



# The Fellows Gazette

Volume 51

Published by the College of Fellows of the American Theatre

Fall 2009

## The New Fellows of 2010!



**James Still**



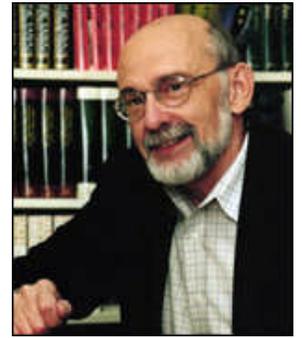
**William Ivey Long**



**Kim Marra**



**Paula Vogel**



**Tom Postlewait**

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

### Big News From Dean Parker

As many of you know, expenses for our traditional Saturday night gala in April have increased a good bit in the past few years—so have room rates at the River Inn in Foggy Bottom. Try as we might, we only had modest success at holding these expenses down while maintaining quality . . . until now.

Thanks to the efforts of the Board of Directors and several dedicated Fellows, we've restructured the Saturday night gala, and renegotiated room rates at the River Inn, resulting in a significant roll-back in costs to the membership.

When the College of Fellows reconvenes on April 17, 2010, in Washington, DC, a Saturday night gala reception (honoring new Fellows) will be held in one of the city's most elegant and distinguished venues . . . home of the Cosmos Club, a private social club incorporated in 1878 for individuals of "scholarship, creative genius and intellectual distinction." (read more about the Cosmos Club on page 10)

Since its founding, membership in the Club has included three Presidents, two Vice Presidents, a dozen Supreme Court justices, 32 Nobel Prize winners, 58 Pulitzer Prize winners, and 45 recipients of the Presidential Medal of Freedom. In the southland, where I'm from, we call that "tall cotton."



The Club is housed in the magnificent Townsend Mansion, a jewel of Washington's Embassy Row and one of the great turn-of-the-century residences that gives Massachusetts Avenue its stateliness. I encourage you to go to the Club's web site

([www.cosmosclub.org](http://www.cosmosclub.org)) and take a virtual tour of its elegant halls and sumptuous meeting rooms and library.

Our entree to the Cosmos Club comes through one of its distinguished members, and Fellow, Bonnie Nelson Schwartz.

The gala this year will be an elegant reception, featuring heavy hors d'oeuvres, liquor, beer, wine, the traditional Champagne Toast, and even includes the parking fee . . . all for \$60 each. Following the reception, should Fellows wish to dine further, they will be encouraged to make their own individual dinner reservations at one of Washington's fine restaurants



*News from the Dean continued on page 9*

## **New Fellow William Ivey Long**

William Ivey Long is the son of William Ivey (Bill) Long and Mary Wood Long. He was born in 1947. The senior Long taught at McGill University and then was employed by the Raleigh Community Theater as designer and technical director. The family moved to Chapel Hill, North Carolina, in 1952 when Long was appointed to the faculty of the Drama Department at the University of North Carolina to teach technical theater courses and serve as the designer and technical director for the Carolina Playmakers. In 1954 Bill Long accepted the position of head of the theater program at Winthrop College in Rock Hill, South Carolina.

William Ivey Long attended the public schools of Rock Hill and entered the College of William and Mary where he graduated in 1969 with a BA in History. He then attended the University of North Carolina, Chapel Hill, to pursue the PhD in art history. However, although most of the course work had been completed, he abandoned the PhD and enrolled in Yale's design program. He studied under Fellow Ming Cho Lee who he credits as a major influence in his career. He received his MFA in 1969 and moved to New York City where he worked for couturier Charles James. When James died in 1978 a friend of Long's from Yale suggested him as costume designer for a production of *The Inspector General*. This was the first in what is now a list of more than 50 Broadway productions. He has been nominated for ten Tony Awards and won four: *Nine*, *Crazy For You*, *Hairspray*, and *The Producers*.

He has many honors in addition to the Tony Awards. He has been named by the National Theatre Conference as its "Person of the Year." He has received the Art Institute of Chicago's "Legend of Fashion" Award and was inducted into the Theater Hall of Fame in 2006.

The famed outdoor drama *The Lost Colony* has played a vital role in the life of the Long family, and the Long family is a part of the sinew of this Paul Green drama which celebrated its 70th season this year. Property Master Bill Long wooed actress Mary Wood at the outdoor theater of Manteo, North Carolina. And the Long family spent every summer there as Bill moved from Property Master to Technical Director to Director of the play, and Mary became Queen Elizabeth as the boys, Billy and Robert, were on stage from the time they could walk. When *The Lost Colony* was struck by a fire that destroyed the theater and all of the costumes a few years ago, William

Ivey Long mobilized his New York work force and created more than 1,000 new costumes for the show.

