



The Fellows Gazette

Volume 52

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Spring 2010

Roger L. Stevens Speaker: Jack O'Brien

Jack O'Brien will deliver the next Roger L. Stevens Address. He is acclaimed for his numerous credits on Broadway, off-Broadway, at regional theatres, and for his direction of a variety of genres, from Shakespeare to opera to musical comedy.



O'Brien's direction can currently be seen in London's West End production of *Hairspray*, which won the 2008

Olivier Award for Best Musical after being nominated for an unprecedented eleven awards, including Best Director. He was the recipient of the 2007 Tony Award for Best Direction of a Play for his work on Tom Stoppard's trilogy *The Coast of Utopia*, which won a total of seven Tony Awards. In addition to garnering consecutive Tony Awards for his direction of the acclaimed Broadway productions of *Henry IV* (2004) and *Hairspray* (2003), O'Brien received the 2002 "Mr. Abbott" Award from the Stage Directors and Choreographers Foundation, one of the country's most prestigious directorial honors. He also received the 2001 Drama Desk Award and a Tony Award nomination for his direction of Tom Stoppard's *The Invention of Love*. O'Brien was inducted into the Theatre Hall of Fame in 2008. Additionally, he was honored with the John Houseman Award from the Acting Company in 2005; the Julia Hansen Award for Excellence in Directing from the Drama League in 2001, and in 1994 was inducted into the prestigious College of Fellows of the American Theatre and received an honorary doctorate from the University of San Diego.

He was the Artistic Director of The Old Globe Theatre from 1981-2007 and captivated San Diego audiences with over sixty provocative productions,

O'Brien continued on page 2

Our New Dean-Elect: Milly Barranger

Last April, Milly S. Barranger was elected to become the College's next Dean. She is an author, educator, producer, and Distinguished Professor Emerita of Dramatic Art at the University of North Carolina, Chapel Hill, where she served concurrently as chairwoman of the Department of Dramatic Art and producing director of PlayMakers Repertory Company, a member of the League of Resident Theatres (LORT). She recently received an award from the Association of Theatre in Higher Education as the 2009 Outstanding Teacher of Theatre in Higher Education.



She has also served as past presidents of the National Theatre Conference and the American Theatre Association and is currently on the boards of directors/trustees of the Paul Green Foundation, the National Theatre Conference, and the League of Professional Theatre Women. She is author of *Margaret Webster: A Life in the Theatre*; *Unfriendly Witnesses: Gender, Theater, and Film in the McCarthy Era*; *A Gambler's Instinct: The Story of Broadway Producer Cheryl Crawford* (forthcoming 2010); *Theatre: A Way of Seeing* (six editions); *Understanding Plays* (three editions); *Theatre: Past and Present* (two editions); and reference works on Jessica Tandy and Margaret Webster. She is also co-editor with Fellow Vera Mowry Roberts of *Notable Women in the American Theatre: A Biographical Dictionary*.

She lives in New York City where she has lectured at the New York Public Library for the Performing Arts on the 1943 production of *Othello* with Paul Robeson and Uta Hagen, and is working on a book on *Audrey Wood and the Playwrights*.

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See p. 8 for information about our meeting in April.

including world premieres, musicals, adaptations and classical works. Recent productions include the world premieres of *Dirty Rotten Scoundrels*, by David Yazbek and Jeffrey Lane, which opened to rave reviews on Broadway in March of 2005; Stephen Metcalfe's *Loves & Hours*; and Nora Ephron's *Imaginary Friends*, with Swoosie Kurtz and Cherry Jones; Shakespeare's *Twelfth Night*, with Paxton Whitehead and Harry Groener; the world-premiere of *The Full Monty*; Chekhov's *The Seagull* (a new version by Tom Stoppard); and Brendan Behan's *The Hostage*. He is responsible for originally creating and now supervising the Globe's popular annual musical, Dr. Seuss' *How the Grinch Stole Christmas!*, which has not only continued over the past eleven years at the Globe, but has also been successfully transferred to Broadway, and has expanded to other national markets.

He received additional praise for his premiere of A.R. Gurney's *The Cocktail Hour* (1988), which went on to a celebrated run at the Promenade Theatre in New York as well as engagements in Los Angeles and the Kennedy Center; and Stephen Metcalfe's *Emily* (1986). His thirst for a new look at American classics has brought audiences revivals of Philip Barry's *Holiday*, George Kelly's *The Torch Bearers* and *The Show Off*, and Thornton Wilder's *The Skin of Our Teeth*, which was televised live from the stage of the Old Globe Theatre as the opening of the 1983 season of PBS's "American Playhouse" series.

