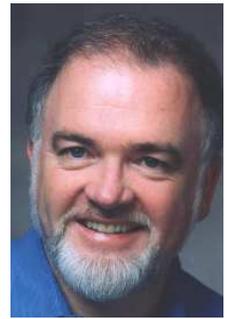
William Esper



Gail Humphries Mardirosian



James Houghton



George Judy



Michael Kahn



David Leong



Michael Lupu



Roberta Uno

(see inside *The Fellows Gazette* for their biographies)

Fellows Well Met at ATHE

by Dean Felicia Londré

Eight of the Fellows who attended the Association for Theatre in Higher Education in Washington D.C. this year participated in an 8 a.m. session titled "Meet the Fellows!" on 3 August. Although presenters outnumbered audience, all found it to be a lively and worthwhile first step toward greater visibility of the College of Fellows in academia.

Dean Felicia Londré introduced the gathering with an explanation of the historic association between the Fellows and its original sponsoring organization, the American Educational Theatre Association. After the 1986 demise of its successor ATA, the College of Fellows became an independent entity. Thanks to two years of hard work by Fellow William McGraw as Dean during the transition, the Fellows became associated with the Education Department of the Kennedy Center in an arrangement stipulating that

the tax-exempt College of Fellows must never engage in any lobbying of Congress. Immediate Past Dean Milly Barranger called special attention to the crucial role played by the visionary Roger L. Stevens in bringing the Fellows into that association with the Kennedy Center, and she devoted her remarks to a summary of Stevens's important contributions.



(left to right: Karen Berman, Rose Bank, Jorge Huerta, Milly Barranger, Frank Hildy, Felicia Londré, Dan Carter, Bob Schanke)

Fellows at ATHE continued on page 2

Fellow Karen Berman tied the session to ATHE's conference theme of "Civic Engagement" by describing how Fellows have served as advocates for theatre and theatre education. Among the contributions she cited were those of Fellow Donn B. Murphy, who was instrumental in saving Washington D.C.'s National Theatre. Fellow Rosemarie K. Bank titled her remarks "When a Girl Becomes a Fellow" and spoke of the inspiration that comes from attending the Fellows weekend and how our fellowship is a bridge between professional and academic theatre in a culture that does not pay enough attention to theatre.

Fellow Jorge Huerta called for continuing this initiative toward greater visibility at ATHE, and he described the moving and convivial activities that celebrate achievements by the Fellows. Fellow Robert A. Schanke proposed publication of a volume that would make available all of the annual Roger Stevens Addresses, which have been given by such distinguished Fellows as Romulus Linney, Jennifer Tipton, William Ivey Long, Jack O'Brien, and Ed Stern.

Fellow Dan Carter recalled President Lyndon Baines Johnson's tribute "to the artists of the stage" in 1965, the year the College of Fellows was founded and the Kennedy Center was inaugurated. He suggested that the Fellows consider offering some kind of annual award at ATHE. Having heard the Stevens Addresses by Fellows O'Brien and Stern, Fellow Franklin Hildy reiterated the uplift that comes from our membership in the College. His remarks on advocating for the art of theatre itself, with no political agenda, led into a lively discussion, and audience members joined in on such topics as talking across the generations, passing the torch of theatre appreciation and theatre documentation.

Fellow Karen Berman suggested that during the two years before our 50th anniversary celebration we somehow compile a vast timeline of Fellows' contributions to the theatre. Perhaps our ATHE name badges should show that we are Fellows. It was especially gratifying that our audience members were excited by what they learned in our session and that they too would like to see some ATHE recognition of the College of Fellows.

Directory Changes

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THE RIVER INN: NOW TAKING RESERVATIONS FOR APRIL 2013 FELLOWS WEEKEND

18 March 2013 is this year's deadline for individual room reservations at our lovely River Inn, 924 25th Street NW, within walking distance of the Kennedy Center.



All rooms at The River Inn are suites with full kitchens and free Wi-Fi. On the lobby level, Dish + Drinks is a popular neighborhood restaurant in this Georgetown boutique hotel. The River Inn, described in one on-line review as a "sweet little secret," has undergone some renovations during the past year that will make your brief time there all the more pleasant.