William Ivey Long has returned to both Yale and to UNC to teach. He has participated in numerous theatrical conferences, and is a celebrated participant in the North Carolina History gathering each year in Asheville. The Long family homestead at Seaboard has been refurbished and the town's historical heritage is preserved through the efforts of William Ivey.

As a student of his father in Chapel Hill, I served many times as his baby sitter, and then I lived in the little cabin behind their house in Manteo for the 1953 season of *The Lost Colony*. It is my honor to appear in the October 1955 *National Geographic* magazine in a photo with the Longs at their Manteo home. It is now a further honor to present the son of my career inspiration, William Ivey Long, for investiture into the College of Fellows of the American Theatre.

Nominated by Fellow John Cauble

## **New Fellow Kim Marra**

It is a pleasure and an honor to submit this nomination of Dr. Kim Marra to the College of Fellows Board. In the 21 years since she completed her dissertation, Dr. Marra has distinguished herself as a scholar, teacher, mentor and administrator. Having begun her academic career at the University of Iowa in 1990, Dr. Marra was appointed Chair of the American Studies Department last year, such has been her impact and imprint on that fine university.

I have always been impressed with Kim's intelligence, wit, collegiality and, of course, her scholarship. She has followed in the able footsteps of Jill Dolan and Sue-Ellen Case, making important and vital contributions to the study of sexualities in the American Theatre. Kim's participation in both ATHE and ASTR, as well as other scholarly organizations, is exemplary. Her fine scholarship has led to invited lectures at national and international meetings and her books and edited collaborations have expanded the field of Queer Studies in a most positive and engaging way.

Dr. Marra is also someone who gets things done. Whether on the ATHE Nominations Committee or the ASTR Executive Committee, everyone knows that Kim Marra will contribute to the discourse in an intelligent, thoughtful manner that keeps

*Marra continued on page 3*

people listening. In a word, she is wise beyond her years and she shares that wisdom graciously. Her mentorship of undergraduate and graduate students is exemplary.

I believe Dr. Marra's many accomplishments and contributions to the academy, our most prominent professional organizations and to the field in general have earned her the honor of being inducted as a Fellow of the American Theatre in 2010.

Nominated by Fellow Jorge Huerta

## **New Fellow Tom Postlewait**

I am delighted to nominate Tom Postlewait for the College of Fellows of the American Theatre.

Of all the laudatory things that have been written or spoken about Tom, one that sticks in my memory is the comment made recently by a distinguished university Dean who, looking back, remarked; "I sure wish we had hired him when we had the chance!" And, no wonder. Today he has established a unique and enviable reputation as editor, historian, teacher, critic and administrator. In 2006 he was the recipient of the Distinguished Scholar Award at the Ohio State University, honoring both Tom and our field. This award, which was presented by the President of the university, was the result of a university-wide competition, carrying a stipend of \$23,000.

His scholarship has been recognized and honored on numerous occasions. He has won two Research Fellowships from the National Endowment for the Humanities, the latest one for \$40,000 to support his research on popular entertainments in London theatres. He was a Fellow at the Institute for Collaborative Research and Public Humanities at Ohio State and one of seven American theatre scholars invited to Russia in 1989 to participate in an IREX joint conference on historiography. At the University of Georgia he won the M.G. Michael Award given annually across the Arts and Science faculty for "Excellence in Research." And in 1987 he was a designated Research Fellow in the Institute for Advanced Studies in the Humanities at Scotland's Edinburgh University.

As a teacher, Tom has established a superb record of mentoring Ph.D. students and inspiring undergraduates with his love of the theatre. He was the recipient of the S. Beaver Award for teaching excellence at the University of Georgia in 1985 and an Andrew Mellon Humanities

Fellowship at Cornell University. He has been one of the most frequently invited teacher/scholars to present his research at peer colleges and universities as well at national and international conferences. In fact, Tom's devotion to teaching and scholarship has resulted in such regard from his colleagues that they have elected him to the Presidency of our most distinguished professional organization: The American Society for Theatre Research and to the Executive Committee of the International Federation for Theatre Research.

His writing and publication record is formidable. He is author and/or editor of seven published books, with another four in progress, fifteen book chapters and numerous journal articles. His *Interpreting the Theatrical Past* (1989 with Bruce McConachie) won a Silver Medallion at the Ninth International Exhibition of Theatre Books and has become a standard text in most graduate programs.

One of our colleagues said to me at a recent meeting that Tom's gifts as an editor are truly worthy of highlighting here, because Tom has served as Editor for the Theatre History and Culture series at the University of Iowa since 1991 and has introduced nearly forty new titles to our discipline, many splendid by splendid colleagues.

