



The Fellows Gazette

Volume 63

Published by the College of Fellows of the American Theatre

Fall 2013

The New Fellows of 2014!



Attilio Favorini



Frank Gagliano



Alan MacVey



Kathryn D. Robinson



Robert Schenkkan



Thomas C. Schumacher



Roberta Uno



Jim Volz

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

“Plans and Provisions”

by Dean Felicia Londré

Of course you recognized the quotation I used for the title of this essay. Like Amanda Wingfield, I am looking to prepare for the future.

Now is the time—before the distractions of the holidays—to begin planning your fabulous Fellows weekend in Washington D. C. We have another dazzling line-up of major artists and scholars to be invested as Fellows, not to mention the sheer enjoyment of our continuing fellowship and good cheer at the Cosmos Club on Saturday evening 19 April and at the Kennedy Center luncheon on Sunday 20 April.

Besides booking your flights for that weekend, it would be a very good idea to pick up the phone right now and make your reservation at The River Inn. I

am so pleased to tell you that we got the same bargain rate as last year! You can get either a single or double suite for only \$199 per night. Just try to find that rate elsewhere in Washington during cherry blossom season! And walking distance to the Kennedy Center!

My reason for suggesting that you make your River Inn reservation right away is that there is a smaller number of rooms available at our special rate for Thursday and Sunday evenings, so it's especially important to get your reservation in if you want to arrive a day earlier or stay a day later. March 18 is the absolute cut-off date for reservations at the College of Fellows group rate. You should call 1-202-337-7600 and give our Block ID number: 446304.

Let me take this opportunity to clarify a matter that needs to be revisited periodically to avoid confusion. The College of Fellows of the American

Plans continued on page 2

Theatre does not collect dues from its members (our articles of incorporation prohibit that). However, we do have ongoing operating expenses as described in the *Gazette* (“A Glimpse at How We Pay for Ourselves,” Fall 2012, pp. 5-6) a year ago. And that is why you receive an annual appeal for a voluntary contribution—a letter you can expect in your mail within the next couple of weeks.

When the board meets in April, we will deal with a necessary increase in the suggested \$75 individual contribution. Recognizing that all Fellows belong to numerous organizations with dues requirements, we hesitate to raise our suggested contribution by more than \$15 or \$20. Your thoughts on the matter are very welcome, and you may email me or any board member about it in advance of our April meeting. Along with raising the suggested individual contribution, we will certainly also raise the amount proportionately for a one-time contribution to become a Lifetime Benefactor. Take that as a strong plans-and-provisions hint: if you have contemplated becoming a Lifetime Benefactor, you should probably make that one-time contribution of \$600 before April!

Meanwhile, Fellows Jeffrey Koep and Bonnie Nelson Schwartz are making plans and provisions for our 50th anniversary gala in 2015. Our plans for the 50th Anniversary edition of the Fellows handbook have changed slightly; we are now scheduling publication for 2016, so that the gala events and newly-invested Fellows of 2015 can be included in the volume. We certainly welcome the suggestions and contributions of all Fellows as we provide for the future. Email me with your ideas, and I will relay them to our super-achieving gala co-chairs!

Brief Bios of Our New Fellows

ATTILIO “Buck” FAVORINI joined the faculty at the University of Pittsburgh in 1969 and served a total of twenty-seven years as Head and Chair of Theatre Arts and many years as Director of Graduate Studies. He was cited by the American Society for Theatre Research for Distinguished Service to the Profession for his ten-year editorship of the prestigious journal, *Theatre Survey*, and in 1989 was named Pittsburgher of the Year in the Arts by *Pittsburgh Magazine*. The Three Rivers Shakespeare Festival, which he founded in 1980 and directed for 13 seasons, was named one of the leading Shakespeare festivals in the country. From 2002-2004, he was ATHE’s Vice President for Awards. (Nominated by Fellow Robert Schanke)