The College of Fellows gets a special peak-season rate of \$199 per night for Friday and Saturday, 19 – 20 April 2013, and this rate will be honored on Thursday and Sunday also, depending upon availability.

Just call 1-888-874-0100 with a credit card number to get our special College of Fellows rate, \$199 per room, single or double. After 18 March, our remaining rooms get released to the open market and rates will go up to the significantly higher cherry-blossom-season rate.

Brief Bios of Our New Fellows

DICK DEVIN has enjoyed a distinguished career as a lighting designer, educator, and administrator. He designed over 200 productions at various regional theatres, including Williamstown Theatre Festival, American Conservatory Theatre, the Seattle Rep, and Yale Rep. Twice he was invited to show his designs at the American Design Exhibition in the Prague Quadrennial World Exhibition. He is a past-president of the United States Institute for Theatre Technology and two years ago was presented with their Honorary Lifetime Membership Award. (Nominated by Fellow Gresdna Doty)

Bios continued on page 3

WILLIAM ESPER is one of the most influential teachers of acting in this country. Having taught alongside Sanford Meisner at the Neighborhood Playhouse for 15 years, he is the foremost interpreter of the Meisner technique. He then founded the Professional Actor Training Program at Rutgers. In 2004, he opened his own acting studio in New York City where his students have included William Hurt, John Malkovich, and David Morse. His book, *The Actor's Art and Craft* is considered one of the best in its field. In 2011, ATHE honored him with its Career Achievement Award in Educational Theatre. (Nominated by Fellow Gil Lazier)

JAMES HOUGHTON is the founding Artistic Director of the Signature Theatre in New York. Their productions have received Obie, Lucille Lortel, Drama League, Outer Critics Circle, Drama Desk, Audelco, and Pulitzer awards. In 2003, Signature was named "National Theatre of the Year" by the National Theatre Conference. He serves as the Director of the Richard Rodgers Drama Division at the Juilliard School. Prior to that appointment he was the Artistic Director of the O'Neill Playwrights Conference and Artistic Director of the New Harmony Project. (Nominated by Fellow Jack Clay)

GAIL HUMPHRIES MARDIROSIAN has taught at American University for over 25 years and served as Chair of her department for six. She has presented papers and productions in Slovakia, the Czech Republic, and Russia. As ATHE's VP for Professional Development, she supervised the completion of a white paper on tenure and promotion and initiated the Katrina Project to assist children and theatre programs devastated by the hurricane. At American University she has been awarded for outstanding service and teaching. She is a Fulbright Senior Scholar who taught and directed at the Academy of Performing Arts in Prague. (Nominated by Fellow Karen Berman)

GEORGE JUDY is a nationally known professional actor and director. Having performed major roles at the Illinois, Utah, and Kentucky Shakespeare festivals. He taught at Florida State University for 22 years, serving as Head of the BA program for four years and directing over 20 productions. An inspiring teacher, he has been a guest artist/professor at the University of Nevada, Boise State University, and several regional, community and secondary school programs. In 2007, he joined the department at Louisiana State University and became the Artistic Director of their Swine Palace acting company three years later. (Nominated by Fellow Jerry Crawford)

MICHAEL KAHN began his career Off-off Broadway with the original production of van Itallie's *War* and

America Hurrah. In 1969, he became the Artistic Director at the American Shakespeare Theatre, directing such stars as Donald Madden, Kate Reid, Brian Bedford, Eva Le Gallienne, and Jane Alexander. In 1974, he became the Producing Director of the McCarter Theatre where his productions received numerous awards. Twelve years later, as Artistic Director of the Shakespeare Theatre at the Folger, he guided the theatre into national prominence. Ten years ago, this company moved to a new building in downtown D.C. Through the years, he has been honored with numerous Helen Hayes awards and nominations. In 2005, he was the recipient of the Person of the Year award from the National Theatre Conference, and in September 2012 he was inducted into The Theatre Hall of Fame. (Nominated by Felicia Londré)

DAVID LEONG has taught at five universities, in addition to the Juilliard School. At Virginia Commonwealth University, he breathed new life into their MFA program. Most recently, he has been a founding member of The Critical Communications Group, which focuses on organizational and interpersonal communication. He was a founding member of the Society of American Fight Directors. Currently, he is an active member of the Board of Trustees of the National Theatre Conference and a site visitor for NAST. (Nominated by Fellow Dan Carter)