Tom Postlewait began his career as a drama teacher in 1967 at West Linn High School in Portland, Oregon. Today, after crafting an exceptional record and retiring from Ohio State, he has returned to the Northwest, to his roots and family and, fortunately for me, to part time teaching at the University of Washington. I have already welcomed Tom personally into our faculty. Now I can recognize and welcome him professionally, as a member of the College of Fellows.

Nominated by Fellow Barry Witham

## **New Fellow James Still**

"The Heavens are Hung in Black," the premier production for the recent grand reopening of Ford's Theatre and celebration of Lincoln's 200<sup>th</sup> birthday," marks the latest in James Still's prolific and successful writing career and his second nomination for a Pulitzer.

James' plays are notably diverse in form, style, and substance. Most of his adult plays, such as *Iron Kisses* have been produced in leading LORT

*Still continued on page 4*

Theatres in the United States, but also in Canada, Europe, and Australia. *And Then They Came for Me: Remembering the World of Anne Frank* has been translated into several languages and produced around the world including the House of Commons, Scotland. His scripts for young audiences have graced the stages of America's most notable youth theatres and countless community and high school theatres. His commissions such as those from the Kennedy Center, Cornerstone, and The Children's Theatre Company are notable; and his awards, among them The Charlotte B. Chorpenning Cup for a Distinguished Body of Work, and the Inge/Guernsey New Voices award, are numerous and far ranging.

James lives in Seattle, but his artistic home for the past eleven years has been the Indiana Repertory Theatre. We claim him as one of our own. He has had a profound impact on the IRT for plays he has premiered here; for others he has directed; for his involvement in the theatre's institutional life, in area schools, and the larger community. It is not surprising that ordinary citizens, community leaders, and devoted audience members joined together last year as "The James Still Society" to celebrate his tenth anniversary at the IRT.

James' writing also includes one feature length film, *The Velocity of Gary* based on his play of the same name, and *The Little Bear* movie. He was the lead writer for Maurice Sendak's "*Little Bear*," and the writer for Bill Cosby's series "*Little Bill*." James was also the producer and head writer for the series "*Paz*" for TLC and Discovery Kids.

It is with the greatest enthusiasm that I recommend James for membership in the College of Fellows.

Nominated by Fellow Dorothy Webb

## New Fellow Paula Vogel

Paula Vogel has been a hero of mine since I met her in Region One's Kennedy Center American College Theater Festival playwrighting competition more years ago than I can count. She brought to the Festival, not one of her plays, but work by her student, a play that would receive the opportunity to represent new plays at the National Festival in Washington. I was impressed by the emotional honesty and extraordinary craft of the piece. But I was blown away by the student's teacher, a young professor at Brown University. In the response session following the

performance of the play, she was passionately caring and critically curious, totally honest and oh, so, bright and human. She was obviously a very special person. At that time, I didn't realize just how extraordinary--because I had not yet read her work. Paula Vogel's writing is celebrated today as some of the most powerful the world has.

A productive playwright since the late 1970's, Ms. Vogel first came to national prominence with her AIDS-related *The Baltimore Waltz*, which won an Obie for Best Play in 1992. Her Pulitzer Prize-winning play *How I Learned to Drive* (1997), examines the impact and echoes of child sexual abuse and incest. Other work includes: *Desdemona, A Play about a Handkerchief*; *The Oldest Profession*; *And Baby Makes Seven*; *Hot 'N Throbbing*; *Mineola Twins*; *The Long Christmas Ride Home*; and *Civil War Christmas*.

Ms. Vogel says that she "writes the play backwards," moving from emotional circumstances and character to craft narrative structure; that her "writing isn't actually guided by issues . . . I only write about things that directly impact my life." Her late brother Carl Vogel, serves as a particular influence to her writings. Theatre theorist and Fellow Jill Dolan writes, "Vogel tends to select sensitive, difficult, fraught issues to theatricalize and to spin them with a dramaturgy that's at once creative, highly imaginative, and brutally honest."

Paula Vogel's playwrighting chops are legion. So are her teaching chops. During two decades leading the MFA and undergraduate playwrighting programs and new play festival at Brown, she helped develop a nationally-recognized center for educational theatre, culminating in the creation of the Brown/Trinity Repertory Company Consortium with Oskar Eustis, then Trinity's artistic director. At Brown she was the Adele Kellenberg Seaver Professor in Creative Writing. In 2008, she was appointed the Eugene O'Neill Professor and Chair of Playwriting at Yale School of Drama. Dean James Bundy said, "Paula Vogel has distinguished herself as a unique and profoundly accomplished playwright and teacher. Her extraordinary artistic achievements are matched only by her tireless commitment to, and remarkable track record in, the training and mentoring of young writers. I am certain that her vital creative intelligence and generous collaborative spirit will inspire not only the playwrighting department, but also the entire Yale School of Drama community, and I look forward to her influence on our program for years to come." We each look forward to her influence on

Vogel continued on page 5

our discipline and community for years to come.

