



The Fellows Gazette

Volume 62

Published by the College of Fellows of the American Theatre

Summer 2013

Glory, Honor, and Fun with the Fellows

by Dean Felicia Londré

Scarcely had we caught our breaths from the festive 2013 Fellows week-end in Washington D. C. before new honors were already adding luster to our illustrious fellowship. Assuming that everyone keeps a bottle of champagne chilled for unexpected special moments, I suggest that you might want to pop that cork as soon as you finish reading this.

Invested as a Fellow on Sunday, Michael Kahn on the following Tuesday added a CBE after his name, when he was made an honorary Commander of the Most Excellent Order of the British Empire at the British Embassy in Washington D.C. Presenting the award for Her Majesty Queen Elizabeth II, the British



Ambassador to the United States Sir Peter Westmacott cited Michael Kahn's enrichment of American lives through his commitment to Shakespeare's work.

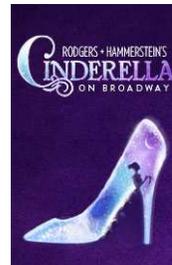
The evening of 9 June 2013 brought a new crop of champagne-worthy recognitions for the College of Fellows of the American Theatre, as Tony Awards went to Fellows John Lee Beatty, William Ivey Long, and Ming Cho Lee. Moreover, Fellow Edward Albee's *Who's Afraid of Virginia Woolf?*, revived this season on Broadway, won three of the five Tony Awards for which it was nominated, including Best Revival of a Play. Fellow Jennifer Tipton was nominated for Best Lighting Design of a Play, *The Testament of Mary*. And Fellow Jack O'Brien, a three-time Tony Award winner, directed *The Nance*, which won three of the five Tony Awards for which it was nominated.

Fellow John Lee Beatty's 2013 Tony Award for Best Scenic Design for a Play for *The Nance* joins his collection of Drama Desk Awards, Outer Critics Circle Awards, and a previous Tony (for *Talley's Folly*). This season—during which he had four Broadway shows running—also brought him a Special Citation from



the New York Drama Critics' Circle.

Fellow William Ivey Long's 65th Broadway costume design, for Rodgers and Hammerstein's *Cinderella* in 2013, brought him his sixth Tony Award as well as Drama Desk and Outer Critics Circle Awards. The musical sequence from *Cinderella* that was seen by television viewers nationwide showcased the costumes, including Cinderella's magical on-stage transformation into her ball gown. "Magic is all around



us," Long said in his acceptance speech while playing tribute to his mentors in theatre. In 2012 he was elected chair of the American Theatre Wing. He also appears in the 2013 feature documentary *Scatter My Ashes at Bergdorf's*.

Fellow Ming Cho Lee's long, distinguished career in scene design was recognized with a Lifetime Achievement Award. At 82 he can look back on a Tony Award for *K2* in 1983, as well as numerous designs for the Public Theatre, the Metropolitan Opera, and regional theatres. Despite the powerful influence his work has had on 21st-century stage design, he spoke of a record not entirely built on successes and applauded the American Theatre Wing's vision for recognizing that "there might be something real" in failings.



Fellow Robert Schanke learned recently that he would receive ATHE's 2013 Award for Lifetime Achievement in Education at the annual meeting in August, the same month when his 2011 book, *Queer Theatre and the Legacy of Cal Yeomans*, would come out in paperback, an unusual mark of a book's success with Palgrave Macmillan. Since Fellow Bob Schanke had already received another of ATHE's highest awards, the 2004 Award for Excellence in Editing, he joins Fellow Don Wilmeth as the only ones to have been thus doubly recognized by ATHE.

Fellow James Still not only saw premieres of three of his plays during the 2012-13 season, but his new play *Appoggiatura* got major coverage in the March

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issue of *American Theatre*. That play went on to a June production by the Denver Center Theatre Company in the Perry-Mansfield New Works Festival.

It is not possible to cover all the continuing accomplishments by Fellows in a brief essay like this. Your best bet is to attend our lovely Cosmos Club reception on the Saturday evening of our Fellows weekend and get caught up on their dazzling activities over champagne. Did I say champagne? Thanks again to Fellow Orlin Corey for his annual champagne toast to the Fellows, a beautiful reminder of how much we treasure one another's devotion to the theatre. (see page 16)

Richard M. Devin

Nominated by Fellow Gredna A. Doty, ATF Dean Emerita

Seconded by Fellows Felicia Londré, James M. Symons, and Barry Witham



Educated at the University of Northern Iowa and Yale University, Richard "Dick" Devin has enjoyed a distinguished career as a lighting designer, educator, administrator, and artistic director. He taught at Temple University, the University of Washington, and the University of Colorado, and served as a guest lecturer and conducted workshops for numerous universities in the United States and abroad.

Dick has designed lighting for over two hundred productions at thirty-five of America's regional theatres including twelve each at the American Conservatory Theatre and The Seattle Repertory Theatre, and for productions off-Broadway, and in Hong Kong, Tokyo, and in Cairo. In 1981 he began designing lighting for the Colorado Shakespeare Festival and served as Producing Artistic Director for the Festival for sixteen years.

Twice Dick has shown his designs in the American Design Exhibition in the Prague Quadrennial World Exhibition, once in June, 1987, when the exhibit won the grand prize, the Golden Trigue Award, and again in 1997.

In administrative roles, Dick served as Managing Director of Production at Temple University, General Manager of the Williamstown Theatre Festival, and Producing Artistic Director of the Colorado Shakespeare Festival. In 1989 he was elected President of the United States Institute of

Theatre Technology for two years, and in 2010 he was given one of USITT's highest accolades, the Honorary Lifetime Membership Award; he was only the eleventh member ever to receive that recognition. Although retired from the University of Colorado and the Colorado Shakespeare Festival since 2006, he continues his artistry as Resident Lighting Designer for Denver's The Curious Theatre Company.

Fellow Jim Symons, who seconded this nomination and was one of Dick's colleagues at the University of Colorado, wrote of Dick's dedication as a teacher and artist and of his exceptional managerial abilities. He wrote, "Dick is an extraordinary manager . . . The demands of Producing Artistic Director are many and varied and it's impossible to keep everyone happy . . . However, through his honesty, fairness, compassion, standards of integrity and his love of theatre, Dick enjoys the admiration and loyalty of virtually everyone with whom he works. "

Please join me in welcoming Dick Devin into the College of Fellows of the American Theatre.

William Esper

Nominated by Fellow Gil Lazier, ATF Dean Emeritus

Seconded by Fellows Milly S. Barranger and Barbara Reid



William Esper is arguably the most influential teacher of acting of his generation. He is the foremost interpreter of the Meisner technique in America, and his work has influenced many of our finest actors. He has thus

raised the bar for the quality of acting on stage and screen in our country.

Trained as an actor by Sanford Meisner, Bill Esper went on to teach at the Neighborhood Playhouse with Meisner for 15 years, becoming Associate Director of the Playhouse Acting Department from 1974 to 1977. He then founded the Professional Actor Training Program at Rutgers, where he led the Department until 2004. From that time to the present, Esper has headed his own acting studio in New York, and it is considered to be one of the finest of its kind. His students, including William Hurt, Glenn Headley, Christine Lahti, John Malkovich, David Morse, Timothy Olyphant, Sam Rockwell, and Richard Schiff--to name a few, revere him. He is known for his directness, intensity, focus and compassion.

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William Esper's national service activities include offices in NAST and U/RTA, and memberships in NTC and the Ensemble Studio Theater. His honors include a SAG Certificate of Achievement and the 2011 ATHE Career Achievement Award. He has taught in Canada, Germany, Norway and Russia, where he introduced Meisner's work. His book, *The Actor's Art and Craft*, is considered one of the best in the field.

I have known Bill for many years. My students have studied in his programs and have benefitted tremendously. His students have taught in my programs and continue to influence new generations of actors. I'm proud to know Bill Esper and honored to ask you to welcome him to the College of Fellows of the American Theatre.

James Houghton

*Nominated by Fellow Jack Clay
Seconded by Fellows Edward Albee
and Milly S. Barranger*



James Houghton is one of the most important and influential theatre practitioners in America today. He is the Founding Artistic Director of the Signature Theatre Company in New York City, the first not-for-

profit theatre company in the United States to devote each season of productions to the work of a single living playwright. In that distinguished list of contemporary playwrights are Fellows Edward Albee and Romulus Linney.

Under James Houghton's leadership, Signature and its artists have received many accolades, including the Pulitzer Prize, Obie Awards, Drama Desk Awards, Lucille Lortel Awards, Outer Critics Circle Awards and the William Inge Festival's Margo Jones Medal for outstanding contributions to the American theatre. And in a recent development, the Signature Company now occupies in Manhattan on West 42nd Street a facility with handsome new performance spaces designed by famed architect Frank Gehry.

Mr. Houghton is also a distinguished and active theatre director. He has directed plays by Horton Foote, Arthur Miller, Lanford Wilson, Bill Irwin, Sam Shepard and Lee Blessing among others. He is a member of the Society of Stage Directors and Choreographers.

Mr. Houghton also serves as Artistic Advisor to the Guthrie Theater, Minneapolis, where he acts as a

consultant on all artistic planning. He was Artistic Director of the O'Neill Playwrights Conference in Waterford, Connecticut, from 1999 to 2003. And he was Artistic Director of The New Harmony Project in New Harmony, Indiana, 1997-1999. He has served on scores of occasions as a guest speaker/lecturer across the country, including the Yale School of Drama and the Actors Studio.