MICHAEL LUPU has established himself as a leading and expert voice in the art of dramaturgy at the Tyrone Guthrie Theatre. He received the "Lessing Award for Lifetime Achievement" by his peers in the Literary Managers and Dramaturgs Association of America. In 1997 he co-edited *Dramaturgy in American Theatre: A Source Book* and in 2008 co-authored *Toward a Dramaturgical Sensibility: Landscape and Journey*. In addition, he has been teaching at the University of Minnesota, Villanova University, Carleton College, and Augsburg College. (Nominated by Fellow Julie Jensen)

ROBERTA UNO founded New World Theatre on the campus of the University of Massachusetts in 1979, dedicated to the production of works by playwrights of color. She was its Artistic Director for 23 years while also serving as professor of directing and dramaturgy. In 1993, she established the Asian American Women Playwrights Scripts Collection at the university, the first collection of its kind. In 2002, she began serving at the Ford Foundation as its Senior Program Officer for Arts and Culture. She is responsible for the funding and overseeing multi-million dollar arts initiatives, both in the US and abroad. (Nominated by Fellow Kathy Perkins)



In the Spotlight: Sidney Berger



Sidney was, by his own admission, a very shy kid. Growing up in Brooklyn, he very much kept to himself. When he was 6, his family moved to lower Manhattan, and his parents often took him to the Yiddish Theatre where he experienced some “pretty awful melodramas.” Nevertheless, he had fallen in love with the Yiddish Theatre, and so just about every week, from age 6 through his early

teen years, he went down to Second Avenue to witness those melodramas. Perhaps it was that influence that encouraged Sidney, throughout his early years, to speak primarily in Yiddish.

His theatrical debut took place at his own Bar Mitzvah, where he prepared a long speech with many biblical quotations. He found it so overwhelming that he ran off screaming, “I can’t do it, I just can’t do it.”

Later on, he attended Brooklyn College where he received his BA in theatre. He really wasn’t sure what he wanted to do, but a friend encouraged him to go along with him to the University of Kansas, and so Sidney applied and received a Teaching Assistantship. They arrived in Lawrence by train. Sidney said it was the strangest experience, because being used to the “Big City”, he felt as though he had just “gone to Mars.” He adjusted pretty well because he received his MA and Ph.D. from KU and while there, he participated in a USO Tour which began his long-time interest in theatre abroad. In addition, he played a leading role in the film “Carnival Of Souls” which has become a cult classic, and it was there that he met his lovely wife Sandra, who has been his loving partner ever since. After a brief, 5 year tenure at Michigan State, Sidney moved to the University of Houston in 1969, after vowing that he “would never live in the South.”

Sidney served the University of Houston with distinction as Director of the School of Theatre and Dance and Professor for forty years before his retirement. He was founder and producing director of the Houston Shakespeare Festival and co-founder and producer of the Children’s Theatre Festival. In 1990 he co-founded and was elected President of the Shakespeare Theatre Association of America. He has also served as President of the National Theatre Conference and has served on the board of the International Shakespeare Globe Center project in London. In his years at Houston, he was responsible for bringing in a number of artists who served as

adjunct faculty members including, Edward Albee, Jerry Bock, Sir Peter Hall, and Jose Quintero among several others.

He has received many honors and awards too numerous to name. Among them are the Mayor’s Award for Outstanding Contribution by a performing artist and his invitation to join the College of Fellows of the American Theatre.

In celebration for all he has accomplished to date, when I asked Sidney how he was enjoying his “retirement years,” he replied, “well, to be honest, I need to decide what to do next.” We look forward to the updates.

Jack Wright

Fellows By-laws Revision Committee at Work

Fellows Karen Berman and Kathleen Conlin have graciously accepted appointments to serve as a committee of two to review our by-laws and clarify the wording about membership on the Board of Fellows.