In 1976, O'Brien staged (for Houston Grand Opera) George Gershwin's *Porgy and Bess*, which ten years later, was revived as a tour by a consortium of fourteen American regional opera houses as well as some in Europe. Originally in its Broadway run, the production garnered a Tony Award for Most Innovative Revival in 1977, and a Tony Award nomination for O'Brien for Best Direction. His television credits include *An Enemy of the People*, *I Never Sang For My Father*, *All My Sons*, and *Painting Churches*. His production of *Street Scene* was televised on "Live from Lincoln Center," and his Broadway revival of *Most Happy Fella* and staging of *The Good Doctor*, were produced for PBS.

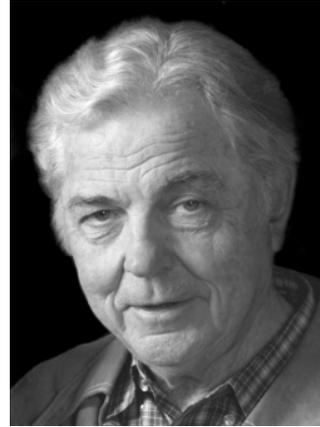


Springtime in DC

IN MEMORIAM

PAUL BAKER

1911-2009



Paul Baker, theatre director, innovator, educator, passed away at the age of ninety-eight at his ranch home near Gonzales, Texas on October 25th, 2009. He was born July 24, 1911, in Hereford, Texas, the fifth child of Rev. Morgan Baker and Retta Chapman Baker. Throughout his life, he took inspiration from the

utterly open and flat land that had surrounded him as a child. That inspiration, integral to his life as a theatrical artist, led him into a world far from the dust of the West Texas prairie.

Baker received a B.A. in drama from Trinity University in 1932 followed by a study of theatre in England, Germany, Russia and Japan before completing his Master's of Fine Arts at Yale University on a Rockefeller Foundation Scholarship. In 1940, Baker established the first drama department in the Southwest at Baylor University and was appointed Chair of the department. In 1942, he was selected to join General George Marshall's newly-formed U.S. Army as a Special Services Entertainment Officer. In 1944, Baker established the entertainment branch for the U.S. Army, was promoted to Major, and named Chief of Entertainment for the European Theater of Operations. In 1945, he was awarded the prestigious Legion of Merit Award for this service in World War II.

After the war, Baker returned to Baylor and "Studio One", the dynamic theatre he had designed with swivel seats and stages surrounding the audience. He explored innovative concepts in staging and communication. His WWII connections brought prominent European artists to Waco. In the summer of 1952, Baker and his wife Kitty took twenty-five drama students to Paris to perform *Green Grow the Lilacs* and to study art history in Paris. The synthesis of ideas applied from abstract art emerged into a legendary production of *Othello*.

In 1959, as part of the emerging movement to create regional professional theatre across the United States, Baker founded the Dallas Theater Center and Graduate School of Drama. He worked closely with architect Frank Lloyd Wright in the design and

Baker continued on page 3

construction of a theatre space which would be unique and definitive. For twenty-four years, Baker was the founding director and guiding force for the Dallas Theater Center's development into one of the leading professional resident theatres in America. Rooted in a philosophy of freedom, growth and individual creative potential, his iconoclastic approach to theatre earned wide acclaim. Baker established a professional theatre company that produced internationally recognized work for twenty-four years. In 1961, Baker received the first Rodgers and Hammerstein Award for Outstanding Contribution to Theater in the Southwest. In 1963, he resigned from Baylor and became Chairman of the Drama Department at Trinity University where he oversaw the design and construction of the Ruth Taylor Theater, patterned after "Studio One" at Baylor.

In 1972, Baker published his groundbreaking book, *Integration of Abilities*. This work clearly delineates the sequence of exercises Baker utilized to inspire creative growth during thirty years of teaching. These exercises became known as the "Baker Philosophy" and became integral to his development of Dallas' Booker T. Washington High School for the Performing and Visual Arts. The same approach to creative exploration was also the primary inspiration for the recently-created Baker Idea Institute at Dallas Children's Theater.