FRANK GAGLIANO is a distinguished playwright who played a key role in the 1960s group of Off-Broadway playwrights that revolutionized American

drama. His work was produced at New York’s Cherry Lane Theatre, Houston’s Alley Theatre, New York’s American Place Theatre, the O’Neill Theatre Center, New York’s Phoenix Theatre, Milwaukee Repertory Theatre, New York’s New Dramatists, the ETA Hoffman Theatre in Germany, the Los Angeles Ensemble Studio Theatre, the Beijing Institute of World Theatre and Film, the Judy Bayley Theatre in Las Vegas, and the Pittsburgh Playwright’s Theatre. He has been invited as a guest artist and lecturer at theatres and schools around the world. (Nominated by Fellow Jerry Crawford)

ALAN MACVEY is Professor of Theatre Arts at the University of Iowa and for the last seven years has served as the Director of the Division of Performing Arts. He is immediate past President of the National Association of Schools of Theatre. He served as Director of the Program in Theatre and Dance for ten years at Princeton University. He has directed major productions for the Cleveland Playhouse, Trinity Repertory Company, North Light Theatre in Chicago, TheatreWorks in California, the McCarter Theatre, the Shakespeare Theatre at the Folger, the Theatre of the Riverside Church in New York. He is also a playwright whose works have been performed in New York, California, and elsewhere. (Nominated by Fellow Carole Brandt)

KATHRYN D. ROBINSON has fostered diversity and internationalism throughout her career by promoting exploration of these issues through the arts, travel, and service learning. She has been active in professional organizations, including the Kennedy Center’s American College Theater Festival, the American Theatre Association, the Association for Theatre in Higher Education, and the Southwest Theatre Association. In 1996 with Fellow Jeff Koep she co-founded the National Partners of the American Theatre, an organization that serves the educational theatre process through scholarships, consultant support, and diversity activities. She was named Distinguished Partner and Board Member for Life in 2003. (Nominated by Fellow John Cauble)

ROBERT SCHENKKAN is best known as the author of the Pulitzer Prize-winning play *The Kentucky Cycle*, but he is also well known as the recipient of numerous other prestigious awards, most recently the Writers Guild of America Best Writing Award (2011), nominations for a Tony, Drama Desk, Outer Critics Circle, and two Emmys. A number of his plays have premiered at (or been commissioned by) some of our most prestigious theatre companies, including the Oregon Shakespeare Festival, the Mark Taper Forum, the WPA Theatre, the Long Wharf Theatre, the Sundance Institute, and the Humana Festival. (Nominated by Fellow Scott Parker)

THOMAS C. SCHUMACHER is President of Disney Theatricals, and is probably the most successful producer in American Theatre. His Broadway credits include *The Lion King*—now in its 17th year and winner of six Tony awards, *Aida*—winner of 4 Tonys, and the recently opened *Peter and the Starcatcher* and *Newsies*. He supervises productions in North America, South America, Europe, Africa, and Asia with more than 25 presentations being staged everyday. He is a board member of Broadway Cares/Equity Fights AIDS, the Tony Awards Administration Committee, and the Advisory Committee of the American Theatre Wing. (Nominated by Fellow John Cauble)

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)

JIM VOLZ is an international arts consultant, author, producer and professor at California State University, Fullerton. He has produced over 100 professional productions, consulted with over 100 companies, and published more than 100 articles and books on management, arts criticism, Shakespeare, and theatre. He is President of Consultants for the Arts. In recognition of his assistance to Shakespeare companies worldwide, Dr. Volz was presented with the prestigious international Burbage Award from Virginia's American Shakespeare Center in 2011. He is past president of the National Theatre Conference. (Nominated by Fellow Felicia Londré)

In the Spotlight: Helen Krich Chinoy



At the end of October, on the Smith College campus in Northampton MA, a group of friends, colleagues, collaborators, and family of the late Helen Krich Chinoy (1922-2010) gathered to celebrate the publication of her final book, *The Group Theatre: Passion, Politics, and Performance in the Depression Era*, edited by Fellows Don Wilmeth and Milly

Barranger and published by Palgrave Macmillan (see photo page 8). Helen, one of our most distinguished American theatre scholars, devoted over three decades to her study of the Group Theatre, yet it was not until her death that the manuscript for her Herculean effort was discovered on her computer.