It had become a tradition for the Dean’s appointed secretary to be elected to the board or for a secretary to be appointed from an elected board member. The proposed revisions, subject to approval of a majority of the board at the April 2013 meeting, will regularize board membership by specifying that both the secretary and the treasurer are board appointments. In effect, such changes will increase our board membership from six to eight.

Julie Jensen, our current secretary, holds a 2012-15 board appointment. Assuming that the proposed revisions will be approved and take effect immediately, treasurer Frank Hildy will then hold a 2013-16 board appointment.

A Glimpse at How We Pay for Ourselves

By now each Fellow should have received the annual letter calling for the yearly voluntary contribution (\$75 suggested) toward our operating expenses. Our articles of incorporation (filed in the state of California) do not permit the College of Fellows to collect dues. Thus whatever funds are contributed by the membership serve as a kind of subsidy to support operating expenses that include our annual weekend gatherings at the Cosmos Club and the Kennedy Center for the Performing Arts in Washington D.C.

How We Pay continued on page 5

While the annual Financial Report is published in the summer issue of the *Fellows Gazette*, it might be interesting for the membership to know a bit more about our expenses. The printing and mailing of the *Gazette* currently accounts for a budget line of \$1800, although *Gazette* editor Robert Schanke usually spends less. As more and more Fellows elect the on-line version of the *Gazette* in place of the paper copy sent through U.S. Postal Service, we anticipate that this budget line may be further decreased. The plinth presented to our annual Rogers L. Stevens Lecturer and one presented biannually to the outgoing dean account for a portion of the Dean's expenses in addition to letterhead stationery and envelopes and postage.

Our annual Fellows weekend Saturday evening reception at the glamorous Cosmos Club is partially subsidized from operating expenses. Similarly, for the investiture ceremony at the Kennedy Center on Sunday, we subsidize a portion of the luncheon in order to keep the cost affordable for the Fellows and their guests. Operating expenses also cover the costs of the calligrapher-inscribed certificates, the Fellows medals, and the handbooks. Our new inductees and one guest of each are not charged for the luncheon nor are new Fellows asked to contribute during their first year in the College.

The College of Fellows Operating Expense Fund does not have a huge cushion, and therefore we depend on the voluntary \$75 annual contribution that the majority of Fellows send in response to the fall appeal from the dean and treasurer. We are all very grateful for the generous level of support we see each year. Donations to the College of Fellows Operating Fund can be made to honor another Fellow. Over the summer we received a gift of \$1000 to honor the memory of Vera Mowry Roberts. At our next board meeting we will discuss the best way to recognize both those being honored in this way and those who make the donations (should they wish to be recognized).

In addition to our readily available funds for operating expenses, we maintain an endowment fund that generates interest that is automatically reinvested. Thanks to the astute management of Fellow John Cauble, that Dreyfus Fund account now stands at over \$43,000, a portion of which could be tapped in case of emergency. The income from Fellows who elect to become Lifetime Benefactors (a one-time contribution of \$600) goes into this endowment. In addition, any Fellow may choose to contribute any amount to the endowment at any time, and many choose to do so in honor of a late Fellow.

The 2012 Financial Report shows categories of funds on hold for two special projects. We currently

have \$855 toward the eventual purchase of a video recording camera for our Living History Video Project; the estimated total amount needed is \$1300. Our second special fund is one designated for our gala 50th Anniversary celebration in 2015. Last year's \$50 for the 50th campaign brought that fund up to \$3685. Fellow Jeffrey Koep is spearheading that fundraising effort, and he will report on in the next issue of the *Gazette* on that committee's progress.

On the subject of contributions, this may be an appropriate place to recognize the major contributions of time and expertise by the Treasurer of the Fellows. As Dean from 1990 to 1992, Fellow Jed H. Davis did it all: newsletters, mailings, and banking. When Jean Korf succeeded him as Dean, Jed became the first Treasurer of the Fellows. That office has since been ably filled by Fellows Bernard Rosenblatt, David Young, Dorothy Webb, Tice Miller, Ruth Beall Heinig, and now Franklin Hildy. In addition, we appreciate the current service of Gil Lazier, Ruth Heinig, and Dorothy Webb on the Investments Committee chaired by John Cauble. And as further indication of the board's responsible management of your contributions, Robyn Flatt and Peter Sargent have graciously volunteered to serve as the Dean's financial advisory committee.