But all these activities are only part of Mr. Houghton's success. He is also a distinguished theatre educator. He has been since 2006 the Richard Rodgers Director of the Drama Division at the Juilliard School, Lincoln Center, in New York City. That program continues its impressive tradition of being one of the leading training programs in the country. And this year he received the school's John Houseman Award.

An M.F.A graduate of the Professional Acting Training program at Southern Methodist University, James Houghton is an accomplished performer, with impressive credits and special skills in stage movement and combat.

The College of Fellows of the American Theatre is honored to receive the estimable James Houghton into its membership.

George Judy

*Nominated by Fellow Jerry L. Crawford, ATF Dean
Emeritus
Seconded by Fellows Gresdna Doty
and Julie Jensen*



George Judy is Professor of Theatre at Louisiana State University, heading their M.F.A program in Acting as well as serving as Artistic Director of the Swine Palace (professional) Theatre in Baton Rouge.

Professor Judy is a nationally known professional actor, singer, and director. He is also skilled in script writing and adaptation for stage, film, and television. He is a member of Actors' Equity Association, Screen Actors Guild, Society of Directors and Choreographers, and The Dramatists Guild.

Professor Judy taught at Florida State University for twenty-two years prior to moving to LSU in 2008. He spent over a decade as Director of the Plays in Progress Program at the Tony Award-winning Utah Shakespearean Festival where he also acted major

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roles in each year of his residency. He has performed modern and classical roles ranging from Mr. Gibbs in *Our Town* to the title role in *King Lear*.

George Judy's early training included a year as a member of the Royal National Theatre Studio in London where he studied and worked with the likes of Trevor Nunn, Sir Peter Hall, Harold Pinter, Derek Jacobi, and Sir Peter Brook. For six years, Professor Judy served as Singing Ringmaster for Ringling Brothers and Barnum and Bailey Circus World. (While there, he refused to train both elephants and lions, but did work with the tigers, a fact that served him well when he went to LSU.)

Professor Judy is an inspiring teacher and mentor as well as a skilled dramaturg who has worked with and helped script development for such playwrights as James Leonard, Jr., Doris Baizley, Laura Shamas, Jenny Laird, Cheryl D. Huddelston, Sam Smiley, Julie Jensen, Mark Medoff, and yours truly. He has been guest artist and professor at major schools across the country ranging from Boise State University to UNLV and Shakespeare Festivals including Utah, Kentucky, and Southern. Professor Judy is one of those rare people who established and sustained careers in both academia and the professional theatre. He has collaborated with such artists as Joseph Papp, Raul Julia, Mark Medoff, Roger Rees, Jose Quintero, Ed Sherin, Jane Alexander, Andre de Shields, and Augusto Boal.

All of these remarkable endeavors are enriched by George's marriage to his talented wife Kathy and by their eleven-year-old son Ethan. George is also my former colleague and bonded friend. It is my privilege and honor to welcome to membership in The College of Fellows of the American Theatre: George Judy.

Michael Kahn

*Nominated by Fellow Felicia Hardison Londré
Seconded by Fellows Karen Berman
and Donn B. Murphy*



The awards just keep coming for Michael Kahn: teacher, director, artistic leader of Washington D.C.'s 2012 Tony Award-winning Shakespeare Theatre, and all-around consummate theatre professional. This January he was inducted into The Theater Hall of

Fame. He was National Theatre Conference's 2005 Person of the Year. He holds four Honorary Doctorates. And now it is our turn to applaud Michael Kahn's contributions and accomplishments.

Michael Kahn was a gracious and welcoming friend to the College of Fellows of the American Theatre when we affiliated with the Kennedy Center in 1988. In 1992 he hosted the Fellows on a tour of The Shakespeare Theatre's new facility after it left the Folger. In those days the Fellows were all academics, and it meant a lot that this leading light of American professional theatre reached out to the College. Fellow Donn B. Murphy notes in his seconding letter the remarkable intertwining of Michael Kahn's careers as a distinguished teacher of acting at the Juilliard School and as a professional theatre director. Kahn has served on the faculty of Juilliard's Drama Division from its inception in 1968, and from 1992 to 2006 as its Richard Rodgers Director.

As artistic director of the American Shakespeare Festival in Stratford, Connecticut (1969 to 1978), Michael Kahn had several Shakespeare productions transfer to successful Broadway runs. He has also been producing director of the McCarter Theatre and artistic director of The Acting Company. In 1983, his production of *Show Boat* at the Houston Grand Opera transferred to Broadway and earned him a Tony nomination. But surely his crowning achievement as an artistic director may be seen in his extraordinary 26-year leadership of The Shakespeare Theatre.

Under Michael Kahn's combined artistic, civic, and educational leadership, The Shakespeare Theatre has achieved a reputation as "the nation's foremost Shakespeare company" even as it anchored and steadily upgraded Washington D.C.'s 8th Street SE, transforming the once-seedy area into a glamorous theatre district. Fellow Karen Berman's seconding letter recalls the summer "Shakespeare Free For All" series at the Carter Barron Amphitheatre that Michael Kahn began in 1991. In 2000, with George Washington University, he created the Academy for Classical Acting. He oversaw construction of the company's Sidney Harman Hall, which opened in 2007. Michael Kahn has clearly earned his distinction as "America's leading classical theatre director."

PLEASE NOTE: Roberta Uno accepted the invitation to join, but was unable to attend the induction ceremony this year. She plans to attend in 2014.

Mark Your Calendars!

Save the Dates for our next Fellows Weekends in DC

April 19-20, 2014 (Easter weekend)
April 18-19, 2015 (Gala weekend)
April 16-17, 2016

David Leong

*Nominated by Fellow Dan Carter
Seconded by Fellows Carole Brandt
and Don Drapeau*



David Leong embodies the true spirit of the artist/educator and for two decades has been a creative and forward-thinking university administrator whose successful initiatives are too numerous to mention. He is a leader and an inspiration for those who

aspire to match his level of accomplishment. Professor Leong is articulate and compassionate, and focused on excellence. He sets the highest standards for his students and fellow collaborators and expects no less of himself. The same is true for David Leong, the artist.

An award-winning teacher, David has held academic appointments at five universities and at the Juilliard School, and served as guest teacher at literally hundreds of colleges and universities. Most recently, he has been involved as a founding member of The Critical Communications Group, focused on organizational and interpersonal communication within the business, legal, and healthcare industries world wide. He helped establish the Society of American Fight Directors as the primary voice for advocacy in the art, education, and training of stage combat. He is an active member of the Board of Trustees of the National Theatre Conference and a site visitor for the National Association of Schools of Theatre. It is, however, in the area of fight direction where he originally rose to national prominence and where his eminence is at its height.

As an artist, David is unsurpassed as theatrical fight director. His credits include fourteen Broadway, seventy Off-Broadway, and two West End productions as well as shows for virtually every major American theatre company, two feature films, and nine live-action theme parks and outdoor dramas. What sets him apart from other talented and successful fight directors, however, is not the volume of his output but his acute awareness of the big picture supported by his sophisticated understanding of the various processes inherent in the work. His physical vocabulary, knowledge of history, sense of style, and—ultimately—his theatricality are unmatched. He has a deep understanding of acting, directing, design, dramaturgy, and Za! and employs each in concert to create the best possible experience for an audience. No one does this better than David.

Michael Lupu

*Nominated by Julie Jensen
Seconded by Felicia Londré and Jeffrey Koep*



As much as any other person, Michael Lupu is responsible for founding and fostering the field of dramaturgy in this country. The entire Regional Theatre movement developed along the lines made possible by

the work of Lupu and other dramaturgs at non-profit theatres throughout the country. As one of dramaturgy's most respected practitioners, one of its most charming and selfless exemplars, Mr. Lupu is and remains an outstanding illustration of what it means to be a professional dramaturg.

In his native Romania, Michael Lupu was a drama and film critic and worked as a dramaturg at the Bulandra Theatre in Bucharest before he moved to the United States in 1972 and joined the staff at the Guthrie Theater as a dramaturg in 1981. At that time, few people in this country knew what a dramaturg was. Michael Lupu helped to define and embody it. "Dramaturgy functions as a sort of monitoring device meant to keep the process on course," he says. "It forms the underpinning of all intuitive or deliberate choices, thoughts, and debates and nurtures the passionate search for artistic truth on stage."

Author of various articles and essays on drama and film and the aesthetics of performing arts, Mr. Lupu conceived and established the Guthrie Study Guides in 1986, now available on the Guthrie website, and he continues as their senior editor. He served as consulting editor of *Dramaturgy in American Theater: A Source Book*, published by Harcourt Brace in 1996, and co-authored *Toward a Dramaturgical Sensibility: Landscape and Journey*, published by Farleigh Dickinson University Press in 2008.

In 2006 Michael Lupu received the Lessing Award for Lifetime Achievement from the Literary Managers and Dramaturgs Association of America. In 2010 he accepted the Artistic Director's Award from Joe Dowling at the Guthrie in honor of his devotion to artistic excellence during his thirty-year career.

If you see a small, gentle man sitting quietly, a peaceful smile on his face, that is Michael Lupu, the one who now and then puts his head in his hand and stays there for a time, perhaps too long a time. Yet when he sits back up, he will have formed a question

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so succinct, so penetrating as to demand the rest of your life to answer. That's why playwrights like him and all people of the theatre are richer for his work and his example.

With pleasure, we welcome to the College of Fellows of the American Theatre its new member, Michael Lupu.