With the support of her adult children, Claire and Mike, Wilmeth and Barranger undertook the considerable job of editing her important work (including the necessary deletion of thousands of words and the insertion of sources where deemed significant), which, in its published form will be the capstone of her scholarly work and the natural extension of earlier projects, including the seminal *Actors on Acting* (1949) and *Directors on Directing* (1953), both still in print and coedited with Toby Cole (a theatre agent and Helen's sister-in-law), and the pilot project of Group Theatre interviews (*Reunion*), which preceded and formed the nucleus of the manuscript she left behind and which forms the heart of her history.

Helen envisioned a "collective biography of the Group Theatre" and she artfully and effectively wove together the Group story largely through the words of those who lived this decade experiment (including Harold Clurman, Morris Carnovsky, Robert Lewis, Stella Adler, Cheryl Crawford, Mordecai Gorelik, Elia Kazan, Clifford Odets, Lee Strasberg, and others.

But ultimately it is the compelling voice of Chinoy who takes us through the Group's experience, with all its ups and downs, as only she could, leaving us a vivid reexamination of the Group's amazing decade. We are truly blest! Thanks Helen!

Don Wilmeth

News of the Fellows

KAREN BERMAN: Karen's theatre company, Washington Women in Theatre, produced six new original plays by women for their 10th Anniversary Celebration last July at the Katzen Arts Center Studio Theatre in Washington, D.C. (see photo page 8).

KATHLEEN F. CONLIN: For a production of *Much Ado About Nothing* in the spring for Illinois Theatre, she has begun collaborations with scenic designer Paul Owen of Actors Theatre of Louisville. Most recently, she staged Tarrell Alvin McCraney's *Brothers Size* for the inaugural production of the Definition Theatre Company in Chicago and David Mamet's *Oleanna* for a university-wide, national conference on professional ethics. She traveled early this summer to Seattle, Port Townsend, and

News of Fellows continued on page 4

Vancouver where she attended two performances at Bard on the Beach, the professional Shakespeare company in Vancouver. After a week in New York where she saw productions of *Macbeth*, *The Assembled Parties*, *The Nance*, *Nikolai and Others*, and *The Unavoidable Disappearance of Tom Durinin* and interviewed actors and directors, she concluded “that though the community of artists in New York maintain their mutual support, the range of work for mature artists remains slim.”

JERRY CRAWFORD: Jerry completed his new play, *Monkeys Don't Marry But Nile Rats Kill Crocodiles*. Plans are being negotiated for a production at the Onyx Theatre in Las Vegas in 2014. Meantime, Jerry is over 300 pages into what he loosely calls his, “Last Hurrah,” titled *Splinters, Ashes, and Son: A Chronicle of a Father-Son Relationship and America in the Recent Decade*. Beyond this, he is planning trips to New York City in February, Las Vegas in March, and D.C. with The Fellows in April.

GRESDNA DOTY: Gresdna was selected as one of six inaugural recipients of the Hall of Distinction Award presented by the LSU College of Music and Dramatic Arts last August at the LSU Faculty Club.

WELDON DURHAM: Weldon's production of Neil Simon's *Lost in Yonkers* opened in October at the Conyers Rockdale Arts Center, in Conyers, Georgia. Weldon joined a Habitat for Humanity building team in San Salvador, Republic of El Salvador, on November 2 for nine days. He continues to write *The Grace Sextet*, a series of historical novels following the life and adventures of Grace Ellen Lampley, of St. Louis, Missouri. Book 3 of the series, *Wings of Grace*, chronicles her life in the Roaring Twenties, when she becomes a renowned wing walker. Book 4, *Grace on the Land*, will tell of her struggles to put down roots (literally—she becomes a truck farmer) in Southern France in the 1930s, and to survive the German occupation of her home in the war years, 1940 to 1945.