It is with immeasurable pride and honor that I place the name of Paula Vogel in nomination as a distinguished candidate for membership in The College of Fellows of the American Theatre.

Nominated by Fellow Carole Brandt

## News of the Fellows

**KAREN BERMAN:** Karen traveled this summer to Prague and Hradec Králové in the Czech Republic to set up a study abroad theatre and art course in the Czech Republic for Georgia College & State University where she is Chair of the Department of Theatre. (see photo page 12) She also directed *Stella Adler*, a new play by Sidra Rausch, this summer in Washington, D.C. for her theatre company Washington Women in Theatre.

**OSCAR BROCKETT:** Oscar turned 86 years old in March 2009. On March 20, 2009, the United States Institute of Theatre Technology gave him its major award at its annual convention held in Cincinnati. Unfortunately, because of problems having to do with age, he was unable to attend. Here is what is on the plaque: United States Institute for Theatre Technology presents the USITT Award 2009 to Oscar Brockett in recognition of a lifetime contribution to the theatre through your distinguished career as a teacher, historian, scholar, arts activist, and theatre artist. Your work has inspired many theatre artists and scholars. Your stimulating and perceptive teaching, writing, and scholarship will continue to guide theatre artists and students from around the world through the rich history of theatre." Oscar writes the following: "I thought this might let me rest but I have been working hard on this new book, and now I find I'm faced with new editions of three of my earlier books: *The Essential Theatre and Plays for the Theatre*, both in their 10th editions in 2010, and *History of the Theatre* in its 11th edition (I assume by sometime in 2010). The first two are already in their final stages and will probably be published in early 2010. Who thought that I would be involved with work on four books at the same time at my age. On the other hand, it is something that keeps me busy and that's good for me so I can't complain but it did come as a bit of a surprise. It makes me think of my life as having been good to me."



**JEFF CHURCH:** Jeff recently adapted and directed *Tell-Tale Electric Poe* for the Coterie in Kansas City, MO, where he is producing artistic director. (see photo page 12) His concept for the show was to use one classical actor and one musician. The actor performed three Poe stories and three of Poe's poems, complemented by musical lines and retorts from a reactive electric guitar. The production played to capacity crowds, received strong notices, and was successful at gripping the junior high and high school audiences for the 40 performance run.

**LARRY CLARK:** Larry continues to fight Parkinson's while attempting to maintain a writing agenda. He had an article on the treatment of Prohibition on the Broadway stage as well as a review of Fellow Tice Miller's *Entertaining the Nation* the latest volume of *Theatre History Studies*.



**KATHLEEN CONLIN:** Kathleen has directed three professional productions this year: Shaw's *Candida* at the Colony Theatre in Los Angeles where it was an LA Weekly "pick of the week" and "critic's choice" for *Backstage*; *Foxfire*, featuring Joyce Cohen, for the Utah Shakespearean Festival's summer season; and, *Tuesdays With Morrie*, featuring Dan Kremer, for the USF's fall season. Travels in the summer included a week at the Oregon Shakespeare Festival seeing six plays, including the brilliant *Equivocation*, and auditioning the actors. She and her husband spent a deeply relaxing vacation week in Laguna Beach where they saw the Sinatra review, *My Way*, at Laguna Playhouse. For the National Theatre Conference, she was one of the readers for the Bernice and Barrie Stavis Playwriting Award. This fall, she offered an audition masterclass at Southern Utah University and taught a two-part seminar at the University of Illinois on left and right brain script analysis for designers, actors and managers and is now teaching a class of BFA acting students.

**JERRY L. CRAWFORD:** Jerry underwent successful spinal surgery in late August; he recuperates now at home in Las Vegas in order to have a second surgery higher on the spine and somewhat less complicated than the lower lumbar surgery. Severe arthritis brought about the conditions. He hopes to be recovered by spring to meet with the Fellows in D.C. where the National Partners of the American College Theatre Festival will honor him for his lifetime service to ACTF at an Award Luncheon during that weekend.