Gail Humphries Mardirosian

*Nominated by Fellow Karen Berman
Seconded by Fellows Carole Brandt
and Jeffrey Huberman*



A pioneer in the field of globalizing the university theatre curriculum, Dr. Gail Humphries Mardirosian is an international scholar and director of some 130 plays. From her home base as Professor and Chair at American University, where

she has earned numerous teaching and service awards, she has travelled to teach and direct in Greece, Slovakia, and Sweden. As a recent Fulbright Senior Scholar she taught at the Academy of Performing Arts in Prague. Her Holocaust directing project *Voices of Terezin*, which began in the Czech Republic and which toured to the Florida Holocaust Museum and New York, continues to flourish. She has chronicled the project in a chapter of *The Power of Witnessing*.

Under the auspices of a grant from the Open World Leadership Program of the Library of Congress, Dr. Mardirosian has hosted Russian directors and, through Project Arts which she developed, has toured plays to Russia. She devised a tribute to Vaclav Havel at the Czech Embassy and directed the American premiere of *The Visitor*, an Egyptian play by Alfred Farag. Dr. Mardirosian has hosted State Department visits with artists from Bulgaria, China, Egypt, India, Israel, Korea, Pakistan, Romania and Serbia.

As Association for Theatre in Higher Education Vice President for Professional Development, she created a digital white paper repository on Tenure and Promotion. Fellow Jeffrey Huberman, in his seconding letter, described her contribution as "a profession-altering achievement owing in large part to Dr. Mardirosian's wisdom, skill, and, yes, directorial talent."

In the vanguard of the field of arts infusion in K-12 and arts advocacy, she leads, in collaboration with Imagination Stage, an arts integration project titled

Imagination Quest (IQ), which has served inner-city schools; this will be chronicled in her upcoming book. She co-founded ATHE's Katrina Project to serve students devastated by the hurricane.

As her seconder, Dean Emeritus of the Fellows Carole Brandt said, "From the beginning, Dr. Mardirosian has embodied unfettered energy, idealism and ethical behavior, curiosity and intellect, and a quintessential professionalism."

It is my pleasure to welcome to the Fellows an arts-in-education, academic, and international arts advocate Gail Humphries Mardirosian.

"The Theater Scholar and Higher Education Today" Roger L. Stevens Address by Harry J. Elam, Jr.



Thank you, Jorge, for the wonderful introduction. I truly appreciate it and you. Later in my address, as I am talking about this notion of the theater scholar and higher education, I'll say about more about Jorge Huerta. So let that function as a bit of foreshadowing of what is to

come. Don't worry, Jorge. Let me just say now how thrilled I am to be introduced by Jorge, my colleague, whose work I have respected and admired since my graduate school days. I am also so very honored to give this year's Roger Stevens lecture, and I deeply thank our leader, Felicia Londré, for inviting me to do so.

On this subject of the theater scholar and higher education, let me start with a story and experience, with which I am sure many of you are familiar. When I meet someone and they invariably ask "what do I do," I tell them I am a Professor at Stanford University. They are immediately impressed. "Oh!" they exclaim. But when they ask "what do you teach?" And when I reply "theater and performance studies," that great sense of respect they formerly displayed now takes a turn. "OOOoh?" they now reply. And then they always follow with a story about the niece on their mother's side who just is such a drama queen and or their brother's boy who just loves the theater. And by the way, do I teach acting. "No I don't teach acting," I explain, "I teach courses on that critically examine plays and performances within their historical, social and cultural context." "OOOoh?" I hear again.

When I was in graduate school, an electrical

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engineer, a fellow member of the Black Graduate Student Association asked me how one could possibly receive a PhD in Drama. I tried to explain carefully and respectfully to her the rigors involved in examining play texts and the complex methodologies engaged in theorizing how theater functioned as mechanism for social change. She nodded at the end and walked off, still maintaining her air of superiority as what she studied compared to what I professed to do. As an engineer, she solved problems. She delved into circuits for emerging nanotechnologies, integrated electronic system technologies. I merely analyzed plays.

One of the most memorable events in this vein occurred as I was ending my turn as Chair of the Stanford Drama Department and attending a party at the Dean of Humanities and Science's house, celebrating all incoming and outgoing chairs. A woman with Australian accent sauntered over and engaged me in conversation. "What do you chair?" She asked. When I responded Drama, "What fun!" she exclaimed. I asked her own department, "My husband chairs Statistics," she responded. "Oh what fun!" I exclaimed. "No," exasperated, she moved to correct me. "No, Statistics isn't fun. It's serious work!"

So, this is where we often can find ourselves: boxed into spaces where the seriousness and rigor of play, of performance, of theater is devalued; where the concept of scholarship in theater or the humanities is suspect. The other day my wife, English Professor Michele Elam, was in conversation with an engineering professor, and he bemoaned how easy it was for humanities scholars, he believed, to just write and self-publish a book on anything they wanted in contrast to the gestation, investigation, trial and error it took in a lab to produce publishable, true science. He was shocked to hear that humanities books had to be rigorously peer reviewed *before* publication, not to mention the time-consuming process and singular focused effort that it takes to produce an academic manuscript. So part of what we must continually do, then, is educate others to what we do and why it matters.

One particular approach to this problem is one that I know many of you seated here have engaged in both intentionally and informally. It might be termed "strategic advocacy." And what I mean here is that we need not just be defensive nor merely assert the greatness of our profession in *reaction* to the naïve comments or misunderstandings of others. Rather strategic advocacy means developing calculated and deliberate tactics that foreground the importance of performance and of theatre and performance scholarship. Strategic advocacy reinforces how and why theater matters. Perhaps

now more than ever, at a time when we find the humanities and arts under siege in the country and at universities across the country, now is the moment for such committed advocacy. Using my own experience, what I will do in this address is to consider the theater academician today and how strategic advocacy figures within this mission.

The fact that theatre scholars often only react rather than act confronted me abruptly and immediately upon my arrival at Stanford. When I arrived there some twenty-three years ago, I found the University in the midst of a severe budget crisis. 40 million dollars needed to be lopped off of the operating budget. One easy way to alleviate some of this deep deficit, the administration assumed, was to eliminate unnecessary departments and programs. The Department of Food Agriculture went away. And a similar fate threatened my department, the Drama Department and the Committee on Black Performing Arts, that I had also come to direct. Why was the Drama Department expendable? Because some members of the faculty and administration looked to our peers such as Harvard and Oxford and saw that they did not have theater departments and concluded: so why should Stanford? Their thinking was that theater was recreational and not intellectual; there was no seriousness in play. And so I asked myself what was I doing here and why had I ever come to Stanford? The answer to this question soon came, for the Drama Department banded together as one and used the drama and theatrics of our predicament to our own advantage. I remember I wore a big "Drama Matters" button on my suit coat to a new faculty reception at the house of then-President Donald Kennedy and as he shook my hand I tried to position my boutonniere just so he could see my shining Drama Matters button. Our department staged rallies and performances that dramatized our situation, we wrote letters and op-eds, called alumni and colleagues from other institutions; we summoned all our resources in our defense.

At this same time, one of my colleagues, Anna Deavere Smith, gained national attention for her piloting work in one-person shows and with her celebrated play *Fires in the Mirror*. Her success reflected back on the department as whole. More than that, her work powerfully demonstrated how art might intervene into civic dialogue, into moments of unrest and distress in ways that offered not simply illumination but hope. In addition, alumni, staff, faculty and students alike came to the defense of the Stanford Drama department. We proudly proclaimed and made the university's administration aware then of what we knew to be true, that we were and are one of the best Ph.D. programs in drama and theatre studies in the country and that lopping off the Drama

Department would be an extreme loss for the cultural and intellectual vibrancy of the institution.

And it worked. And we are still here, as is the Committee on Black Performing arts, though both with different names that reflect changes and evolutions within the discipline. The Committee is now the Institute of Diversity in the Arts and the Drama Department is now the Department of Theater and Performance Studies. Such experiences provided the seed for the more proactive, strategic advocacy. Through this early attack on the intellectual legitimacy of theater on to my earlier experiences with academic publishing, my time at Stanford has reinforced for me the value and importance within the academy of theater scholarship and of colleagues who mutually respected each other, shared work and dialogue with each other without hierarchies of rank.

It proved to me, too, that scholarship and a scholarly community can be a form of activism. In addition, the work of the theater scholar, that shared dialogue, has the potential to push-to-press against boundaries of knowledge, to comment on or even challenge social structures. Because theater is such a social art, invariably theater scholarship engages the dynamics of the social order and explores cultural transformations. Thus, even as the theater scholar delves into the past, she or he necessarily confronts significant issues that inform human interaction in the present.

My first book, *Taking It to the Streets: The Social Protest Theater of Luis Valdez and Amiri Baraka*, is an analysis of black and Chicano theater in the 1960s and 1970s. My interest in the cross-cultural commonalities of social protest theater, of black and Chicano performances in particular, began in graduate school. Previously growing up in Boston, I was well familiar with black revolutionary dramas of the 1960s. These were the plays I performed in along with a troupe of black teenagers we called "The Family." Then as a graduate student at Berkeley, I assisted Carlos Morton, Chicano playwright and scholar in class on Chicano teatro. I found the parallels between black revolutionary theater and Chicano social protest theater extremely compelling. Such comparative analysis was an area that was particularly underexplored. While critics had studied black theater and Chicano theater, they had not brought them together. A continued commitment to cross-cultural analysis and profound interest in how theater functions as an agent for social change still drives me today. Invariably, whenever there is a cause of social need, one of the ways people seek redress or voice their unrest is to dramatize their cause, to put on a play. How does theater then

achieve social efficacy? What about a play can make people think and possibly even move them to act?