TOM EVANS: As a playwright in residence at the New Harmony Project in 2012, Tom was inspired to pull an old script from the drawer. Recently he has been busy re-working and expanding *Back Home*, a sequel (that is turning out not to be that) to his earlier play, *Yellow Dog Crossing*. He also is directing and designing scenery for three plays to be staged by Two Pigs Productions at the Brown County Playhouse in Nashville IN. The plays Tom will stage are *Grace and Glorie* (see photo page 8), *Shipwrecked!*, and a radio version of *It's a Wonderful Life*. This will keep him busy through December. In February he will reprise *Shipwrecked!* on Hilton Head Island at the South Carolina Rep as he sets off into his 82nd year of life.

ROBYN BAKER FLATT: After serving on the host committee for Theatre Communications Group's annual conference which took place in Dallas this summer, Robyn, Dallas Children's Theater Co-Founder and Executive Artistic Director, organized the theater's 30th Anniversary Season this fall – “Hats Off to 30!” “Our hats are off to the nearly four million people, and counting, who have seen a DCT performance to date,” she says. (see photo page 8) “Three decades is a dream come true and we are planning parties and fun for everyone so that celebration lasts all season long.” The fun kicked off with a free community birthday party on Saturday, September 21, 2013, in conjunction with opening weekend and the North Texas premiere of *Dr. Seuss's the Cat in the Hat*.

RUTH HEINIG: The Academy of Lifelong Learning at Western Michigan University, with a current membership of four hundred, recently celebrated its second anniversary with a special ceremony and informational reception. Fellow Ruth Beall Heinig, along with two ALL board members, were recognized as the founding members. The three are pictured with WMU's mascot, Buster Bronco.

TED HERSTAND: Ted gave a staged-reading performance of his new one-person, one-act play, *Harold* in Theater 2020's Hearthside Reading Series in Brooklyn, NY in September.

FRANK HILDY: In April Frank delivered the keynote address, “What is European in European Theatre Architecture?” at the biannual congress of Perspective: the Association of Historic Theatres in Europe,” which was held in Vienna. After our College of Fellows of the American Theatre meeting he returned to Europe to present a paper on “The Challenges of Creating, Maintaining, and Coordinating Large Scale Data Base Projects for Public Scholarship” at the *Mapping Global Theatre Histories Workshop* which he helped organize at Ludwig-Maximilians-Universität, München. He went down under to Australia in June where he gave a paper on “The Popular Culture Repository of Preserved Historic Theatres: theatre-finder.org” at the *Another World of Popular Entertainments International Conference*, in Newcastle and also lectured at the School of Architecture, University of Sydney, on “Historic Theatre Architecture, Lessons and Challenges.”



JULIE JENSEN: An excerpt of Julie's play *Wait!* was published in *Latter-Gay Saints: An Anthology of Gay Mormon Fiction*. Her most recent play, *Mockingbird*, was given a staged reading as a part of Kennedy Center's Page to Stage Festival last August. That play is scheduled for production next season as a

part of the Kennedy Center's Theatre for Young Audiences.

GIL LAZIER: After opening his production of *Vanya and Sonia and Masha and Spike*, which toured to four venues in New Mexico, Gil and Kathryn visited St. Petersburg and Budapest. Kathryn's fiber art creations will soon be represented in a number of exhibits, including a major show in Silver City, after which they're off to Viet Nam and Cambodia. The Lazier cat, Cleopatra, is angry about all this travel.

SAMUEL L. LEITER: Sam is now in his second year as a Drama Desk Awards Nominator. Between early May and late September, he saw over 100 new Broadway and Off-Broadway productions and reviewed each of them on his blog, "Theatre's Leiter Side." At the same time, Sam is preparing a second edition of his *Historical Dictionary of Japanese Traditional Theatre*, which will include hundreds of play synopses of noh, kyogen, bunraku, and kabuki plays.