Baker Honors: in 1958, an Honorary Doctorate of Fine Arts from Trinity University, served as president of the National Theatre Conference from 1958-61; in 1964, the Dallas Theater Center received the prestigious Special Jury Award at the Theatre of Nations Festival in Paris, France for its production of "Journey to Jefferson", adapted by Robert Flynn and directed by Paul Baker; in 1967, elected to both the Board of Governor's for the American Playwright's Theater and the American National Theater and Academy; in 1978, the Distinguished Alumnus Award from Trinity University and an Honorary Doctorate of Humanities from Texas Christian University; in 1983, awarded the Thomas De Gaetani Award for service to American Theater by the United States Institute of Theater Technology; in 1996, inducted into the College of Fellows of the American Theatre; in 2007, awarded the Texas Medal of Arts Award for lifetime achievement in Education from the Texas Cultural Trust.

Paul Baker is survived by Kitty Baker, his wife for seventy-three years; three daughters and spouses: Robyn & Richard Flatt, Retta & Bill Van Auken, and Sallie Baker; grandchildren and spouses Kristi Cardwell & Andy Long, Erick & Linda Flatt, Melissa & Tom Bullion, Marshall and Stephanie Ferrell, Jamie Laurie, and Paul Laurie; ten great-grand children:

Zoe, Ruby, Lucas, Sophia, Tommy, Sam, Ferrell, Beau, Jacob, and Madison; beloved friends Elroy and Luella Wilson; and countless family members and friends around the world.

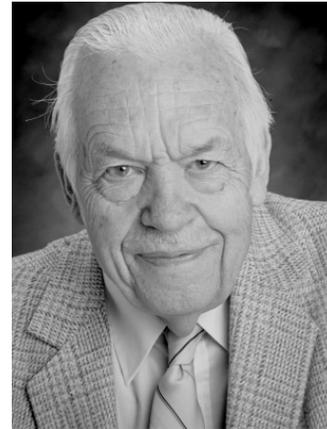
Lisa Schreiner
PR Director, Dallas Children's Theater

IN MEMORIAM

HORACE W. ROBINSON

1909-2009

Horace W. Robinson, invested as a Fellow in 1966, died on October 13 in Eugene, Oregon. He was



ninety-nine years of age, and was associated with the theatre in that city as well as the University of Oregon for seventy-six years, where he served as Director of Theatre for twenty-four years.

Those who were members of AETA/ATA remember Horace as one of the most active members of that Association, serving in a

wide range of leadership roles, including President in 1954.

I had the privilege of working with Horace on the faculty at Oregon in the late '50s and early '60s and can attest to the man's artistic integrity as well as a demonstrated versatility in all facets of the field. No-one, in my experience, had more energy or dedication when it came to the production and teaching of our art. At times he was a task-master, but in a very positive sense. He expected each of us to be satisfied with nothing less than his best, a lesson I took with me when I joined the faculty at the University of Michigan later on in the '60s.

Horace directed or designed more than two hundred productions and taught a full schedule of courses while maintaining an active interest in theatre architecture. He served as architectural consultant for sixteen college and civic auditoriums in addition to nearly fifty high-schools.

Fred Crafts, theatre reviewer for the *Eugene Register-Guard*, said that Horace's "contribution to the theatre in this area was enormous. He has been the man who put theatre on the map here," and his influence went beyond Eugene. He initiated the Northwest Drama Conference, which encompassed

Robinson continued on page 4

a region covering northern California and Washington as well as Oregon. The first conference of that association was held on the UO campus in 1946.

Horace was also one of the first, under the auspices of AETA and either USO or the Department of Defense, to head companies of Oregon players to entertain the troops in Europe, the Orient, and the Northeast Command.

And it is important to point out that his interest and expertise included the technical side of theatre as evidenced in his receiving recently a special citation from USITT in recognition of his work in all areas of theatre, including design and architecture.

Of no small significance was his initiation of a readers' theatre group in Eugene—sixteen years after his retirement from the university—which reached many, many hundreds of residents in the area who might not otherwise have been able to attend full scale productions. Over a period of fifteen years the citizens of Eugene and Lane County witnessed more than 2500 performances by this group, which Horace personally organized, directed and acted in. At the age of ninety-six, he was willing to turn this activity over to someone else, saying that it was just a little too much for him to handle on a regular basis!

The Robinson Theatre, designed by Horace in 1949 and named for him in 1975, was remodeled and added to just this past year to create one of the finest university theatre complexes on the West Coast.