In that first book, I attempted to address these questions by comparing and contrasting Amiri Baraka's revolutionary plays to those of Luis Valdez and Teatro Campesino. But these are issues that have motivated my further explorations of the work of Suzan-Lori Parks, and August Wilson and on into contemporary playwrights such as Tarell Alvin McCraney and Eisa Davis. For me this is one of the fascinating aspects of theater scholarship, not only to examine these questions, but to find answers that can possibly impact the way others think about power of theater. The answers that we find are never static; knowledge and understanding of plays and their meanings evolve over time. Theater scholarship can shake and shape the very ground we stand on.

Shaking it up, shaping the ways that scholarship does business has not always been easy. As I worked on that first book, I encountered rather significant demonstrations of collegiality among theater scholars. When the press editor for my first book sent out the manuscript for reviews, one review was very favorable, one was not; in fact, the other was not only derogatory but also personal. This reviewer angrily queried what was I, a black man, doing writing about Chicano Teatro? What could I possibly have to say? What could I know? According to this reviewer, my identity as an African American located me outside the cultural reference points of the Chicano/a experience.

Then and now in this the age of Obama, borders around racial scholarship still do exist. For a variety of reasons, scholars have acted as gatekeepers determining who could or should be able to write about race. Some have justified the maintenance of ethnically balkanized positions, claiming the necessity of such positionality to protect scholarly turf and correct previous prejudices and misinterpretations. The need for cross-cultural and even transnational criticism, that bridges the intersections of race and performance are perhaps now all the more important. I believe strongly in the need for comparative criticism and the ways that it can shed light on both sides of the comparison through juxtaposition and analysis. Comparative racial criticism can provoke new understanding of cultural politics, sexuality and racial difference. Our field of theater and performance is and has always been decidedly interdisciplinary and collaborative. Such is the nature of the theatre and theatre scholarship; they demand and depend on work in other areas from the humanities and the social sciences and even the hard sciences. And they cross racial and ethnic boundaries.

The criticism of that second reader did not dissuade me from writing that first book and crossing these critical divides. Rather, it informed my understanding of comparative criticism, and that to do comparative analysis honestly and effectively requires an in-depth knowledge of both sides of the comparison. Fortunately, the editor LeAnn Fields kept faith in the project and eventually sent it out to another reader, and I thank her so much for that willingness to take this initial risk. To ensure that I was not just dabbling intellectually in the field of Chicano teatro, I met with both Jorge Huerta and Yvonne Yarbro-Bejarano, scholars whose work on Chicano theater I had read and admired. While Yvonne I knew at Stanford, I had never meet Jorge Huerta before. Nonetheless, he agreed to meet with me, first while he was directing a play here in Washington D.C. and to read my work. Jorge and Yvonne gave me valuable comments on Chicano Teatro and culture that shaped the process of revision. Equally important, Jorge validated my comparative approach to the project and modeled for me the kind of theater scholar I wanted to be not in terms of his work but in terms of his heart and commitment. I thank him for that genuine spirit of collegiality, the support that pushed my scholarship forward. Following the example of so many who have helped me, I make it a point to reach out to junior scholars in the field. I make every effort that I can, within reason, to read their work, to provide some validation for their argument and to suggest directions for their research. I see this as an essential aspect of strategic advocacy: that we advocate for each other; especially when we begin to cross over conventional academic and ethnic territories.

One critical question that the theatre scholar must face is that of audience: who do we write for? This is not just a question for an in-group of scholars because theater engages audiences in the world beyond us. Incidents over time have sometimes painfully brought this home to me. Some 15 years ago, David Román invited me down to the University of Southern California to deliver a keynote address as part of a graduate student conference. I was flattered. My ego swelled even more when he told me that playwright Suzan-Lori Parks would be the special guest at the conference and that she had asked *for me* to conduct an interview with her before the conference attendees. Wow, I thought, how very cool indeed! The Pulitzer Prizewinner, MacArthur Award-winning playwright had asked for me! But why me? I thought. Well, she must have read my articles on her dramas. She *must* know my work, I concluded with my head continuing to swell. And so, when I called her for a pre-interview discussion, I asked her about this. She had read nary a word. My puffed-out head quickly deflated. What I discovered

is that she recognized my name because I had edited an anthology of plays, *The Fire This Time!*, that contained one her plays but she had not read any of my critical analysis, nor seemed particularly interested in reading any.

I had been put in my place earlier that same year, when Tom Stoppard came to speak at Stanford. I had the pleasure of playing chauffeur and escorting him to and from the venue. In his conversation with our students as well as in the car, Stoppard was, as you might expect smart, witty, and engaging. During our journey, I revealed to him that my colleague Alice Rayner had written a wonderful chapter of her book *Comic Persuasion* about his plays, and asked him if he read it. Stoppard with a sneer replied that he was an avid reader and read virtually everything he could lay his hands on but he would rather read matchbook covers than theater scholarship. My heart sank a bit at this and I sat quietly for the rest of the ride. August Wilson also came to Stanford that year for Black History month and in the question-and-answer period following his address, a graduate student, who had just taken my seminar on the work of August Wilson, asked him a complex theoretical question, wanting him to validate her critical interpretation of a moment from his Pulitzer Prize-winning play *Fences*. Wilson deflected. He smiled and said "I leave that kind of stuff to folks like you." This was not something he felt he needed to deal with.

Well, my experience with these three playwrights leads rather directly to the conclusion that theater scholarship and criticism is not for them and really we needn't direct our work of critical analysis at them, playwrights. They are doing just fine without us for the most part. Though it is mutually reaffirming and useful when academics and practitioners are in conversation, I think. As we aim our work at our fellow scholars, critics, students who want to know more, to understand a particular play or playwright, our task is to illuminate the work but also to push the field forward in the process. Just as the play director serves as an interpreter, translating the play for a general audience, our role is to interpret this work for perhaps a more academic audience.

What then is our responsibility to the play and the playwright? I asked this question of Suzan-Lori Parks in our interview at USC. She thought for a moment and then responded that dramatic criticism should function as a bridge and went on to suggest that it could be a good bridge like the Brooklyn Bridge or bad bridge like the London Bridge. She described attending an academic conference and hearing a paper on her play, *Imperceptible Mutabilities in the Third Kingdom*, reporting that she

could not see her work within the paper's argument. Thus she did not feel that it bridged the distance from the play and the work of the playwright to critical and popular understanding. The concept of functioning as a critical bridge to understanding is our challenge. The bridge is often an expanding one that extends to issues of race, gender, sexuality and class, of geographics and demographics. We have the possibility of situating the play text in context and in critical conversation. We have the ability and perhaps the responsibility to open up students, other scholars, and audiences to new critical questions as well as opportunities to critique previously-held assumptions. In this way, too, theater scholarship and teaching thus serve as forms of strategic advocacy and even activism, providing new insight not simply into play texts but into the world in which we live, past and present.

Still, as you know, the road of a scholar can be lonely. I understand the need to find fellow travelers to share your ideas along the way. So to overcome this, as graduate student, I went to my first theater conference ever, the Mid-America Theater Conference (MATC) held in St. Louis, Missouri, that year because they were having a special session on Theatre and Social Change. I had no money so I stayed in a very cheap hotel—I could see the famous St. Louis Arch from out the window. I just eyed it, never ventured to visit it. Rather I stayed in and ordered a delivery pizza. I savored it for lunch and dinner and even for breakfast. My true sustenance, however, came from the conference sessions. There people were talking about issues I care deeply about. The discussions, the reflections of other scholars on my paper helped me believe that my theories had some value. I felt totally jazzed and intellectually sated. This was a communion of scholars that impacted my work and sent me off to write more. Years later, in September 2000, on a Saturday morning, after working on my August Wilson book—I write best in the mornings—I ventured out to my weekly game of pickup basketball for men like me over forty still remembering a fictive past when they could run, jump, and shoot. In 2013 the game has now died out due to attrition. That Saturday in 2000 one of the players asked “What time is it?” And Civil Rights historian and basketball regular Clay Carson responded jokingly “It’s Nation Time!” Immediately my mind went to the section that I was just writing on Wilson that dealt with the ideas of time and CPTime or Colored Peoples Time. On the court in between lay-ups, I explained to him what I was writing about and how time could become racialized and spatialized. I detailed that the catch phrase and rallying cry “It’s Nation Time,” linguistically acknowledged the cultural and social efforts to establish black possession and control of time and

space, to found a black nation. He looked at me and said “Man, it’s 9:00am on Saturday and I’m just trying to play basketball.” Cleary Clay, unlike the folks at MATC years earlier in St. Louis, was not the best fellow traveler at that moment. I am now so fortunate to have my wife, who reads everything I write and whose voice I hear in my head as write. We have taught a class together, produced keynotes jointly, published four articles together and someday may even write a joint book. She is an English professor and brings this perspective and training to our intellectual communion. I have learned much from this even as I have coaxed her over to a greater appreciation for theater scholarship and its conjunction of theory and practice.

On this subject of finding communion, I discovered that playwright August Wilson, the subject of the second book, despite his aversion possibly to reading theater scholarship, in fact, fully embraced theater scholars. In the process of writing my book on his 20th-century cycle of plays, *The Past as Present in the Drama of August Wilson*, I had the occasion to meet with August Wilson in Los Angeles at the Mark Taper Theater. We met during the pause between the Sunday matinee and the evening performance of *King Hedley II*. We had to meet outside on the plaza, because as you may know, he chained smoked and they would not allow it in the theater. We talked for three-and-one-half hours straight that day. It was a moment I will never forget. We talked of his work and the passion he felt for it and the craft of theater. He truly represented what my grandfather would have called a race man. Wilson believed that as black artist he owed a responsibility to the history of African American struggle and survival. Accordingly, he advocated for black institutions that could nurture black theatrical practice. He professed the need for African Americans to lay claim with pride to their heritage as slaves in this country, to their discovery of their Africanness in their current experience and to acknowledge the psychological scars that still endure. For Wilson, that past shaped his people's present. A product of the black revolutionary theater of the 1960s, Wilson rooted himself in a functional black art. He still felt that his theater could provoke social thought and revolutionary action. This conversation so buoyed my whole process of writing the book and provided critical insights into Wilson's dramaturgy.