Felicia Londré & Frank Hildy

News of the Fellows

MILLY BARRANGER joined Julie Gilbert and Ruth Wolff in celebration of the "Legendary Lives" of Edna Ferber, Hallie Flanagan, and Sarah Bernhardt-in-America, sponsored by the League of Professional Theatre Women at the Cherry Lane Theatre, NYC, on November 5, 2012.

RUTH BEALL HEINIG received a Corey Medallion at the Children's Theatre Foundation of America Medallion Luncheon held at The Lexington Opera House, Lexington, Kentucky Friday, August 10, 2012. The award, named for Fellow Orlin Corey, is given to honorees for their significant achievements for the enrichment of children in the United States and Canada through nurturing artistic work in theatre and the arts.



KAREN BERMAN directed *The Flights of Jan Wiener*, written by Karen and Paul Accettura, for Washington Women in Theatre and Georgia College was performed in the annual European Regions Theatre Festival — Central Europe's largest international festival in Hradec Králové, Czech Republic, and in professional theatres in Prague this

News of Fellows continued on page 6

past June. Czech hero and Holocaust survivor Jan Wiener (1920-2010) escaped Nazi occupation and fought for the United Kingdom's Royal Air Force during World War II. The play was performed for hundreds of audience members, including Wiener's widow, Zuzana Wiener. (see photo page 8) Zuzana ran on stage after the production to hug the actors.

ORLIN and SHIRLEY COREY attended the 2012 conference of AATE, held in Lexington, Kentucky, August 9-11. Orlin continues as a Board member of the Children's Theatre Foundation of America and attended the annual Board meeting in Lexington. They attended the annual Medallion Luncheon on August 10th held on the stage of the renovated Lexington Opera House built in 1887.

JERRY L. CRAWFORD appreciated returning to the national meeting last April after the long care-giving period with his late wife, beloved Pat. Motivated by his three children, he has just finished a one-year project of writing his memoir, *Past Light*, available on Kindle with both Amazon and Barnes & Noble. Jerry is now at work on a new dark comedy about American greed, *Monkeys Don't Marry but Nile Rats Kill Crocodiles*. He is also finalizing preparation for a father-son drama, *Splinters, Ashes, and Son*. Jerry is being featured on a special website honoring creative artists in America: <http://www.gaglianoiff.com>

JILL DOLAN's first book, *The Feminist Spectator as Critic*, will be re-issued in a 25th anniversary edition by the University of Michigan in fall 2012, with a new introduction and an extended and revised bibliography. (see photo page 8) In spring 2013, Palgrave Macmillan is publishing *The Feminist Spectator in Action: Feminist Criticism for Stage and Screen*, which collects posts from her George Jean Nathan Award-winning blog, *The Feminist Spectator* (www.TheFeministSpectator.com) and includes 30% new, previously unpublished material, an extended introduction, and a "how-to" section.

BERNARD DUKORE's most recent book, *Bernard Shaw: Slaves of Duty and Tricks of the Governing Class* was published in October 2012 by ELT Press. (see photo page 8) It can be viewed at http://www.eltpress.org/Bernard%20Shaw_Slaves%20Duty.html. Also, his essay, "Make War, Not Love: Peckinpah's *Major Dundee* and *Cross of Iron*," was published in the Winter 2012 issue of *The Journal of Film and Video*.

NAT EEK, a Santa Fe resident since 1989, received the Children's Theatre Foundation of America's 2012 Orlin Corey Medallion at the annual conference of the American Alliance for Theatre and Education, held in Lexington KY on August 10, 2012. (see photo

page 8) He received his Medallion for his lifetime work in children's theatre, as well as his authorship of *The History of the International Association of Theatres for Children and Youth - ASSITEJ* (Sunstone Press). Dr. Ann Shaw, a resident of Santa Fe since 1991 and currently living in El Castillo, received a similar Medallion in 1997 for her work in children's theatre and theatre for the disabled. She is also a co-author of *The History of ASSITEJ*.