**BERNARD DUKORE:** This year's volume of *Shaw: The Annual of Bernard Shaw Studies* (2009) contains two articles by him that form a diptych—"Girl Gets Boy" (on *Man and Superman*) and "Boy Gets Girl" (on *You Never Can Tell*) and "John MacDonald and the Washington Stage Guild," a tribute to the late director and artistic director of the titular theatre company and the work of that company. On October 17, 2009, he presented a paper titled "How to Win an Election" at a conference in Washington, D.C. sponsored by the International Shaw Society and the Catholic University of America. The theme of the conference was Shaw and Politics.

**TOM EVANS:** Thirty years ago Tom's former student, Jim Leonard (author of *The Diviners*) founded the Bloomington Playwrights Project in mid-Indiana. That was just before Jim's play won the ACTF student playwriting prize, thus allowing Tom and Jim to take the play to New York's celebrated Circle Rep for its first professional presentation. Fellow Marshall Mason was artistic director and Lanford Wilson served as dramaturg on the project. As a celebration of its 30th anniversary this past September, BPP asked Tom to direct/design Lanford's charmer, *Talley's Folly*. (see photo page 12) When invited to write an author's program note Lanford provided the best review of his directing skills Tom is ever likely to have: "I'm thrilled to hear that Tom will be directing my play. It was great fun hanging out with Jim and Tom and *The Diviners* cast (lord, how many years ago?)—a time I look back on very fondly. And Tom worked such a magical spell on *The Diviners*—his is a talent and sensitivity I'll be happy to take advantage of for *Talley's Folly*." On other fronts, Tom directed/designed the lovely Canadian play, *Mary's Wedding*, in October and will be directing the hilarious Irish hit, *The Seafarer*, in February for the South Carolina Repertory Company on Hilton Head.

**ROBYN FLATT:** Nine years after spotting the potential location, Dallas Children's Theater scores a strike as it continues to transform a former bowling alley into one of the country's leading performance venues for youth and families. On September 24, 2009, Dallas Children's Theater cut the ribbon on the Dee & Charles Wyly Family Garden which gives DCT's exterior a fresh, revitalized face. On hand to lead the toast was Dallas philanthropist Charles Wyly. (see photo page 12)

**JORGE HUERTA:** The University of California, San Diego, Department of Theatre and Dance feted Fellow Jorge Huerta's 35 years of teaching in that department on May 9, 2009, in the Pottiker Theatre (La Jolla Playhouse). 350 people attended

the program which included presentations by a veritable Who's Who of Latina and Latino theatre artists and scholars, including Fellows Luis Valdez and Jose Cruz Gonzalez. Fellow Harry Elam, Jr. sent a videotaped message to my retirement event since he could not attend. In Huerta's words, "It was a fantasy of a retirement Event. I couldn't have asked for more. Further, without Ginger's support and assistance, it would not have been the same."

**JULIE JENSEN:** Her new play, *She Was My Brother*, premiered at Borderlands Theatre in



Tucson, Arizona, running September 24 to October 11, 2009. (see photo page 12) The play was directed by Barclay Goldsmith, artistic director of Borderlands. In September, Julie Jensen spent a week in residence at Penn State University,

working on a new play with the Theatre Department's second year MFA acting students. The play has been commissioned by Penn State University and Dramatic Publishing. In July, Julie Jensen was in residence at the Missoula Colony in Montana where she gave the keynote address to the colony members, participated in a panel discussion, and workshopped her play, *She Was My Brother*.

**GIL LAZIER:** Gil and Kathryn Lazier just returned from a vacation in the UK, mainly in London and the Scottish Central Highlands. They had a great time and (believe it or not) good weather. Previous to the trip, Gil directed four shows in a row, two for the Banyan Theater Company in Sarasota—*A Moon for the Misbegotten* and *Beauty Queen of Leenane*, *The London Cuckolds* for the University of Nebraska, Lincoln, (see photo page 12) and *How the Other Half Loves* for the Fusion Theatre Company in Albuquerque. His next project is *Ghosts* for Banyan.

**SAMUEL L. LEITER:** Sam presented a paper, "The Occupation and the Genji Boom," at the Association for Asian Studies conference in Chicago in March. In August, he gave a paper, "The Mikado v. *The Mikado*: A Problem of Lèse Majesté on the Japanese Stage," at the Association for Asian Performance conference in New York. He also chaired a panel on Asian comedy at this conference. His latest edited book, *Rising from the Flames: The Rebirth of Theater in Occupied Japan, 1945-1952*, was published by Lexington Books this fall. It includes sixteen essays by thirteen authors, including four of his own: "From Bombs to Booms: When the Occupation Met *Kabuki*," "The Good Censors: Evading the Threat to Postwar

*Kabuki*," "Performing the Emperor's New Clothes: *The Mikado*, *The Tale of Genji*, and *Lèse Majesté* on the Japanese Stage," and "A Note on Kansai *Kabuki*." He is presently working on a history of postwar *kabuki* through the end of the Showa period (1926-1989).