Yet, as a scholar, the challenge for me involved approaching this man that I greatly admired and his play that I truly loved with critical distance and perspective. I sought to contextualize his proclamations of social advocacy in relation to those other earlier black theater activists such as W.E.B DuBois and Amiri Baraka. In addition, I felt it

was critically important to put Wilson's depictions of the Africanness in African American life in conversation with the work of Nigerian Nobel Prize-winning playwright Wole Soyinka's theorization of Yoruban drama. In so doing, I positioned Wilson not as a separatist as claimed by Stanley Crouch and Robert Brustein but as strategist articulating a need for black particularism. He envisioned this black particularism as compensation for the cultural particularism of the dominant culture that denies the validity of other kinds of cultural values that might compete with its own standards. Black particularism entails the situational adoption of a separate ideology because of its particular political advantage at a specific historic moment. At the same time I attempted to present Wilson's complexity and paradox. Sitting outside of the Mark Taper Forum, Wilson existed at once inside and outside the regional theater system and its hegemonic control. The most produced playwright in the United States during the 1990s as well as the first decade of the 21st century, Wilson's popularity pushed him beyond just black audiences. So part of my challenge was to try and think about these racial politics in relation to his cross-cultural popularity as the most significant American playwright of the contemporary period.

During our conversation, Wilson not only answered my questions, but asked me several himself. He wanted and seemed to value my opinion on his work. Always revising and reshaping the work, he asked for my take on key moments in *King Hedley II*. There was one particular line that troubled him. He had the character Mister repeatedly questioning others as to whether they saw the halo around his head. Wilson was not sure about how the line fit. I don't know what I responded and I don't think anything I had to say provided any sort of assistance. About two months later, I was in Washington D.C. and saw the pre-Broadway production of *King Hedley II* at the Kennedy Center with Tony Award-winner Brian Stokes Mitchell replacing Harry Lennox in the title role. Notably, the line about having a halo around his head Wilson switched from Mister and gave to King, the troubled and tragic protagonist, whose blood consecrates the grave of Aunt Ester at the play's climax and signals the rebirth of Aunt Ester, the ancestor.

This change made so much more sense! It underscored the important idea professed throughout the play of King as the chosen one. I marveled to myself on how this simple revision encapsulated the genius of August Wilson. That day back at the Mark Taper, when we talked for more than three hours, Wilson demonstrated an incredible generosity of spirit. But this was how he was as a man, as a playwright, as an artist. I know that he was

equally generous with other theater scholars, spending time with Joan Harrington, Sandra Shannon and Alan Nadel among others as they shaped their books on the plays of August Wilson. This stands for me as that kind of bridge between practice and scholarship shaping each other.

And yet, despite these generative conversations, in January of this year, an article by a PhD in Theater, writing under a pseudonym, appeared in the *Chronicle of Higher Education* under the provocative title "An Argument for Eliminating the Doctorate in Theater." The article once again forced our field into a defensive, reactionary position, as the presidents and vice presidents of the Association of Theater in Higher Education and the American Society for Theater Research penned a joint response to this article that the *Chronicle* published in February. That the chronicle chose to publish the article in the first place is quite revealing. Can you imagine them publishing an article on eliminating the doctorate in Physics? With its publication and title alone, the article calls into question the very significance of the theater and performance studies scholarship. Only four years ago, after a proactive effort by the leadership of ASTR and ATHE, did the National Research Council (NRC) include data on graduate programs in theater and performance studies in the important published review and assessment of graduate schools.

This NRC publication marked an important victory of strategic advocacy for theatre and performance studies as it recognized their validity as research-based disciplines. The *Chronicle* article mentions briefly the content of the degree and the validity of performance as a mode of critical analysis but focuses on critiquing the possibilities that the degree opens up for recipients on the job market. The author claims that too many jobs in today's economy went to MFAs and not PhDs, rendering the PhD irrelevant. While such an assessment relies more than likely on faulty anecdotal data, it also raises an age-old riff between theater practice and scholarship that needs to be laid to rest. Theatre departments depend on both practitioners and scholars and their collaboration. In addition, the PhD implicitly and explicitly relies on conjunction of theory and practice and the recognition that the live performance event by its very ephemeral nature requires unique methodologies for study and analysis. Perhaps most importantly, the article posits the value of the study of theater and performance studies solely only in terms of employment rather than in terms of the production of knowledge.

So, the question—on what terms theater and performance are evaluated—remains a vital and

immediate one in need not so much of defensive reactions but, as I have been suggesting, strategic proactive advocacy. Reviewed against a simplistic, economic model, arts, arts practice and scholarship seem of little import and can easily be belittled in the face of technological breakthroughs such as Google and Instagram and Snapchat—all products of Stanford by the way. Yet, when assessed in terms of their import to the more fundamental act of living and confronting the drama and tragedies of life, of leading the way to addressing these social and civic issues, the value of the arts becomes all the more apparent. What remains critical is not simply devising new technologies but understanding the human context, the ethical dimensions and historical moment that shapes these innovations. The human interface of technology depends on art, on critical thinking and analysis to decipher its meaning.

Perceiving art as only about play and pleasure diminishes its seriousness and sees arts scholarship as not rigorous. Throughout history, art and literature have functioned not as entertainment but as social forces capable of affecting and effecting change. Across time and across the globe, communities and nations have banned and burned books, imprisoned novelists and executed actors not simply because they questioned a particular work's "pleasurable" qualities but because they feared the substantive potential of art and literature to influence minds and threaten their social order. A 1989 headline in the *Wall Street Journal* famously read "Stanford Ends Western Civilization" as this school moved from the old Western Cultures requirement to the more purposefully inclusive freshman requirement of Cultures, Ideas and Values. Such events testified to fact that literature matters and that one of the many things that the humanities can "do" is energize social change and have social consequence. One need not look any further than the recent two past Presidential campaigns in which YouTube videos, songs and art work galvanized a generation and spread a message of hope. Thus, the study of theater and performance testifies not only to the enjoyment of play that art can offer but also with cognizance of its potential transformative power.

So, where does this power of theater and advocacy figure in my new role as an administrator? When I entered the administration at Stanford; first as the Senior Associate Vice Provost and then and now as the Vice Provost for Undergraduate Education, some of my Stanford colleagues and some of my friends in academia feared that I had forgotten the power of art and gone over to the dark side. They worried for my mental health and well being. Why would I make such career choice? For me this move

came as I emerged from all that I had done before and most specifically my experience in the theater.

Directing experience plays a critical role in my conception of administration. As you all know well, a director needs to have a sense of the overall interpretation and vision for the play. He or she must be able to communicate that vision to the cast, designers and crew alike. And with that cast she or he must inspire their best work, must facilitate their engagement and belief in the project. It is not different as an academic administrator. As a director, you need to have an understanding of what everyone does from the lighting designer to the stagehands. It is no different as administrator. Now I need to know about fields such as applied physics and human biology and be able to speak the language of these practitioners. A director and an administrator must know how to serve as well as lead—to serve the play, the playwright, the particular idiosyncrasies of the cast members.

Now I serve the faculty, the students, the parents, the staff. I listen to them and want them to know that I care, that what they say matters, that they have a stake in the development of the overall operation. In theater, no matter what crisis or setback happens along the way, as the saying goes, "the show must go on." I try to bring that same attitude to my work as an administrator. In my daily life as an administrator, every day is always different; this provides excitement, challenge, diversity. New crises arise at a moment's notice and might derail my direction, but the show must go on.

In my daily academic administration, I am often if not usually the only person of color in the room. I am often the only theater person as well. Interestingly, what gives some folks in these meetings pause or opportunity to challenge my authority is not my race but my academic background. How can someone from the arts comment on the workings of sciences or understand the needs of our departments in Engineering? And yet people do not find it problematic that an engineer or an economist or social psychologist can make decisions about the arts and humanities. Again how folks understand and respect the seriousness of play makes a critical difference. Not surprisingly, there are few presidents or provosts from the arts at major universities. This needs to change. From my perspective, folks from the theater are better equipped for such roles. Theater scholars can recognize and appreciate the need for interdisciplinarity. Moreover, our background and experience in crisis management, our battle-tested mettle and history, in being attacked and finding modes of survival, can prove extremely valuable in administration.

Administration can hold, I believe for the theater scholar, the opportunity for strategic activism. Part of my role at Stanford as Vice Provost for undergraduate education must inherently be to make a difference for the arts and humanities.

During my tenure in theatre I have been able to be a part of key developments and initiatives. One is the creation of Arts Intensive. Because of the quarter system, Stanford starts late in September. During that early part of September we have created a preterm called September Studies at Stanford. One of the programs that we have launched during this time is Arts Intensive, where students come back early and take one of eight arts classes intensively. The courses are aimed at students who might not have been able to take an arts course during the regular school year and thus have no prerequisites.

As part of Stanford's most recent fundraising campaign, the Arts did figure prominently as one four major initiatives. The Arts Initiative stood alongside the Environmental Initiative, the Health Initiative and the International Initiative. The objective of the Arts Initiative has been simply to make the arts inescapable at Stanford, a part of the very fabric of the institution, an institution where technological innovation has become the dominating brand. Notably, the Arts Initiative has resulted in a new arts corridor or district that includes the state-of-the-art Bing Concert Hall, a new Art and Arts History building and new home for the Anderson Collection of the most renowned contemporary American art collections in the world.