TOM EVANS was a playwright-in-residence for two weeks in May at the New Harmony Project near Evansville IN and witnessed a highly skilled public reading of his Meriwether Lewis play, *The Satchel*. In addition to re-writes of that work he also began a new play and expanded another, somewhat dormant, script. A visit to LA over the July 4 weekend renewed contact with former students, some still in the business. At the end of summer a visit to New York allowed Tom to see *Bullet for Adolph*, a new play by his former student, Woody Harrelson. In September and October he will direct *Last Train to Nibroc* (Hutton) and *Turn of the Screw* (Hatcher) in repertory for the Brown County Playhouse in Nashville IN. January/February will find him on Hilton Head Island staging *Skull in Connemara* (McDonagh) for the South Carolina Rep. In this production, his wife of 59 years, Equity actress Barbara Farrar, will play Maryjohnny, cadger of free drinks.



GIL LAZIER just finished directing three shows: *The Seafarer* for the Mother Road Theater Company; *Paloma*, a world premiere by Anne Garcia-Romero, at the National Hispanic Cultural Center; and *Other Desert Cities* for the FUSION Theater Company. All played in Albuquerque; the latter two toured to Santa Fe. Kathryn completed three new fiber art pieces, submitted to national competitions. So far, one was accepted. The Laziers are looking forward to a tour of Israel in November.

SAMUEL L. LEITER had the good fortune to be appointed one of the six nominators for the Drama Desk Awards, a position requiring that he attend every Broadway, Off-Broadway, and Off-Off Broadway show that runs at least 17 performances. During the sluggish theatre months of July and August alone he saw around 50 shows. And with so many productions to consider, it is necessary that they hold several monthly meetings of four or more hours each. He added, "I wish I were younger!" He has an article, "Is the *Onnagata* Necessary," in the current issue of *Asian Theatre Journal*. His research on theatrical interchanges between China and Japan between 1955 and 1965 continues, and he is also an associate editor of *Cambridge History of Japanese*

Theatre, edited by Jonah Salz.

FELICIA LONDRÉ presented a paper on Elsie Janis at the International Conference on American Drama and Theater in Seville, Spain, in May. Then she had a week in Paris for theatregoing and continuing archival research on French and American theatre artists during the Great War. For Heart of America Shakespeare Festival, she gave pre-performance ShowTalks on *Antony and Cleopatra* and *A Midsummer Night's Dream*. At the Association for Theatre in Higher Education, she participated in three panel sessions: chairing the "Meet the Fellows!" session, contributing to a panel of Past Presidents of the American Theatre and Drama Society, and presenting a paper on "American Theatre Artists on Stage and in the Trenches during the Great War." The September issue of *KC Stage* ran a "Spotlight on Felicia Londré" written by Thomas Canfield, with a cover photo in color of Felicia costumed as Sarah Bernhardt in the famous Hamlet pose. (see photo page 8)

BILL MCGRAW and his wife Noreen recently enjoyed a voyage to Europe over and back on the Queen Mary II. As hoped for, the dining was outstanding, as was the entertainment, furnished in part by graduates of the Royal Academy of Dramatic Art. Upon arriving, much of their time was spent in Ireland where they undertook ancestor searching for both families. On one search, Bill had to slog, literally, through a peat bog to photograph an edifice still standing after centuries of weathering. The house had survived because of an Irish law which forbids dismantling certain types of structures. The trip was memorable for many reasons, not the least of which was that it rained only one day! Another highlight was touching base with a friend, Christopher Fitz-Simon, long a director/manager for the Abbey Theatre. Christopher has written many plays for Irish Radio Television but also several books on theatrical personages of note, as well as the Abbey itself. The McGraws' visit was capped off by witnessing a very strong production of *The Plough and the Stars* by the Abbey players.

DONN B. MURPHY and Jon Carrow took a week-long cruise on the Disney *Symphony*. Disney does it right. Most cruises have two stage shows, Disney had three in a large theatre—*Wishes*, *Aladdin* and *Believe* and two more fully staged with scenery out on deck, a matinee *Welcome*, and an evening *Pirates of the Caribbean*. All five shows had multiple sets and costume changes, elaborate lighting effects and video projections on huge screens, onstage fireworks, confetti cannons, etc. Their showmanship and theatrical technology for popular entertainment

are unmatched, and the young (and older) performers were irresistible.