**TICE L. MILLER:** Tice was on a panel this past summer at ATHE. He directed Shaw's *You Never Can Tell* to open the fall season for the Johnny Carson School at the University of Nebraska at Lincoln.

**DONN MURPHY:** Donn was inducted into the Knights of the Holy Sepulchre of Jerusalem in St. Patrick's Cathedral in Washington. This Roman Catholic chivalric order traces its roots to Duke Godfrey of Boullion, the principal leader of the First Crusade, in 1099. The Order is devoted to charitable and



educational works in the Holy Land, including the operation of a seminar and a school for Christians and Muslims in Jerusalem. A Corporal in the Korean Conflict, he returned to Fort Meade, MD, this summer to make a tandem parachute jump as part of an Army Strong Experience, which involved three days on the base. (see photo page 12) The event, which also included marksmanship practice, lectures and demonstrations, introduced a cadre of civilian participants to selected training and operations procedures in today's Armed Forces, as part of a recruiting initiative.

**KATHY A. PERKINS:** Kathy's latest anthology is *African Women Playwrights* (University of Illinois Press) which is the first known collection of plays by African women published in English. In March of 2009, Kathy traveled to University of Makerere in Kampala, Uganda, on a Fulbright to conduct lighting workshops and to lecture on "African American Women behind the Scenes." Her lighting designs for the year include *It Ain't Nothing but the Blues* at St. Louis Black Repertory, *Resurrection* with ETA Creative Arts in Chicago and *Two Trains Running* at Geva Theatre in Rochester, New York.

**CAL PRITNER:** Cal has performed "Mark Twain Traveling" in Barbados as well as in Northern and Southern California in 2009. He is scheduled to perform "Mark Twain Unlearning Racism" in Hartford, CT, this winter, as well as presenting both shows in Ashland, OR. (see photo page 12)

**JOEL E. RUBIN:** Using the tradestyle of Joel E. Rubin and Associates, he remains active as a consultant in theatre planning and theatre

equipment planning. His team is working on projects both in the United States and ongoing international projects in Poland, Denmark, Singapore, and Iceland.



He writes, "I can't seem to get the retirement bug which is fortunate because my wife Lucille remains very active as a leading voice coach to

Broadway actors and to her students at Circle-in-the-Square Theatre School. In spare time I am processing my library of theatre lighting materials as a donation to the Lawrence and Lee Theatre Research Archives at Ohio State University where Fellow Alan Woods has just stepped down as Director. Annotating these materials is an ongoing process, extending already now into its third year. The theatre lighting catalog collection alone comprises several hundred items with the earliest catalog in the collection dating from 1896." In September, he prepared a welcoming address to delegates of the International Organization of Scenographers, Theatre Technicians and Architects at their 40th Congress in Seoul, Korea. OISTAT was founded in 1969 under the auspices of the ITI and Joel was one of seven founding members. Next year in March-April will be the 50th Conference of the USITT, an organization of which Joel was the co-founder. He has been asked to deliver the USITT Fellows Address, one of the major all-conference sessions. Fellow Jennifer Tipton will be another of the featured invited speakers at this conference.

**ROBERT SCHANKE:** Bob was recently re-elected for a second term as ATHE's Vice-President for Awards. At the annual convention of ATHE in NYC, he chaired a panel titled Risky Writing that featured a staged reading of a play by gay playwright Cal Yeomans and members of the original 1981 production. He also organized a panel titled Risky Producing with new Fellow Kim Marra chairing the session. As VP for Awards, he planned and emceed the Awards Ceremony where Fellow Milly Barranger received the Outstanding Teacher Award.

**BARRY WITHAM:** Barry read a paper on the 1935 Theatre of Action production of *The Young Go First* at the Earth Matters Conference in May at the University of Oregon. He also has undertaken a new piece on the Federal Theatre Project for the forthcoming *Oxford Handbook of American Theatre*.

**ALAN WOODS:** Alan has served as a dramaturg for the OSU Theatre's production of *Palmer Park* this fall, and hosted a week-long playwrights' retreat in Columbus for the

fourth year for the International Centre for Women Playwrights with some 25 playwrights in attendance.