What you may have noticed that is missing from this new arts district is a theater. Our theaters at Stanford remain woefully inadequate. So you see, this is a place for activism and advocacy. My pledge is to see this change in my Stanford lifetime. There is a place and a need for us at the administrative level and at every level to make sure that drama matters, to ensure that rising waters lift all boats, to assure that theaters continue to be built, supported, re-imagined. This is fundamental to a strategic advocacy.

Strategic advocacy puts theater and performance studies not as antithetical but central to the crises in academia and in our world today. In a time when so many academic disciplines are called upon to prove their relevance in a time of changing technology, MOOCs and online education, rising costs and the push towards vocation rather than liberal education, theater should sit at the forefront, providing answers across divides. The collaborative ethos, the yoking of practice and theory, the crossing of political camps and ethnic boundaries that characterizes theater practice and scholarly inquiry can serve as a

model for the world. Unlike a stalemated congress, theater folks get things done; the show must go on. So we need not ask or beg for our legitimacy, rather we in the very nature of our work provide the answer.

Fay Mitchell Kanin: A Memorial Tribute (1917-2013)



Among the statuettes and trophies that were on the mantelpiece in the Santa Monica beach house of Fay and Michael Kanin was a small one, difficult to notice, which represented Fay's victory in the New York state spelling contest when she was 12 years old. That experience undoubtedly

influenced her career as a writer because it was about that time that she said she was "smitten with words." The Governor of New York was Franklin D. Roosevelt and Fay and the Roosevelts became good friends.

In the mid-30s Fay's parents moved from New York to California where she attended the University of Southern California. After graduation Fay received a job at RKO studios where she observed as much as she could of the film industry and where she met Michael Kanin. They married and became another husband/wife writing team like Michael's brother, Garson and his wife, Ruth Gordon.

Early in her life, after winning that spelling contest and with WW2 raging, at the urging of FDR she wrote a radio series encouraging women to become part of the war effort. After WW2 Fay wrote her first Broadway play, *Goodbye My Fancy*, modeling her lead character, a Congresswoman, on Eleanor Roosevelt. This production was followed by *Rashomon* (1957), also co-written with Michael. Next, they turned to film with *Teacher's Pet*, and the script earned an Academy Award nomination.

Writing alone, Fay became interested in television and soon produced her own scripts. Those that won the Emmy, Christopher, San Francisco Film Festival and two Peabody Awards were *Tell Me Where It Hurts*, *Hustling*, *Friendly Fire* and *Heartsounds*. Her 1985 Broadway play, *Grind*, was nominated for a Tony.

Kanin memorial continued on page 14

Surely the mantelpiece in the Kanin home had to be enlarged to hold the many awards gathered by the Kanins. In addition to those bestowed on Fay, were two Oscars to Fellow Michael Kanin for the film *Woman of the Year*. Other honors and awards that came to Fay were the Bill of Rights Award from ACLU; the Carrie Chapman Catt award from the League of Women Voters; the Crystal Award from Women in Film; and the Internationalism Award from American Women for International Understanding.

Fay served for four years as President of the Academy of Motion Picture Arts and Sciences, only the second woman to do so. (Bette Davis was the first). Fay was also President of the Screen Branch of the Writers Guild of America.

After seeing a college production of *Rashomon*, Fay and Michael laid the groundwork for the establishment of the ACTF Student Playwriting awards which today are named after Michael. For several years they both served on the ACTF committee and frequently attended the festival in Washington.

In the latter part of her career Fay became very interested in film preservation and sat on the Board of the American Film Institute. As academy vice president, she chaired the Foreign Language Film Committee. Fay was inducted as a Fellow in 1995.

In 2010 Fay was interviewed in her home by Fellows John Cauble and Jean Korf for the Fellows Video Living History Archive. The Kanins left a remarkable entertainment legacy for us and the world.

Fay died March 27, 2013. She is survived by her son, Josh, who works in the film industry, two grandchildren and two step grandchildren. Michael died in 1993.

Fellow Jean Korf

Richard Fallon: A Memorial Tribute (1923-2013)



Often called "Mr. Theatre" of Florida, Fellow Richard G. Fallon died on May 23, 2013, at the age of 89. An innovator, motivator, and visionary, he was responsible for developing a nationally recognized theatre education program at

Florida State University including academic and professional degrees on all levels and the Asolo Rep, a leading professional rotating repertory LORT theatre located with the MFA actor-training program in Sarasota. When Fallon came to FSU in 1957, his discipline was a wing of a Speech Department. Under his leadership, theatre became a Department in 1969 and a School in 1973. He then became Dean until 1982, and retired in the 90's.

Dick Fallon was prominent nationally as well as in his home state. He helped found URTA and served as its President; was President of ATA; served on the Boards of NTC, TCG, the Southeastern Theatre Conference, and inaugurated the State Theatre System of Florida. He was one of the first university administrators to develop a viable bridge between academic and professional theatre, bringing to Tallahassee and Sarasota such luminaries as Helen Hayes, Joshua Logan, Lee Strasberg, Martin Esslin, Henry Hewes, Burt Reynolds, Jose Ferrer, and many others.

As a radio actor, Dick played the title role in "Jack Armstrong, All-American Boy," and was so popular that his face graced Wheaties boxes along with sports luminaries of the day. During World War II, he served with the US Army Signal Corps in London, where he met and eventually married his British wife Sue, becoming an enthusiastic anglophile, especially of the country's repertory system. He became interested in teaching shortly after the war and received a graduate degree from Columbia University, of which he was duly proud.

I worked with Dick for many years. He recruited me from Columbia to head the fledgling doctoral program at FSU, and I eventually became Associate Dean and followed him as Dean. He was a man of astonishing energy and resolve. He took innumerable risks to realize his vision, and they often paid off. His students loved him. He inspired them with regular impromptu speeches about the sanctity of their calling and its contributions to humanity. When news of his imminent passing became public, a former student started a "Dick Fallon Fan Club" on Facebook. At this writing there are 853 members.

Fellow Gil Lazier



Eight former Deans of the College

Resolution of Appreciation for Fellow John Russell Cauble for Outstanding Service to the College of Fellows of the American Theatre

WHEREAS, Fellow John R. Cauble was invested in the College of Fellows of the American Theatre in 1993 and has served the organization ably in many capacities from the beginning; and

WHEREAS, Fellow John R. Cauble had been active with the Kennedy Center American College Theatre Festival from its inception in 1969, was honored with the establishment of The John Cauble Award for Outstanding Short Play, and has played a key role in maintaining the liaison between The John F. Kennedy Center's Education Department sponsorship of ACTF and its annual hosting of The College of Fellows of the American Theatre; and

WHEREAS, Fellow John R. Cauble's service to the College of Fellows of the American Theatre over the years has included positions as editor of *The Gazette*, Archivist (organizing the College's records and depositing them with the Harry Ransom Humanities Research Center at the University of Texas), Publicist, Corporate Secretary (responsible for the non-profit incorporation of the College of Fellows in California), Investments Committee chair, Webmaster of the College of Fellows of the American Theatre website, and creator of the ad hoc Fifty for the Fiftieth Project (for which he mailed individualized letters to 123 Fellows); and

WHEREAS, Fellow John R. Cauble expanded upon the annual Living History videotaping of one or two Fellows during the Fellows weekend by creating a project to have each newly invested Fellow interviewed by his or her nominator and by arranging the videotaping of interviews of as many living Fellows as possible; and

WHEREAS, Fellow John R. Cauble personally scheduled video interview sessions bringing together longtime Fellows (including elderly ones who no longer traveled) with volunteer Fellows to interview them, and traveled to various cities for those interviews (including 9 interviews in 3 days at the 2002 ATHE conference in San Diego, and 9 more during the 2003 ATHE conference in New York City), and personally did the camerawork for those interviews as well as for the interviews with new Fellows during the Fellows weekend, and sent complimentary copies of the interviews to the subjects as well as depositing copies in the HRHC archives; and

WHEREAS, Fellow John R. Cauble made the recommendation that the Board of Directors approved in 1996 to establish a Lifetime Benefactor category of membership in the College of Fellows of the American Theatre, which led to the creation of what is now our endowment, perpetuating the fiscal stability of the College; and

WHEREAS, Fellow John R. Cauble invested our endowment funds wisely with his personal guarantee of a return of 10 per cent on the fund, and nurtured our investments from the original \$17,000 deposit in 2001 to over \$42,000 in 2012; and

WHEREAS, Fellow John R. Cauble in 2010 began the tradition of having newly invested Fellows sign the Fellows Record Book which he lugs to Washington D.C. for the Fellows weekend; and

WHEREAS, Fellow John R. Cauble has responded promptly and helpfully to every query about procedures, practices, and protocol from the Dean and Treasurer and other Fellows; and

WHEREAS, Fellow John R. Cauble maintains the website of the College of Fellows of the American Theatre, and followed up on the suggestion that the by-laws be posted there to the extent that the job was done almost immediately; and

WHEREAS, Fellow John R. Cauble is a model of collegiality and fellowship for all in the College of Fellows, and has long served our best interests with grace, dignity, quiet dedication, and generosity without seeking recognition;

NOW, THEREFORE, BE IT RESOLVED, that the members of the Board of Directors of the College of Fellows of the American Theatre, meeting in regular session on 20 April 2013 in Washington D.C., express their individual and collective gratitude and respect for John R. Cauble; and

BE IT FURTHER RESOLVED, that this action shall be entered into the permanent records of the College of Fellows by publication in *The Gazette*, and that this resolution shall serve as evidence that the entire membership of the College of Fellows of the American Theatre hereby express their sincere appreciation to John R. Cauble.