MARSHALL MASON: Marshall unexpectedly worked this summer doctoring a production without credit, but he cannot provide more details due to a confidentiality agreement, but he was able to guide the production to a rave notice by Ben Brantley in *The New York Times*. He writes, "People might find it fun to guess which production it was, although I can't tell." He is currently revising his first draft of *The Transcendent Years: The Story of Circle Rep* and hopes to have it done soon.



MARILEE MILLER: Actors Theatre of Louisville celebrated its 50th Anniversary and Fellow Marilee Hebert Miller joined with Deb Farmer and other long-time friends who have worked at Actors for the 50th Season opening night events last September. (see photo page 8) Applause for all who have been a part of the success of Actors Theatre and thanks to the metro Louisville community for its continuing support!

TICE MILLER: Tice and his wife Carren celebrated their 50th anniversary on September 6. It was what they expected so a quiet dinner in Omaha was the extent of their celebration. "Now if we are alive at the 60th," Tice promises, "then we will have a party—perhaps a walker race and other appropriate activities."

DONN MURPHY: Donn and his partner are presently living directly across the street from the Broward County Performing Arts Center in Fort Lauderdale. They can walk over from their condo at five minutes to eight,



and be in their seats when the curtain rises. Symphony, Dance, Choruses and a "Broadway" Season. Happy Situation!

JACK O'BRIEN: Jack recently published his autobiography *Jack Be Nimble: The Accidental Education of an Unintentional Director*. (see photo page 8)

BONNIE NELSON SCHWARTZ: Bonnie is producing a concert at the John F. Kennedy Center commemorating the Life and Legacy of President John F. Kennedy. Performed by the Choral Arts Society and members of the National Symphony Orchestra and presented by the Washington Performing Arts Society, the concert will mix images of the life and times of President Kennedy with the music of the Verdi Requiem.



JUDITH WILLIAMS and DAVID YOUNG: After having performed in South Africa, London, Salzburg, and Edinburgh, Judith and David performed *Love Letters* (see photo page 8) on a mountain 4000 feet in the air in July as part of the 2013 International Chi Kung Retreat in Coast Rica. Invitational performances are planned in Israel performing arts centers in Tel Aviv, Kfarsaba, and Haifa in December.

BARRY WITHAM: Barry has been invited to give a keynote address at an International Symposium on "Staging America" to be held in Toulouse, France, March 13-14, 2014. The conference, which will focus on "Staging American Memory," is designed to explore Americans' relation with a past "that is rediscovered, repressed or reappropriated by different individuals or groups, in diverse places, and in different periods."



ALAN WOODS: Alan had a couple of readings of his short plays in Columbus last August—two of his "Shakespearean prequels and sequels," namely "Wishing Witches" (the three ladies from the Scottish play, still brewing in 2013 and getting pretty sick of it), and Lear's three daughters, wondering what to do about daddy since he seems to be getting senile. See more at www.alanwoods.org.



DAVID YOUNG: David is preparing to direct in the spring a fascinating new play called *Tribes* about a young deaf boy. (see also JUDITH WILLIAMS)

Directory Changes

Due to security reasons, for all correspondence to any person or any office at the Kennedy Center, please use the following address:

[name of recipient]
The Kennedy Center
PO Box 101510
Arlington VA 22210

Jack Clay telephone number: (206) 216-1170

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www.collegeoffellows.org

100 Word Bios Needed From These Current Fellows

The people listed below were inducted prior to 2005. Their complete induction citations were published in the previous edition. Therefore, we are only publishing brief, 100 word bios of them in this next edition. Complete citations will be published for all those inducted after 2005.

In order for us to complete the 50th Anniversary Edition of the Fellows Handbook, we need to receive the 100 word bios for the people listed below as soon as possible.

Edward Albee
Avery Brooks
Lloyd Burlingame
John Cauble
Larry Clark
Martha Coigney
Doug Cook
Judith Cooper
Jed Davis
Gresdna Doty
Zelda Fichandler
Patricia Forrest
Gerald Freedman
Linda Hartzell
Dale Huffington
Coleman Jennings
James Jewell
Ming Cho Lee
Kristen Linklater
Keith Michael
Peter Sargent
Ed Sherin
Wallace Smith
Mark Sumner
Megan Terry
Sr. Francesca Thompson
Jennifer Tipton
Ethel Walker
George White
Jon Whitmore
Margaret Wilkerson
Judith Williams
Ron Willis
LinWright
Suzan Zeder

NOMINATION FORM

It is 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.