I am prompted to recall a discussion I had with Horace regarding the history of theatre activity at the University of Oregon. He was quite eager to point out that his contribution was only part of a rather lengthy history of theatrical activity on that campus. Despite the resistance that had to be overcome, the first production of any kind was in 1877, when a student group put on *The Lady of Lyons*. Formal beginnings, however, got underway on March 30, 1901, with the production of *The Henrietta* performed in the Parker Opera House, directed by I.M. Glen. The proceeds from that production were donated "to meet the deficit in the treasury of the UO football team!" We trust that the current UO athletic department will consider it reciprocal and fair to donate to today's theatre department a comparable portion of its income from this year's Rose Bowl game between the UO, and Ohio State University!

By 1912, A.F. Reddie was appointed Instructor in Drama and the formal academic program with credit offerings was initiated in 1913. By 1922, the

Department of Drama and Speech Arts was considered the largest and best school for theatre instruction on the west coast, with one source claiming that Oregon was the first university in the United States, if not the world, to place the acted drama in its curriculum. Horace claimed that this could be pretty well documented. Granville Barker, the famous English actor/manager, declared on his visit to the campus in 1925, "the work of this department is the most hopeful thing I have seen in America" (UO University Theatre History, 2009).

So, Horace Robinson was able to build on a distinguished foundation and with pride could point out, in the year 2003, that the university theatre was presenting its 1000th production on campus, a student written play titled *This Ship of Fools*. He was quoted in the *Eugene Register-Guard* in 1998: "I have no regrets that my career, by decision or by accident, has been academic as opposed to professional. No regrets that I am not a professional director, a movie director, or movie actor, something like that. I found working in an academic situation—particularly working with enthusiastic young people, who are highly absorbent—very gratifying, in part because a great deal of the sense of achievement is not necessarily in the product but in the people, because you've touched and hopefully influenced in one way or another, thousands and thousands of young people."

William R. McGraw, ATF
Dean Emeritus

IN MEMORIAM

ANDREW TAKAHISA TSUBAKI 1931-2009

Andrew T. Tsubaki, an American Theatre Fellow since his induction into the College of Fellows in April of 2002, died at his home in Lawrence, Kansas, on December 16, 2009. His recovery from stomach cancer surgery last April was sporadic and punctuated by several serious set-backs which left his family and community in a state of shock. He is survived by his wife, Lilly, two sons, Arthur and Philip, six grandchildren, and a brother, Yoshihiro, of Yokohama, Japan.



Tsubaki continued on page 5

A native of Tokyo who survived the Tokyo fire bombings as a teenager, Andrew Tsubaki's life-long search for academic and professional excellence was a classic journey. After earning a B.A. in English from Gakugei University in Tokyo, he taught English at a local junior high school, after which he shifted continents, enrolling as a graduate student in drama at the University of Saskatchewan. He completed an M.A. in theatre arts at Texas Christian University, and a Ph.D. in speech and drama at the University of Illinois. Along the way, he was scene designer at Bowling Green University prior to receiving his appointment at the University of Kansas.

Andrew was known throughout this area as a champion of Japanese theatre and culture. A member of the theatre and film faculty at the University of Kansas from 1968 till his retirement in 2000, he staged many Kabuki, Kyogen and Noh productions, several of which he translated or adapted. His service at the University included chairing the department of East Asian Languages and Cultures and directing the International Theatre Studies Center. He was instrumental in establishing a Sister City relationship between Lawrence and Hiratsuka, Japan. Expanding his service into the Kansas City area, he staged a production of *Roshomon* for Missouri Repertory Theatre, was chairman and executive director of the Japan Festival for Greater Kansas City and president of the Heart of America Japan-America Society.

Never exhibiting a reluctance to travel, Dr. Tsubaki sought opportunities to champion classical Japanese theatre works well beyond the Kansas territory. He performed visiting appointments at Carlton College in Northfield, MN, Tel Aviv University, and at the National School of Drama in New Delhi. His lecture-demonstrations in which he personally performed in costume as well as staging of full-scale productions took place in almost every corner of the civilized world: Saskatchewan, Cyprus, Germany, Hungary, Holland, Monaco, Poland, Italy, Brazil, Paraguay, Argentina and at several locations in Japan under the auspices of the Japan Foundation. He started a program of semiannual student tours to Greece which continue.

Tsubaki's publications included articles on the historical development of Kabuki in the 16th century, translation of a Japanese scholar's observations of Gordon Craig's famous *Hamlet* production at the Moscow Art Theatre, translations of Kabuki and Noh plays, and extensive editorial work for association periodicals..

In recognition of his virtual world ambassadorship on behalf of Japanese theatre and culture, the

Japanese government named Dr. Tsubaki to the Order of Sacred Treasure in 2006.