SIGNED BY FELLOWS OF THE BOARD OF DIRECTORS:

Felicia Hardison Londré, Dean
Milly S. Barranger, Immediate Past Dean
Karen Berman
Julie Jensen
Kim Marra
Kathy A. Perkins
Peter E. Sargent
James Still

College of Fellows of the American Theatre

April 20, 2013 Toast

The two most asked questions about the college of Fellows of the American Theatre are: "What does the College do?" and "What are the duties of the fellows?" Each of the deans over the years has replied variously. I chose when Dean 1994-1996 to inquire of these matters. I composed the following toast of the Dean in 1996. By request of Dean Londré, I am honored to present it tonight on behalf of all deans of the college.

Obviously, the fellows are men and women who have attained distinction in a life-time of labors in theatre—labors artistic, scholarly, and, occasionally, labors of crisis. They have observed that the college is not a source of further assignments. Rather, it is a place of privilege. Here we have a brief annual respite, out of time and custom, where colleagues may together reflect, and individually enjoy the friendship of peers. However, we must venture further.

We are an assemblage famous for diverse talents, skills, and accomplishment. No fellow has a single string on his bow. In other times we may have called magicians, jugglers, jongleurs, poets, strolling players if not worse. Tonight, in our hearts, beneath the resonance of professional titles, and the warmth of academic gowns, we know that we all still wear motley, and that we are variously magicians, jugglers, poets, and strolling players. In short, we are what we have always been. We glimpse ourselves in morning mirrors and wink at Touchstone, Grumio, Phoebe, and other famous fools. Unintentionally, we are also abstracts of our age, chroniclers of our time. And there is more.

We all play the role of mentor. Each of us learned in apprenticeships. We create in collaborations. Although the human ego is notoriously forgetful and egregiously ungrateful (as every parent knows!), we of the theatre—the most human of the arts—remain what we were before our creative journeys brought us where we are.

Thus it is that our gatherings are graced with gratitude from and to all with whom we have toiled and mutually benefitted. Had not others remembered and reflected, how would any of us have been elevated into the college? It is in this spirit that I offer the toast of the dean of all seasons, a toast that employs the muscular language of John Bunyan's *The Pilgrim's Progress*. The words I quote were notably employed in 1954, 59 years ago this November, as the climax of the encomium of the British Parliament upon the 80th birthday of Sir

Winston Churchill. These words are equally appropriate for the fellows:

(Please stand for the toast)



You have been so faithful
and so loving to us:
You have fought so stoutly
for us;
You have been so hearty
in the counseling of us:
That we shall never forget
your favour towards us.

The College of Fellows!

By Orlin Corey. Originally offered April 20, 1996

News of the Fellows

ROBERT BENEDETTI: Bob is directing *The Three Trials of Oscar Wilde* as part of the symposium for the premiere of *Oscar*, a new opera at the Santa Fe Opera, this July. He will be teaching advanced acting at the Santa Fe University of Art and Design this fall and directing *Dead Man's Cell Phone* by Sarah Ruhl.

JERRY CRAWFORD: An updated version of *Past Light*, a memoir by Jerry L. Crawford, is now available at Amazon Books. It can be read on your Android, iPad, iPod, iPhone, PC & more. Jerry is finishing a new play this June with voluminous notes for one more to come. With regard to the latter, he notes with a smile: "Probably the finale." He also has completed work with Fellow-to-be Frank Gagliano on a Gagliano website which features American artists.



PAUL DISTLER: "Tony" just finished chairing a two-year Capital Campaign to raise \$1.5M for a local 501(c)(3) retirement community in the Blacksburg, VA area. They went over the goal, thus reducing loan repayments for the \$6M Village Center building (health, fitness, arts, crafts, and socializing) that is up and functioning.

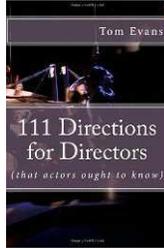
WELDON DURHAM: Weldon recently saw the publication of his second novel, *Redeeming Grace*, Book 2 of *The Grace Sextet*. His first, *Tides of Grace: Book 1 of The Grace Sextet*, was published in March 2012. He directed a short play, *Bona Fide*, by Nina Mansfield, as part of a bill of short plays produced in February 2012



News continued on page 17

under the title "Heart Throbs" at the Academy Theatre in Atlanta and at Lionheart Theatre in Norcross, Georgia. He'll be directing Neil Simon's *Lost in Yonkers* for the New Depot Players in Conyers, Georgia, this fall and *A Narcoleptic Pillow Fight* by Alex Dremann, to be produced at three Atlanta-area theaters in February 2014.

TOM EVANS: Early in the year Tom published his long-promised book on directing, *111 Directions for Directors (that actors ought to know)*. That accomplished, he mounted *A Skull in Connemara* at the South Carolina Repertory Company on Hilton Head Island and had the pleasure of directing his Equity wife, Barbara Farrar. There followed six weeks of seeing theatre in New York, Stratford-Upon-Avon, London, Cardiff and Dublin. Ironically, in that time frame he saw three stagings of *An Enemy of the People*.



WINONA FLETCHER: Winona was recently inducted into the Hall of Fame of the National Association of Dramatic and Speech Arts, the oldest surviving theatre arts association, at Coppin State University. She was presented with a plaque that read: "A NADSA pioneer whose vision and commitment to artistic excellence has kept us anchored for 77 years."

JAMES HOUGHTON: Jim was honored to receive The Acting Company's 2012 John Houseman Award and an Honorary Degree of Doctor of Performing Arts from Santa Clara University. He is enjoying spending the summer with his family and is gearing up for Signature's All-Premiere 2013/2014 Season.

COLEMAN JENNINGS: Coleman has retired. In a letter nominating Coleman for Emeritus status, his chair wrote, "This would culminate an extraordinary career for a seminal professor in the evolving field(s) of children's theatre and theatre for youth and communities. My recommendation . . . is based on the national and international recognition given Coleman's work and career and the unquestioned leadership he has provided in fighting for the legitimacy and importance and beauty of theatre for young people and the extension of the field into the schools and communities."

JULIE JENSEN: Julie's play *Cheat* was produced by the Pygmalion Theatre in Salt Lake City, February 21 to March 12. She has been commissioned by the Kennedy Center Theatre for Young People to dramatize the novel *Mockingbird*, about a young girl with autism. Jensen also was



dramaturg for a project at Native Voices Festival of New Plays in Los Angeles last May and taught playwrights and screenwriters as a part of a summer intensive in Las Vegas at UNLV.

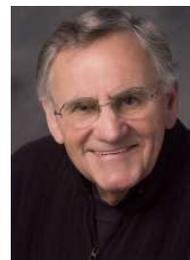
GIL LAZIER: Between trips to London, Russia and Hungary (coming up), Gil is directing the first production after Broadway of this year's Tony winner for best play, *Vanya and Sonia and Masha and Spike* for the Fusion Theatre Company in Albuquerque in September. Kathryn continues her award-winning fiber art projects, having just taken five ribbons at the biennial Fiber Fiesta in New Mexico. She also has a piece hanging in the State Capital through the summer.

FELICIA LONDRÉ: Felicia has been researching French and American theatre artists in the Great War for an eventual book, so she was pleased that her combination of military and theatre history is now established in print with a commissioned Bibliographic Essay for *Choice*. "Theater Arts of the Allies in the Great War" appeared in the March 2013 issue, pp. 1185-1194.

MICHAEL LUPU: Last May Michael retired as Senior Dramaturg of the Guthrie Theater. He continues his association with the company as needed for production dramaturgy of future shows. Also, periodically he holds theater seminars in Minneapolis as part of OLLI (Osher Life Long Institute) of the University of Minnesota.

MARK MEDOFF: Mark will be directing a rewritten, modernized version of his early play *The Wager* in September. In November, he will go to the University of New Orleans where his daughter Jessica will direct a new play with multiple roles for student-age actors, *Parciful Worthy*. It will be available for other universities to look at following the production. In December, he directs *Annie Get Your Gun* with the same Jessica playing Annie. In January, he will direct *Aunt Raini*, a new play by Tom Smith. He is also working on a novel that might be of interest to the College of Fellows in which a young woman music professor up for tenure kills her department head.

ALFRED MULLER: The San Joaquin Delta College Board of Trustees recently honored Al by naming the studio theatre (part of an impressive three-theatre complex) the Alfred H. Muller Studio Theatre, citing "a recognition of one who has contributed tremendously to the arts, not only to the college but to Stockton, the area, the state of California, and nationally." Al's theatre education career spanned 52 years as



high school teacher, college professor, director, and administrator. Professional leadership contributions included president of the California Theatre Education Association and the California Alliance for Arts Education; ACTF Region VIII Chair and ACTF National Committee Chair. He served 2 years as a member of the KCAEN National Committee at the Kennedy Center.

DONN MURPHY: Changing times for Donn. After graduate study at Catholic University in Washington, DC, teaching at Georgetown University for 40 years, presiding over Washington's historic National Theatre, arranging several Fellows' Annual Meetings, and living in Arlington, Virginia, for 60 years, Donn is retiring to sunny Fort Lauderdale. Guests are welcome!

BERNARD ROSENBLATT: Bernie has been elected as Chairman of the Board of Trustees of the Knoxville Museum of Art. It will be an exciting year as they complete the renovation of the KMA and open the 180-foot installation of world renowned glass artist, Richard Jolley, the first week in May, 2014.