He stepped down as director of the Jerome Lawrence and Robert E. Lee Theatre Research Institute in late May, after three decades,

to return to full-time teaching. He coordinated the third biannual Eileen Heckart Drama for Seniors Competition with 510 plays submitted. More information can be found at [www.heckartdrama.blogspot.com](http://www.heckartdrama.blogspot.com). There will be staged readings of the winners and runners-up at Ohio State's Department of Theatre throughout the academic year. (Alan is seen above with playwrights Kathy Burkman and Vicki Caroline Cheatwood)

**DAVID YOUNG:** David writes from the University of Florida that he is "having a wonderful affair with Sarah Ruhl's play, *The Clean House*. She is the most exciting playwright I've worked with in the past several years." (see photo page 12)

## The First Jennifer Tipton!

(Jennifer Tipton sent the following email message to Fellow Gresdna Doty last July.)

I was thrilled to be chosen to be a MacArthur Fellow, the first theater designer to be so honored. When I mentioned this to the person



who told me of the honor, he replied that the Foundation did not think that way but that he could assure me that I WAS the first Jennifer Tipton to receive the Fellowship.

First and foremost, as a result of the generosity of the MacArthur Foundation I am able to live without fear in a time of insecurity. With that new found sense of security I have allowed myself to feel generous. I have made it a policy to support the companies that I work for, as well as companies and institutions that I believe in, with sometimes major contributions. I continue the exciting exploration of new ideas to support my work in the many stimulating and provocative ways that will allow my craft to grow and my art to blossom.

## Update on Video Living History Project

The following Fellows have not been interviewed/recorded.  
(as of October 2009)

Paul Baker, Waelder, TX  
James Brandon, Honolulu, HI  
Avery Brooks, Somerset, NJ  
Lorraine Brown, Fairfax, VA  
Lloyd Burlingame, New York, NY  
John Cauble, Sherman Oaks, CA  
Larry Clark, Columbia, MO  
Shirley Trusty Corey, New Orleans, LA  
Jerry Crawford, Las Vegas, NV  
Donald Drapeau, Blacksburg, VA  
Bernard Dukore, Blacksburg, VA  
Weldon Durham, Columbia, MO  
Ronald Engle, Minnetrista, MN  
Tom Evans, Hanover, IN  
John Ezell, Kansas City, MO  
Richard Fallon, Tallahassee, FL  
Zelda Fichandler, New York, NY  
Linda Hartzell, Seattle, WA  
James Hatch, New York, NY  
Ruth Beall Heinig, Kalamazoo, MI  
Theodore Herstand, South Burlington, VT  
Dale Huffington, Columbia, MO  
Coleman Jennings, Austin, TX  
Julie Jensen, Salt Lake City, UT  
Fay Kanin, Santa Monica, CA  
Gil Lazier, Albuquerque, NM  
Samuel Leiter, Howard Beach, NY  
Kristen Linklater, New York, NY  
Romulus Linney, Germantown, NY  
Mark Medoff, Las Cruces, NM  
R. Keith Michael, Bloomington, IN  
Alfred Muller, Stockton, CA  
Donn Murphy, Arlington, VA  
Craig Noel, San Diego, CA  
Harold Oaks, Orem, UT  
Jack O'Brien, New York, NY  
Scott Parker, Chapel Hill, NC  
Calvin Pritner, New York, NY  
Barbara Reid, Roseville, MN  
Bernard Rosenblatt, Knoxville, TN  
Peter Sargent, Webster Groves, MO  
Harvey Sabinson, Sarasota, FL  
Bonnie Nelson Schwartz, Washington, DC  
Ed Sherin, Tallahassee, FL  
Sam Smiley, Tucson, AZ  
Mark Sumner, Chapel Hill, NC  
Megan Terry, Omaha, NE  
Sr. Francesca Thompson, Oldenburg, IN

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Jennifer Tipton, New York, NY  
Andrew Tsubaki, Lawrence, KS  
Ethel Pitts Walker, San Jose, CA  
Daniel Watermeier, Naples, FL  
David Weiss, Charlottesville, VA  
George White, Waterford, CT  
Jon Whitmore, San Jose, CA  
Margaret Wilkerson, Cortlandt Manor, NY  
Judith Williams, Gainesville, FL  
Ronald Willis, Lawrence, KS  
Barry Witham, Kirkland, WA  
Alan Woods, Columbus, OH  
Jack Wright, Lawrence, KS  
Lin Wright, Tempe, AZ  
David Young, Gainesville, FL  
Suzan Zeder, Austin, TX

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## The Fellows Gazette

published by the College of Fellows of the American Theatre

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Pleasant Hill, IA 50327  
or  
schanker@aol.com

College website: [www.thecollegeoffellows.org](http://www.thecollegeoffellows.org)

A list of neighborhood restaurants will be provided in the spring issue of *The Fellows Gazette*.