Persons who have distinguished themselves on a national or international level through service, artistic accomplishment, scholarship, innovation or all of these may be nominated by a current Fellow for consideration by the Board of the College of Fellows of the American Theater for membership. Nominations MUST be seconded by two Fellows who are acquainted with the work of the Nominee. The nomination letter/statement should have the depth of the presentation citation, and the seconding letters should not be simple reiterations of those facts but rather add perspective to the nomination. Due confidentiality requires that nominees not be aware that they are being considered.

Nominations on this form and two seconding letters of support (the responsibility of the nominator) must be submitted to the current Dean of the College no later than March 1. Only nominees whose files are complete will be considered during the Annual Meeting.

Since nominators will most frequently read the citation for their nominees, or be called upon to prepare the citation, it is recommended that a copy of the nomination form and letters be retained.

Please Print

Date Mailed to Dean: _____

NOMINEE _____

Title _____

Address _____

City/State/Zip _____

Telephones Business ()

FAX

Home ()

E-Mail

NOMINATION BY

Address

City/State/Zip

Telephones Business ()

FAX ()

Home ()

E-Mail

SECONDDERS

#1 Name

2 Name

Address

City/State/Zip

Telephone ()

()

E-Mail

Attach a Nominator's Letter/Statement and any supporting materials. In the Nominator's Statement use 250-300 words to indicate the most salient reasons for this nomination. This statement should serve as a draft of the Fellow's Investiture Citation, and should be typed or word processed. In addition, attach a curriculum vitae, Who's Who entry, or resume. If the cv/resume seems to provide the necessary details, no additional material is needed. If it is incomplete, the following information would be useful (as part of the statement or on a separate sheet): education (schools, degrees, dates); membership in theatre organizations (and significant contributions); teaching experience or involvement (if relevant); professional experience; awards and honors; publications; artistic creations (design, direction, etc.).

DEADLINE

RETURN THIS TO THE DEAN BEFORE MARCH 1

Dean Felicia Londré

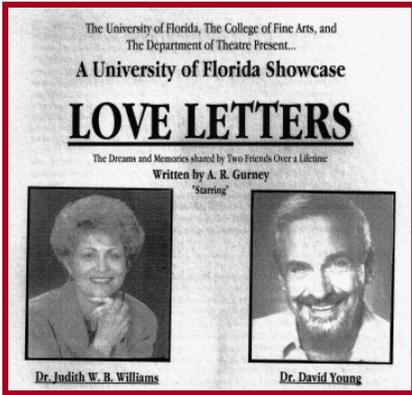
College of Fellows

528 E. 56th Street

Kansas City, MO 64110

Email: londreF@umkc.edu

FELLOWS PHOTO GALLERY



These two Fellows toured the world.



Karen Berman directed *How I Became a Bennington Girl*



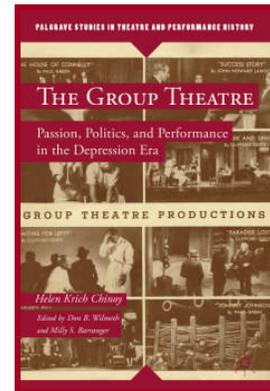
A scene from Tom Evans's *Grace and Glorie*



Jack O'Brien wrote his autobiography.



Weldon Durham & Tom Evans rendezvoused in Amsterdam.



Milly Barranger and Don Wilmeth edited Helen Chinoy's manuscript.



Robyn Flatt celebrated the 30th anniversary of Dallas Children's Theatre.



Orlin Corey hosted a reunion of the Everyman Players.



Marilee Miller celebrated with friends the 50th anniversary of Actors Theatre of Louisville.