ROBERT SCHANKE: For a conference at the University of Missouri, Bob conducted a workshop and presented a keynote address he titled "Jumping Hurdles: How to Succeed in Writing Gay Biographies." Fellow Kim Marra was another keynoter. Later this summer and fall, he will be promoting the paperback edition of his *Queer Theatre and the Legacy of Cal Yeomans* with radio interviews with Michelangelo Signorile on OutQ radio and with Donald Feltham on his "Broadway Radio Show," followed by a book signing at Bluestockings Books in New York on October 9th.

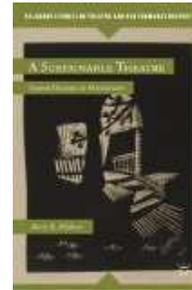
JAMES STILL: James's award-winning play *The House that Jack Built* premiered this past season at Indiana Repertory Theatre. His play *I Love to Eat* played at Round House, Portland Stage, and Illusion Theatre. *The Heavens Are Hung in Black* played at the Abraham Lincoln Presidential Museum in Springfield IL. His short play *Evening in Paris* was commissioned by the William Inge Festival and featured Shirley Knight in the play's reading.

DAVID WEISS; After deciding he'd had enough consulting over the past twenty years or so, all of a sudden he's back in business with a couple of small but interesting projects. One is helping to turn an old gymnasium into a theatre for Virginia Episcopal School in Lynchburg. Then he spent a wonderful day and evening at the Hawk Mountain Sanctuary in eastern Pennsylvania. They want a nice little amphitheatre for lectures about hawks and the occasional performance of whatever. This is a marvelous venue and is there because thousands of

hawks fly by in September and October on their way south. So he preached the architectural gospel according to Weiss. Obviously this kind of work can be fun. He just returned from a cruise—a transatlantic to Rome and then on to the Greek islands, 28 fine days!

DON WILMETH: Don's book series, Palgrave Studies in Theatre and Performance History, has had a good year. Titles published in 2012 have received some major awards: distinguished book award from AATE (*Manon van de Water, Theatre, Youth, and Culture: A Critical and Historical Exploration*); Ann Saddlemyer Award, from CATR (Heather Davis-Fisch, *Loss and Cultural Remains in Performance*; Best Book Award, ATDS (John Frick, *Uncle Tom's Cabin on the American Stage and Screen*); Book Prize 2013 Longlist from ICAS (Bruce Baird, *Hijitaka Tatsumi and Butoh*); and Outstanding Academic Title 2012, from CHOICE (Andrew Davis, *Baggy Pants Comedy*).

BARRY WITHAM: Barry was a keynote speaker at the 90th birthday celebration of the Hedgerow Theatre in April. His new book, *A Sustainable Theatre: Jasper Deeter at Hedgerow* was published in June by Palgrave in a series edited by Fellow Don Wilmeth. Barry also published an essay, "The Federal Theatre Project," in the Oxford Handbook of American Drama (2013), edited by Heather Nathans and Jeffrey Richards.



The Fellows Gazette

published by
The College of Fellows of the American Theatre

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Pleasant Hill, Iowa 50327
or
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At the annual reception
at the Cosmos Club,
Fellows enjoy libations,
chatting with old friends,
and listening to their
favorite show tunes.



Minutes of the Annual Business Meeting

Sunday, 21 April 2013

South Opera Tier Lounge, The John F. Kennedy Center for the Performing Arts
Washington D.C.

Dean Felicia Hardison Londré, presiding.

Attendance roll circulated, 31 Fellows in attendance.

Call to order and welcome by Dean Felicia Londré at 9:05 a.m.

Change of address and email updates and/or corrections requested of Fellows.

Greetings and regrets from absent Fellows: Robert Benedetti, Beverly Byers-Pevitts, Jill Dolan, Nat Eek, Ruth Beall Heinig, Jean Korf, Bill McGraw, Tom Pawley, Bernie Rosenblatt, James Symons, Dan Watermeier, Dorothy Webb, David Weiss, Ron Willis, Margaret Wilkerson, Don Wilmeth, Barry Witham, and David Young.

Deceased Fellows announced and honored with standing silence: Sidney Berger, Fay Kanin, Charlotte Kay Motter, and Howard Stein.

Fellow Ruth Beall Heinig recognized and thanked by Fellow Orlin Corey.

Resolution from Fellows Board of Directors acknowledging and thanking Fellow John Cauble. Text of the resolution appears in this issue of the *Gazette*.

Retiring members of the Fellows Board of Directors acknowledged and thanked: Kathy Perkins and Peter Sargent.

Immediate Past Dean thanked and acknowledged: Milly S. Barranger.

Current Fellows Board of Directors announced: Karen Berman, Kim Marra, James Still, and Julie Jensen.

Current Treasurer announced and acknowledged: Fellow Franklin J. Hildy.

Current Cosmos Club Liaison announced and acknowledged: Fellow Bonnie Nelson Schwartz.

Current editor of *Gazette* announced and acknowledged: Fellow Robert A. Schanke.

Retiring Living Video Archivist (including taping of Stevens Addresses and Investitures) acknowledged and thanked: Fellow Donald Drapeau.

KC ACTF Administrative Director thanked: Susan Shaffer.

KC ACTF Intern thanked: Khileen Herry

Minutes of the 2012 Business Meeting as published in the Summer 2012 *Gazette* approved.

Treasurer's Interim Financial Report by Fellow Franklin J. Hildy:

Bank Balance carried forward	\$12,853.89
New Income (estimated through 5.1.13)	\$ 6,819.00
Expenses (estimated through 5.1.13)	\$ 5,709.60

The final budget to be published in the Summer 2013 *Gazette*.

The Interim Budget need not be voted on.

Investment Committee Report by Fellow John Cauble:

Committee members: John Cauble, Chair; Gil Lazier, Treasurer and Dean ex officio; Ruth Beal Heinig; and Dorothy Webb

Total shares (as of 4/15/13)	4,012.81
Value per share (as of 4/15/13)	10.99
Value of total shares (as of 4/15/13)	\$ 44,100.85

Return is slightly more than 3% per year

The Committee recommends to the Dean and Treasurer that the funds remain in the Dreyfus Basic Bond Index Fund. Although there are other funds with greater yields, those funds have greater risks.

Archivist's Report by Fellow John Cauble:

Files on 2012 Inductees created.

Video Living History Archives prepared for deposit in the archive.

Current holdings organized, catalogued and shipped to archive.

The Archives of the College of Fellows of the American Theatre are held at the University of Texas, Helen Baer, archivist. Rights to the material held by the College and materials released only after approval by the College.

Minutes continued on page 20

FINANCIAL REPORT: Fiscal year July 1-June 30 2012-13

<u>Bank Balance Carried Forward</u>	\$12,853.89
<i>Included: 50 for the 50th Campaign (anniversary funds)</i>	\$ 3,685.00
<i>Fund for future video camera purchase</i>	\$ 855.00
<i>Funds for general operations.</i>	\$ 8313.89

New Income 2012-13

Member annual contributions and gifts toward expenses	\$ 3,625.00
Contributions to Endowment	\$ 460.00
Lifetime Fellow Douglas Cook	\$ 600.00
Lifetime Fellow Franklin J. Hildy	\$ 600.00
50th Campaign (anniversary fund)	\$ 1,035.00
50 th anniversary contribution by *Ann Hill (75) in honor of Vera Roberts	\$ 1,000.00
Sale of books	\$ 24.00
2012-13 income	\$ <u>7,344.00</u>

Paid out in 2012-13

Check printing charge	\$ 24.00
Dean's expenses	\$ 388.58
Gazette expenses	\$ 482.67
Gazette expenses	\$ 454.05
Gazette expenses	\$ 374.27
Stevens lecture program	\$ 40.34
Fall Mailing	\$ 94.00
Orlin Corey postage on 2 books ordered by Karen Berman	\$ 3.75
Gresdna Doty (engraved awards)	\$ 83.96
New Fellows medals, certificates etc.	\$ 49.98
2012-13 expenses charged against \$3,645 annual contributions	-\$ <u>1,995.60</u>

Cosmos Club event income (63 attendees+ 13 guests)	\$4,100.00
Cosmos Club event costs	\$ 3,810.82
Difference between money collected and spent	+\$ 289.18

Kennedy Center event income (collected by KCACTF)	\$ 5,840.00
Kennedy Center event cost (73 attendees +13 guests)	\$ 9,828.00
Difference between money collected and spent	-\$ 3,988.00
Difference charged against 2012-13 annual contributions of	\$3,845

Summary report:

Our operating income was \$3625.00 from annual contributions \$ 289.18 from the Cosmos Club event and \$24 in book sales (total \$3938.18). We had operating expense of \$1,995.60, and paid \$ 3,988.00 to subsidize the Kennedy Center event (total \$5983.60). This left us with a deficit of -\$2045.42, which was covered by the \$ 8313.89 in our account from previous years. The amount is now \$6268.47

Members added \$2035.00 to the \$ 3,685.00 already collected for the 50th anniversary fund so we now have \$5720.00 set aside for this event.

\$855 is still set aside for a new video camera.

We received \$460 in gifts to the endowment plus \$1200 for two lifetime memberships so \$1660 is available for transfer to the endowment funds.

Sincerely;
Franklin J. Hildy
Treasurer

Funds were donated in honor of: Oscar Brockett (2), George Kernodle, Monroe Lippman, Felicia Londré,
Lanford Wilson

Fellows Photo Gallery



Pictures courtesy of Dean Felicia Londré and Fellow Robert Schanke