At the River Inn, the luxury suite hotel conveniently located within a short walk of the Kennedy Center, room rates have been rolled back from last year's \$219 per room, to \$180 per room, a 22% reduction. This rate is possible based on an assumed occupancy by the Fellows. Fellows are encouraged to stay at the River Inn (rather than at other sites), in order to maintain this low rate.

The spring issue of *The Fellows Gazette* (to come out in late February or early March), will include instructions for registering for all the weekend events of April 17 & 18, 2010, and for the River Inn.

In the meantime, my very best to you all.

Scott Parker, Dean

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## Mark Your Calendars Now!

### The Next Meeting of The College of Fellows of the American Theatre

April 17-18, 2010



**The tulips will bloom for us!**

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### Photo Credits

Photo of William Ivey Long--Stephen Chernin

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## The Cosmos Club



The Cosmos Club is a private social club, incorporated in Washington, D.C. in 1878 by men distinguished in science, literature and the arts. In June, 1988 the Club voted to welcome women as members.

Since its founding, the Club has elected as members individuals in virtually every profession that has anything to do with scholarship, creative genius or intellectual distinction.

Among its members, over the years, have been three Presidents, two Vice Presidents, a dozen Supreme Court justices, 32 Nobel Prize winners, 56 Pulitzer Prize winners and 45 recipients of the Presidential Medal of Freedom.

The Club has a full panoply of programs for every member interest. Cultural programs include evening lectures, Noon Forums, musical concerts, book and author dinners. A well-stocked library offers members a quiet haven.

The central part of the building was constructed in 1873 by Curtis Justin Hillyer. The elegant French Renaissance structure, amid the fragrance of ancient wisteria and magnolia trees, is notable for its splendid walls of Indiana limestone. Within the ornate iron-grated doors are spacious dining rooms, convenient meeting places, comfortable lounges, cocktail room and bar. The Old Club Room mirrors the four-sided view of the Club's old home on Lafayette Square. There is a wood-paneled library on the second floor with a massive French Renaissance fireplace.

Among the social activities are movie nights, seasonal dinner dances and other special dinners. There are sightseeing and travel, chess and bridge tournaments and "clubs within clubs" for members with special interests. Members are kept informed of the activities of the Club through the monthly *Cosmos Bulletin*, the e-mailed weekly newsletter.

Members can entertain guests at the Club for meals and most Club programs, and may arrange for guests to use bedrooms.

Members and guests are to be properly attired at all times— coats and ties for men, and dresses, suits, or clothing of comparable formality for women. Equivalent military uniforms and national dress are also acceptable. Casual slacks, jeans, beachwear, T-shirts, and athletic footwear are not appropriate.

# NOMINATION FORM

It is the responsibility of each Fellow to place in nomination those persons she or he believes are qualified to become members of the College of Fellows of the American Theatre.

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

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

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

**Please Print**

**Date Mailed to Dean:** \_\_\_\_\_

**NOMINEE** \_\_\_\_\_

Title \_\_\_\_\_

Address \_\_\_\_\_

City/State/Zip \_\_\_\_\_

Telephones Business ( )

FAX

Home ( )

E-Mail

**NOMINATION BY**

Address \_\_\_\_\_

City/State/Zip \_\_\_\_\_

Telephones Business ( )

FAX ( )

Home ( )

E-Mail

**SECONDDERS**

#1 Name \_\_\_\_\_

# 2 Name \_\_\_\_\_

Address \_\_\_\_\_

City/State/Zip \_\_\_\_\_

Telephone ( )

( )

E-Mail \_\_\_\_\_

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

**DEADLINE**

**RETURN THIS TO THE DEAN BEFORE MARCH 1**

**Dean Scott J. Parker**

**College of Fellows**

**150 Dixie Drive**

**Chapel Hill, NC 27514**

# FELLOWS PHOTO GALLERY



Cal Pritner as Mark Twain



Donn Murphy's Tandem Parachute Jump



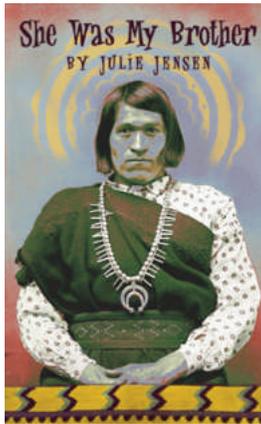
David Young directed *The Clean House*



Gil Lazier directed *The London Cuckolds*



Jeff Church directed *Tell-Tale Electric Poe*



Julie Jensen's New Play



Tom Evans directed *Talley's Folly*



Robyn Flatt helps dedicate the Dee & Charles Wyly Family Garden



Karen Berman in the Czech Republic