CAL PRITNER and his wife, Evamarii Johnson, taught last summer in the California State Summer School for the Arts, she for her 26th summer, and he for his seventeenth. In October, Cal performed *Mark Twain Traveling* in Chicago, and in February 2013, will perform *Mark Twain Unlearning Racism* in New York City. His book, *Mark Twain and Me Unlearning Racism* (2009) can be read, free of charge, at: <https://sites.google.com/site/marktwainandmeunlearningracism/>

BOB SCHANKE assisted his partner, Jack Barnhart, in organizing a reunion of the company members of a barn theatre, The Showcase, that Jack founded in Massillon OH, in 1960. The theatre produced a dozen musicals over five summers. Some in attendance at the reunion traveled from as far as Florida, Washington, and Canada. They had not seen each other for fifty years. The reunion was actually held at the original barn. Inside, you can still see the wagon wheel chandeliers used for houselights and the upright piano still perched in the rafters. (see photo page 8)

BARRY WITHAM published an essay, "Theatre, Environment and the Thirties," in *Readings in Performance and Ecology*, edited by Wendy Aarons and Theresa May (Palgrave, 2012) and anticipates the publication of an article on the Federal Theatre Project in *Oxford's Handbook of American Drama*, edited by Heather Nathans. Barry's new book on Jasper Deeter and the Hedgerow Theater, edited by Don Wilmeth, will be published by Palgrave/Macmillan in 2013.

DAVID YOUNG directed *Ajax and Iraq* at the University of Florida. (see photo page 8) The central theme is that war never changes and now women are being taken advantage of as well as men.

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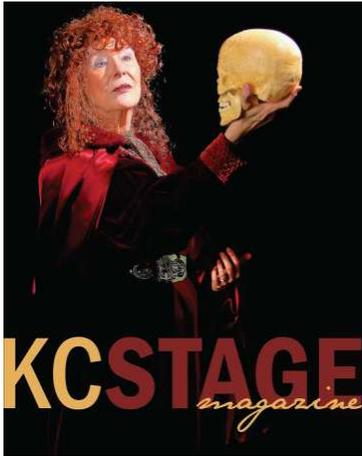
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FELLOWS PHOTO GALLERY



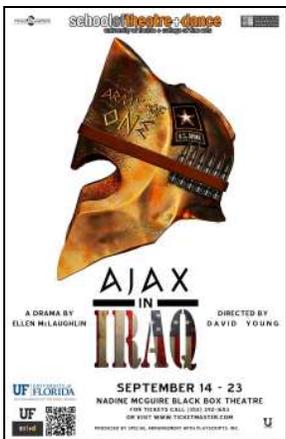
Felicia Londré as Bernhardt's Hamlet



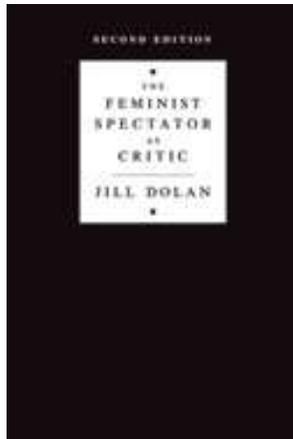
Robyn Baker Flatt & James Still at American Alliance for Theatre and Education conference



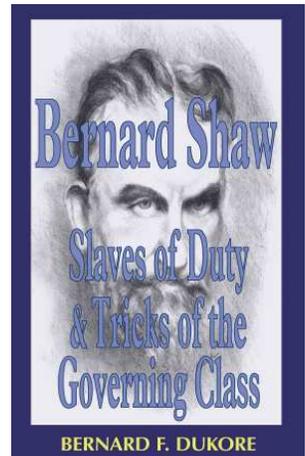
Nat Eek at American Alliance for Theatre and Education Conference



Directed by David Young



Anniversary issue of Jill Dolan's book



New Book by Bernard Dukore



Production shot of *The Flights of Jan Wiener* directed by Karen Berman



Remnants from the Showcase Theatre in Massillon OH

(Photos Courtesy of Gregory Costanzo, George Byron Griffiths, Mike Habermann, Bob Compton & Fellows Bob Schanke and Felicia Londré)