In more recent years, Andrew practiced Ki Aikido martial arts, and achieved the fifth degree black belt. He founded the Kansas Ki Society in Lawrence and remained its principal instructor (Sensei) until his death.

Andrew Tsubaki was perceived as a stern taskmaster by the students in his martial arts classes. He taught them discipline and respect, and they idolized him and the arts he taught. His colleagues perceived him as a gentle, knowledgeable, good humored friend whose unique contribution to the theatre program at Kansas will never be matched. The College of Fellows of the American Theatre has every reason to be proud of his membership.

Jed H. Davis
Dean Emeritus, College of Fellows

The Fellows Endowment

Fellows listed below contributed during the 2009 calendar year, except for the two designated * who contributed in 2008.

There are 3 new Lifetime Benefactors:

Milly Barranger
Adrian Hall
Jeffrey Koep*
George Thorn

There is 1 new Endowment Fellow (gifts of \$500 or more by already existing Lifetime Benefactors, those wishing to honor living or deceased Fellows or organizations)

William R. McGraw (in memory of Loren Winship)*

The following are Contributing Fellows:
(donations of \$499 or less to Endowment)

Doug Cook
Jerry Crawford
Marjorie Dycke
Karl Eigsti
Tom Evans
Ruth Heinig
Theodore Herstand
Julie Jensen
Tice Miller
Donn Murphy
Jack O'Brien
Thomas Pawley
Ed Sherin
Dorothy Webb

Donations from both Lifetime Benefactors and Contributing Fellows go into the Endowment.

What's Going On in DC?



Light in the Piazza at
The Arena Stage



Sophisticated Ladies at
The Arena Stage



Corneille's *The Liar* at
Sidney Harman Hall



Sheer Madness at
The Kennedy Center



Bolero (+) at
Sidney Harman Hall



Little Shop of Horrors at
Ford's Theatre



One Destiiny at
Ford's Theatre

THE FELLOWS GAZETTE

Published by the College of Fellows of the American Theatre

Submit Information to: Robert A. Schanke, Editor
498 Edgewood Lane
Pleasant Hill, IA 50327
or send email to: schanke@aol.com

THE FELLOWS WEEKEND!

Saturday Evening, April 17, 2010

Location: The Cosmos Club
2121 Massachusetts Ave. NW
(phone) 202-939-1557

6:00pm-7:00pm

Gala Reception Honoring New Fellows
William Ivey Long, James Still
Kim Marra, Paula Vogel, Tom Postlewait
Open Bar and Heavy Hors d'oeuvres

To reserve for the Gala Reception send a check of \$60 for each person & made payable to College of Fellows of the American Theatre
Send to: Ruth Beall Heinig, Treasurer
College of Fellows of the American Theatre
1805 Chevy Chase, Kalamazoo, MI 49008-2221
Checks must be received no later than Friday, April 9.
No refunds can be made after April 9.



The Cosmos Club

7:00pm-8:00pm

Introduction of New Fellows
Signing of the Enrollment Register
The Fellows Toast

8:00pm

Dinner on your own

The Club has a Dress Code! You must be “properly attired—coats & ties for men, and dresses, suits, or clothing of comparable formality for women.” There are two parking lots available to members, guests, and visitors, the Rear Valet lot and the West Garden lot.

Sunday, April 18, 2010

Location: The Kennedy Center
South Opera Tier Lounge & Opera Tier Box

9:00am-10:00am

Business Meeting, Dean Parker presiding

10:00am-11:00am

Eleventh Annual Roger L. Stevens Address
Presented by Fellow Jack O'Brien

11:00am-1:00pm

Investiture Luncheon



The Kennedy Center

Invitations are sent by the Kennedy Center & payment should be returned to them.

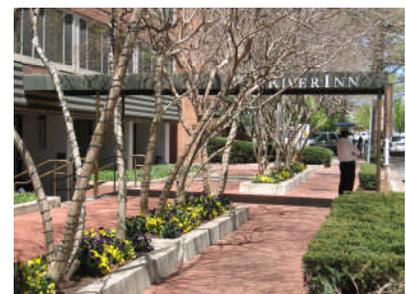
1:00pm-3:00pm

A Round Table Discussion—New Fellows share views on issues facing the American Theatre

3:00pm

Adjournment

Host Hotel - The River Inn 924 25th Street, NW, (phone) 888-874-0100
Special Rate: \$180 per room
Mention you are with the College of Fellows
Deadline to Reserve: March 14, 2010



The River Inn